



Closing the Gap

*An Exploratory Study on the
Collaborations Between Dutch Art
Historic City Museums and Local High
Schools to integrate in the Modern
Curriculum.*

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Abstract

In the 21st century, it is crucial to equip students with the necessary skills and knowledge to become active, well-informed citizens. Educational reform has highlighted the need for innovative, third-space learning environments bridging the gap between formal learning environments, traditional classroom setting, and non-formal learning environments for example a museum or library. In an attempt to bridge this gap this thesis aims to explore how Dutch art-historic city museums can collaborate with surrounding high schools to actively participate in parts of the high school curriculum covering the modern curriculum objectives. The question is answered by four sub-questions: What motivates high schools to engage in museum-based learning? How can museums effectively align with modern curriculum trends? What factors contribute to successful curriculum implementation within museums' educational programs? And finally, how can formal and informal learning fields be integrated?

The research conducted 13 semi-structured interviews with educational professionals residing in Haarlem or Zutphen. The participants were divided into three categories: 5 (vice) principals, 6 teachers from high schools, and two education officers employed at Museum Haarlem and Musea Zutphen. The empirical interview data is analysed through four themes related to the sub-questions: 1. 21st-century skills, 2. Out-of-school learning contexts: third-space learning, 3. Museums and museum-based learning practices, 4. Museum-school collaborations: conditions, threats and benefits.

The results of this study show how city museums can provide for innovative out-of-school learning experiences. To successfully blend the formal and informal education fields some conditions are essential. These include proper translation of methods into practices, clear communication during the collaboration process and building trust through personal contact and professional networking. Common risk factors for collaboration between city museums and high schools include security, infrastructure and time management. Whereas the benefits are exposure to real-life arts and cultural organizations, critical thinking and collaboration, learning about one's hometown and history, interdisciplinary work, professionalization of teachers and the attraction of new audiences. Regarding future trends, the research identifies the desire for cross curricular education, which can benefit the opportunities for exploring museum-based learning activities. Realizing this requires a reallocation of budgets and increased organizational freedom.

Keywords: Museum-school Collaboration, Third-space learning, 21st-century skills, Civilisational education, Museum education, Heritage education

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Now, if I have learned anything from my supervisor, it is that power lies in telling a lot with a few words.

So I will leave it at that. I hope the readers of this study will enjoy reading this thesis as much as I enjoyed exploring the collaboration between museums and surrounding schools.

Bente Lutteke

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Motivation

During my early adult years my 15-year-old self, a pre-university student at the Isendoorn College in Warnsveld, Zutphen joined an excursion to 'Het Tropenmuseum' in Amsterdam, an ethnographic museum, that through means of tangible and intangible heritage introduces its visitors to diverse cultures across the globe. The total length of the bus ride before arriving at the museum equaled the length of the (impressive) museum tour, excluding the one-and-a-half-hour bus ride home. During the remainder of the given time, before travelling back to the eastern part of the Netherlands, students were allowed to be introduced to the multifaceted city of Amsterdam. This, as is not uncommon with many teenage girls in their early adulthood, led to the introduction of the many varying assets of Amsterdam clothing stores.

*Asides from shopping, the visit to the Tropenmuseum did have a clearly defined goal reading to the educational program: learning about oneself **through** learning about others **by** being introduced to different cultures and worldly traditions through means of tangible and intangible heritage.*

Years later, visiting the city museum of Zutphen (Musea Zutphen) in 2018, being introduced to the public (by the municipality of Zutphen) and privately (by the Henriette Pollak Foundation) owned collection of Musea Zutphen, it came to my mind that the collection is a representation of the diversity of local cultures, available right around the corner of my graduating high school. Whereas on the one hand, the experience contributed to my knowledge of how city museums have the opportunity of exploring, preserving and representing varying aspects of a diverse local community, it also raised the question of why, during the years' pre-university education, a field trip, excursion or learning activity in the museum in closer proximity had not yet taken place.

The latter was proposed to a relative working as a high school director in Zutphen, responsible for allocating the school's cultural budget. One of our conversation's conclusions was the growing desire to teach outside the classroom, let alone a standardised curriculum, to enhance skills that prepare students to become active and well-informed citizens. Little is known about how (local) heritage institutions may contribute to the curriculum's objective(s) mentioned above. Nor had the professional in his case expressed his desire to collaborate with surrounding cultural and non-cultural institutions.

This raises an interesting question:

1. Introduction

In what ways can local art-historic museums and surrounding high schools collaborate to promote lifelong learning skills and engagement with the arts and science? Educational reform has led scholars and educators to believe that students take up identity and resources' knowledge in ways that far exceed the traditional learning environment (Raaijmakers et al. 2020). As a result, there is a desire to create innovative, third-space learning environments, which can be unlocked through collaborative efforts between in-and-out-of-school learning environments, for example, (cultural) heritage institutions like museums (Raaijmakers, 2020).

Learning in a museum or Museum-Based Learning, also known as Object-Based Learning (OBL) or Art-Based Learning (ABL), is an effective way to promote modern "21st-century skills" (Voogt & Roblin, 2010, p. 9), which includes collaboration, communication, ICT literacy and social and cultural competency, otherwise known as civic skills. OBL and ABL integrate (art) objects in the learning environment (Lutters, 2012). The teaching method, often through hands-on activities, encourages the students' curiosity to investigate and critically evaluate the material and stimulates students' thoughts and reflections (Kahbour, 2021).

The need for teaching 21st-century skills is mainly derived from the rapid technological change, which has far-reaching implications for how we act and interact at work, in education, civic life and at home (Voogt & Roblin, 2010). Across the globe, ambitious objectives state the importance of modern 21st-century skill development among children in education sector plans. Still, looking at the planned interventions, no strong indication exists that countries plan to operationalise their intentions to promote 21st-century skills. In the Netherlands, for example, the newly adapted 2021 Dutch law for 'Burgerschapsonderwijs' (which translates to civilisation education) obliges primary and secondary schools to enhance active citizenship and social cohesion among its students, which translates to the development of knowledge, skills and attributes with which students can contribute within the democratic society (Kort & Voortjes, 2021). Although the law is binding, it allows for creative interpretation and implementation of given learning goals and objectives, giving rise to opportunities within the arts and cultural sector.

In particular, museums serve as inclusive and democratic spaces where diverse communities actively collaborate to gather, safeguard, investigate, interpret, showcase, and deepen our comprehension of the world (International Council of Museums, 2022). Especially the roles of regional and city museums are discussed as local visitors are more drawn to their own local identity when recognising elements of themselves in a tangible or intangible heritage object (Stoop, 2018).

In the Netherlands, reading the Dutch trend report *Museum-and Heritage Education* published on June 6 2020, museums are increasingly expressing their desire to work from a demand-driven approach, being able to respond to the current request for the incorporation of necessary skill development in their educational offering (Schep et al., 2020). Still, according to Wyrick (2014), a discrepancy exists between art organisations and what is truly valuable and relevant to their audience and communities. On top of that, tiny and middle-sized museums under whom the previously mentioned city museums still face dwindling visitor numbers experienced economic hardship after the obliged closure as an effect of the pandemic that captivated the world (Schep et al., 2020). As a result, museums increasingly desire to be informed on ways to partake in primary and secondary high school curricula. Several factors are important for the preparation and exploration of “third-space” (Raaijmakers, 2020, p. 2742) learning activities, which can be unlocked through researching the formal educational demand in 21st-century skill development and out-of-school and museum-based learning practices to which the museum can adapt as a supplier of experiential learning activities.

The trend report, preliminary focusing on supply-side experiences with collaboration, so far found that limited available resources, time constraints and divergent levels of motivation and dedication are common disturbing factors in creating and maintaining a successful partnership with (high) schools (Schep et al., 2020). Research on the relationship between city museums, which seek ways of remaining relevant for their future generation, and their surrounding high schools, which seek to incorporate new educational objectives, remains limited. Therefore, the following research questions are posed:

How can Dutch city museums collaborate with their surrounding high schools to actively partake in parts of the high school curriculum covering the modern curriculum objectives? To which the following sub-questions, in their turn, will allow for a specific and thorough answer to the central theme:

High schools

- What motivates Dutch high schools to partake in museum-based learning activities?
- What modern curriculum trends in Dutch secondary education can be taught with museum-based learning (learning within the informal learning environment)?

City museums

- What factors are a threat, and what factors contribute to successful curriculum implementation within museums’ educational programming?

High schools and city museums

- How can the formal and informal learning fields be smoothly integrated into one learning field?

These questions are directed to both institutions, allow multifaceted information discovery through qualitative research and contribute to developing ways of understanding the working method, desires and possibilities of each party involved, which will benefit the future alignment of educational goals.

The remainder of this research is structured as follows: following the introduction, a review of existing literature is divided into four themes:

1. Modern curriculum objectives: 21st-century skills
2. Out-of-school learning context: Third-space learning
3. Museums and museum-based learning practices
4. Museum-school partnerships and collaborations: conditions, threats and benefits.

First, the difference between formal and informal learning environments is introduced, necessary to understand how the blending of the two unlocks the possibilities of new pedagogical teaching methods. The reader is then introduced to modern curriculum objectives and 21st-century skills. Skills that can be taught in an out-of-school learning context, for example, a museum, using museum-based learning methods. Finally, the literature guides the reader through the necessary conditions to unlock the third space by looking into the threats and benefits of museum-school collaborations.

Following the theoretical framework is the methodological section, which explains the reasoning behind the decision for a comparative case study analysis which will shed light on the similarities, differences and patterns across two cases (the small city of Zutphen and the city of Haarlem) that share a common focus: the creation, design and matching of educational programs between museums and high schools. The comparison is relevant, for it 1) sheds light on potential varying outcomes based upon the prominence of nearby heritage substitutes. 2) It explores whether or not the city's size and history affect how learning objectives are interpreted and translated into a day-to-day curriculum. 3) To what extent heritage institutions are involved is answered. In this way, it produces knowledge that is easier to generalise about causal questions of how these institutions can collaborate in educational programs.

2. Literature review

2.1. Introduction

The present literature review aims to examine the convergence of informal and formal learning systems, with particular emphasis on the utilisation of museum-based learning approaches as an illustrative example of non-formal learning environments that contribute to modern skill development. As the pace of change and innovation accelerates, the significance of formal learning is still widely recognised as an essential component of lifelong education (Chen, 2007). However, alongside formal learning, there is a growing acknowledgement of the importance of informal learning experiences. Scholars now understand that informal learning is critical in skill development and fostering innovation, complementing and enriching formal education (Chen & Bryer, 2012).

The study of learning has been conceptualized in various manners, influenced by specific theoretical perspectives, subdisciplines, and historical eras. According to Chen et al. (2008), learning systems are designed to support various pedagogical methods and different learning styles. Johnsen & Majewska (2022) conducted a comprehensive analysis of the research literature to exemplify the distinctive features, benefits, and implications of formal (see Appendix A), non-formal (see Appendix B), and informal learning (see Appendix C). The authors contextualised each learning type within the framework of education and curriculum, as illustrated in the figure below.

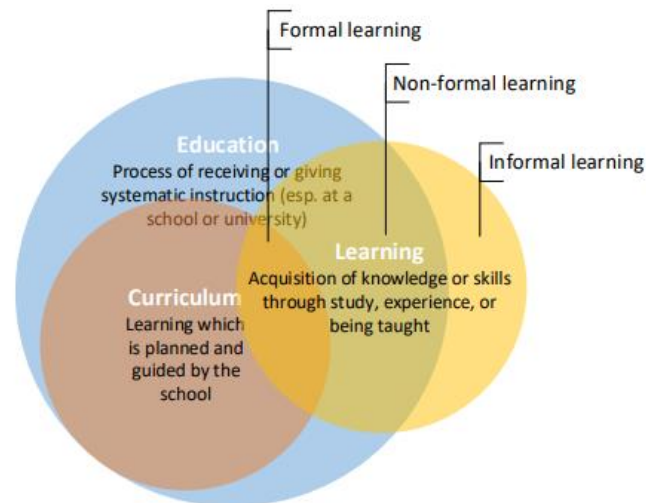


Figure 1. Where formal learning is situated with regard to Education and Curriculum (Johnsen & Majewska, 2022, p.11)

The literature review indicates suggests that formal learning is structured through the curriculum within the wider context of education, while non-formal learning is connected to the curriculum but extends beyond the school's control signified by the way that the non-formal learning connector touches upon the curriculum but is still present in the education/learning space in Figure 1 above. Various examples of extracurricular activities associated with the formal curriculum are museum visits, university programs, and after-school programs or sports clubs (Filippopoliti & Koliopoulos, 2014; Garner et al., 2015; Gloria et al., 2014; Ionescu, 2020, as cited in Johnsen & Majewska, 2022).

According to Chen & Breyer, 2007, learning in authentic contexts, with real-world, and relevant issues, fosters motivation and engagement. By making abstract ideas more tangible and connected to personal experiences, learners find it easier to grasp and relate to the subject matter (Johnsen & Majewska, 2022). As a result, they become more actively involved in the learning process, showing more tremendous enthusiasm and commitment to acquiring knowledge and skills.

Informal learning is a pervasive and influential concept, posing a challenge to a narrow understanding of curriculum that emphasises schools' precise control. As a result, informal learning is often student-led, managed by the learner and student-centred, designed for the learner (Chen 2007). The latter is supported by Callanan et al. (2011), who measure a high degree of informal learning when the learner's interest choice initiates the learning activity. Johnsen & Majewska (2022) place informal learning towards the edge of the educational experience acknowledging its role in socialisation beyond the confines of purely academic objectives, emphasising its connection to broader society. Within the informal learning environment, learners acquire knowledge as a function of interactions with connected partners, allowing them to share their made connections with content and peer networks (Chen & Bryer, 2012). Children, for example, learn a lot about science topics in everyday situations, such as regular conversations with parents and others, visits to museums, television programs and everyday observation. Social connections and networks change how we think about knowledge and organise work and ideas (Chen & Bryer, 2012). However, cultural variation in the informal learning environment may affect an individual's understanding of a particular domain (Callanan et al., 2011).

However, the figure above illustrates the situation of each in the broader educational spectrum. In addition, The LIFE diversity consensus Panel, presents the presence of each system in an individual's life cycle, measured during the 2004-2005 academic year in the United States of America (see figure 2). The results are presented in a study by Banks et al. (2007) and illustrate how formal learning makes up only a tiny fraction of the lifelong experience of human learning. Formal learning contributes to approximately 19% of the educational experience during the first through twelfth grades. This percentage declines to 8% during undergraduate years and further diminishes to 5% during graduate years (Banks et al., 2007) .

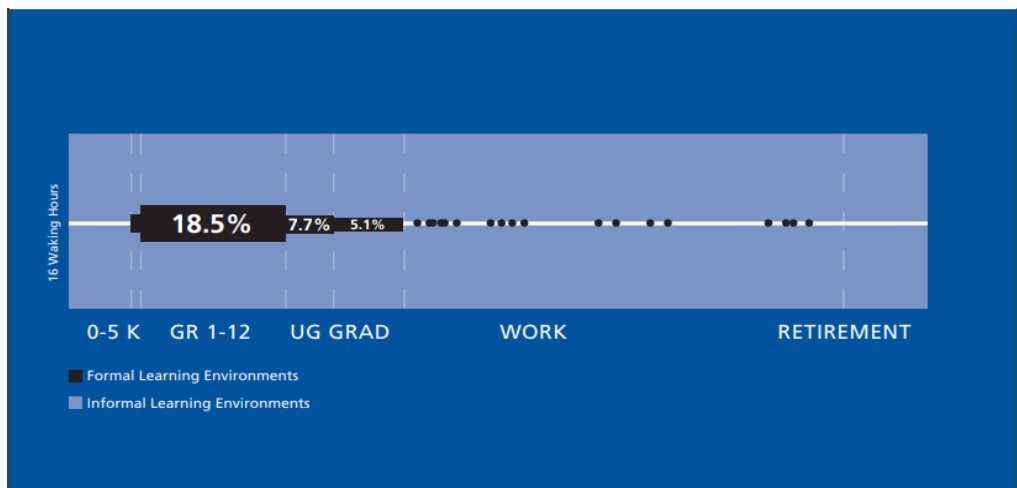


Figure 2. Life-long and life-wide learning (Banks et al., 2007)

This illustrates the importance of exploring practical ways of informal learning among learners progressing throughout their formal education years.

In the scope of this research, museum-based learning is an example of non-formal learning, learning that occurs outside of a formal educational institution such as a school, college or university. However, it is still related to the curriculum as the researcher explores ways formal and informal learning institutions can collaborate. Reviewing the literature on formal and informal learning environments does not compare outcomes between the two fields, as non-formal and informal learning are self-directed, lifelong processes that differ qualitatively from school-based learning and are challenging to transfer to school settings (Callanan et al., 2011).

This study focuses on the pedagogical practices employed within non-formal learning environments, specifically museums. It explores the integration of Art-Based Learning (ABL) as an experiential teaching approach that complements the formal curriculum. Moreover, it examines how these approaches address the modern curriculum's emphasis on 21st-century skills. By examining the convergence of formal and non-formal educational domains, the study aims to shed light on how the blend of these two fields can contribute to fostering equity in the pursuit of modern skill development objectives.

2.2 Modern curriculum objectives: 21st-century skills

Before discussing the concept of museum-based learning, learning in what is referred to as a "third space" (Raaijmakers, 2020, p.2742), the following paragraphs discuss the modern curriculum objectives aiming to define the current formal educational goals that apply to the exploration of how museums can actively participate in the high school curriculum.

Over the past decade, one of the "hottest" topics in the educational measurement community has been assessing 21st-century skills (Allen et al., 2013; Geisinger, 2016; Voogt & Roblin, 2010). According to Voogt & Roblin (2010), 21st-century skills exceed the basics of reading, writing, interpretation, and synthesis and contribute to a student's lifelong learning skills needed for adapting to a changeable society (Chen, 2007). The need for teaching 21st-century skills is mainly derived from the rapid technological change, which has "far-reaching implications for how we act and interact at work, in education, civic life and at home" (Voogt & Roblin, 2010, p. 1). The partnership for 21st-century learning skills (P21), which advocates for the integration of necessary skills and expertise students must master to succeed in work and life, states how individuals need to know more than just their core subjects (e.g. maths, languages & science) by for example learning how to think critically, solve problems, learn how to communicate and be collaborative (Partnership for 21st-century skills, n.d., p.09–12). In a secondary comparative data analysis performed by Voogt & Roblin (2010), exploring theoretical frameworks for 21st-century skills,

particularly its definition, implementation and assessment, they found that 21st-century skills are often grouped and characterized differently across countries. Still, multiple frameworks agree upon a common set of 21st-century skills. These include communication, collaboration, ICT literacy, social and cultural competency, and citizenship education (Voogt & Roblin, 2010). Also, softer skills, including creativity, critical thinking and problem-solving, are frequently covered.

Voogt & Roblin (2010) acknowledge that differences in terminology may hinder the implementation of 21st-century skills as there exists ambiguity among educators and policymakers. Allen et al. (2013) also note a general fear of blindly pursuing 21st-century skills neglecting other more traditional classes or skills like literacy, numeracy and science (Allen et al., 2013). Contemporary theoretical frameworks frequently overlook the assumption that a correlation exists between the traditional curriculum and the acquisition of 21st-century skills, thereby neglecting the integration of formal and informal educational activities (Geisinger, 2016). In agreement, Allen et al. (2013) emphasize the need for new assessment models to effectively measure the cross-curricular and complex nature of 21st-century skills. Their study presents diverse assessment outcomes, including skills like ICT literacy and problem-solving skills, to evaluate the current situation in the Netherlands. While the models and results they present are outdated for this study, covering the period between 1998 and 2007, it remains intriguing to examine the impact of such assessments on present-day political affairs. An example that highlights the impact of citizenship education on the Netherlands' current educational landscape are the outcomes of the International Civic and Citizenship Education Study (ICCS). This is a study conducted by the International Association for the Evaluation of Educational Achievement (IEA). This large-scale international assessment aims to evaluate and compare the citizenship education of 14-year-old students across various countries. With three cycles in 2009, 2016, and 2022 (with the latter's results yet to be published), the subsequent chapter delves into the study's outcomes and their influence on the Netherlands' educational context.

2.2.a Citizenship education: A Dutch perspective

Dijkstra et al. (2021) critically analyze the outcomes of the 2009 and 2016 study cycles of the International Civic and Citizenship Education Study (ICCS) conducted in the Netherlands. The findings indicate that whilst a majority of young people in the Netherlands support democratic values, Dutch secondary school students lay behind their counterparts in neighbouring countries (Flanders, Denmark, and Norway) in terms of citizenship competencies. Disturbingly, there has been minimal progress observed over the years. A significant disparity exists between schools and students from diverse socioeconomic backgrounds (Dijkstra et al., 2021).

One noteworthy observation is the variation between schools and within schools in the Netherlands. Among all ICCS countries, the Netherlands exhibits the highest percentage (55%) of the total variance attributed to school differences (Dijkstra et al., 2021). In contrast, this range falls between 40% in Belgium (Flanders) and 6% in Norway and Finland for other countries (Dijkstra et al., 2021). Put simply; the Netherlands has a greater number of schools with both high and low scores compared to other nations. The current educational system in the Netherlands encompasses 12 mandatory years of schooling overseen by the Ministry of Education.

Consistent with the 2009 findings, the recent results reveal that a significant portion (74%) of the variation in citizenship knowledge between schools can be attributed to enrolled students' personal and social backgrounds (Dijkstra et al., 2021). Factors such as socioeconomic status, home language, and educational expectations greatly influence the school attended by students, accounting for most of the discrepancies in civic knowledge across schools (Dijkstra et al., 2021).

The disappointing results in citizenship education, along with concerns about social cohesion and polarisation in Dutch society, sparked the discussion on the need to enhance citizenship education (Eidhof et al., 2020). Consequently, an influential advisory body, the Dutch Education Council, recommended stricter oversight and provided specific guidelines for teaching democratic values and fostering democratic participation in 2012 (Dijkstra et al., 2021). Additionally, the Inspectorate of Education advocated for enhanced guidance and resources to support school development in this domain (Dijkstra et al., 2021). Furthermore, the former minister of Education Van der Hoeven passed a bill that legally obliged primary and secondary schools to pay attention to citizenship: to teach pupils the “basic values of the democratic rule of law” (Kort & Voortjes, 2021, p.1). Active citizenship is the process of social integration: the willingness and ability to be part of a community and contribute to it (Eidhof et al., 2020). The Dutch government considers promoting connection with and participation in society of great social importance (Kort & Voortjes, 2021).

Interestingly, the national curriculum revision, aimed at reinforcing the societal role of schools, does not seem to have yielded a stimulating effect (Dijkstra et al. 2021). Legislation does not provide specific guidelines or commitments for schools to hold on to. The lack of consequences for poor performance results in insufficient attention, time, and resources being allocated to citizenship education in Dutch schools (Eidhof et al., 2020).

One of the contributing factors to the challenges in citizenship education is the lack of a clear definition of "good" or "proper" citizenship within the Dutch democratic rule of law. According to Munniksmma et al. (2017), citizenship education involves students gaining insights into the functioning of society, democracy, and the underlying values. It encompasses knowledge, attitudes, skills, and the ability to apply them effectively. The National Centre for curriculum development emphasises the importance

for individuals to express dissent, and therefore see dissidence and critical thinking as key competencies. Critical thinking involves independent and reasoned considerations, judgments, and decisions, requiring thinking skills, attitude, reflection, and self-regulation (Landelijk kenniscentrum voor leerplanontwikkeling, 2019).

Roos (2020) acknowledges that whilst defining citizenship education is one thing, teaching is another. For example, when confronted with unsubtle views on current political issues, teachers do not always know how to respond and, therefore, commonly avoid a conversation (Roos, 2020). The skills, moreover, are not taught within one domain (like, e.g. mathematics). An interdisciplinary approach, which entails using and integrating methods and analytical frameworks from more than one academic discipline, would work better to create situations in which students can practise citizenship skills (Eidhof et al., 2020). In the framework of this research, an example of interdisciplinary teaching is learning about science (e.g. geometric forms and compositions) through experiencing art within the out-of-school context of a museum (this is referred to as 'art-based learning', or 'museum-based learning') which will be discussed in the following paragraph. Interdisciplinary education within the Netherlands has gained in popularity. Among other things, this work method provides opportunities for new collaborations within formal and informal learning environments (Eidhof et al., 2020). However, according to Munniksma et al. (2017), schools still take on little extracurricular activities related to citizenship education outside of the formal classroom whilst these non-formal learning environments provide relevant learning situations. For that reason, the following paragraph will delve deeper into the concept of third-space learning, which involves integrating formal and informal environments to enhance the development of 21st-century skills.

2.3 Third-space learning

Over the years, changes in the needs and values of society have brought about changes in attitudes towards public education. The continual effort to transform and improve the institution of education is called education reform (Chen, 2007). Among other things, the recent reform saw a shift in the educational system, which changed from a system of centralisation to a more democratic system, the course has changed from curriculum division to curriculum integration, and the education form has changed from teacher-centred to student-centred (Chen, 2007).

Besides in-school reforms, Calabrese Barton & Tan (2008) recognized that students creatively engage with resources, knowledge, and identities in ways that surpass the confines of the formal educational environment.

As a result, both teaching professionals and academic researchers acknowledge the importance of third spaces: in-and-out-of-school learning environments unlocked through collaborative efforts between out-of-school organisations (like museums) and schools (Raaijmakers et al., 2020). Through means of

bridging between in-and-out-of-school organisations, bridging between school and community, the boundaries between them blur (see Figure 1). It unlocks a learning experience that integrates the discourses of knowledge with students' lived experiences, enabling the collaborative construction of theory and social identities (Calabrese Barton & Tan, 2008). Moreover, learning within varying contexts enhances a student's essential, operational and integral abilities, allowing a learner to continue their learning process "at any time, in any moment by different channels throughout life" (Chen, 2007, p.9).

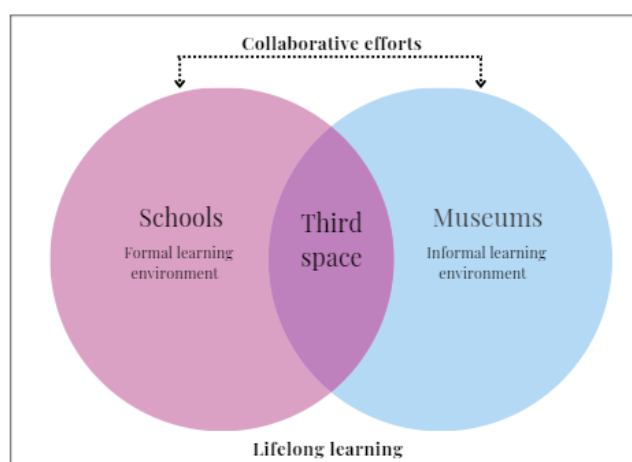


Figure 3. The relationship diagram of third space learning, formal learning (School) and informal learning (Museum) (own photo).

The third space learning experience is generally informed by context-based, interdisciplinary and value-centred education strategies (Moje et al., 2004; Chen, 2007; Calabrese Barton & Tan, 2008; Raaijmakers et al., 2020). In the scope of this research, it is important to briefly touch upon each of these strategies to validate later how the educational design of the third space between high schools and museums, in particular, applying an art-or-object-based learning strategy, benefits 21st-century skill development.

Raaijmakers et al. (2020) propose that context-based learning prioritises the social interactions between participants within various in-and-out-of-school contexts, including both physical and contextual aspects. "The general idea of context-based science education is to provide relevant real-life or fictitious learning environments that frame scientific concepts in ways that illustrate their connections and applications to everyday life, societal issues and technological innovations" (Raaijmakers et al., 2020, p. 2750). Learning in an out-of-school context can increase the relevance of social and scientific concepts or topics, for an out-of-school context provides students with previously undiscovered connections to science and stimulates them to dig deeper and think about the relationship between science and society. Moreover, it enables a teacher to cross different discourse communities, for example, teaching the

traditional academic discourse in a less traditional discourse (e.g., in nature) (Moje et al., 2004). As previously stated, crossing multiple discourses, referred to as interdisciplinary education in the educational field, helps advance critical thinking skills and cognitive development in both teachers and students. It helps students overcome a tendency to maintain preconceived notions. This is accomplished by recognising the source of the pre-existing understandings they arrive with and introducing students to subject matters from various perspectives that challenge their existing notions (Moje et al., 2004). The latter is why the third space educational design can enable an experience informed by the framework of value-centred education. Exposing students to various perspectives allows them to explore, discuss, accept, reject and change values more often. Students can communicate opposing values that reshape and challenge everyday and academic knowledge (Calabrese Barton & Tan, 2008). Whilst the above sets out the general educational design of a third space, the following paragraph draws attention to the museum institute as an out-of-school learning environment.

2.4 The Museum

Throughout history, museums have lent themselves as educational institutions. Even so, in recent decades museums have experienced profound changes in their practice and the principles underpinning their functioning. The professional museum organisation ICOM (International Council of Museums), established in 1946, traditionally saw the inherent value of a museum as “the conservation, continuation and communication to society of the world’s natural and cultural heritage, present and future, tangible and intangible” (ICOM, 2016, p.1). Especially the revision of its 2007 definition, adding the term 'intangible', which clarifies how museums exhibit both tangible and intangible heritage, emphasises the social function of museums. The indulgence of intangible heritage within museum walls, according to Van Haaren (2019), offers an ideal starting point for the museum institution to connect with parts of the identity or culture valued as important. Museums then, instead of being interpretive authorities, move towards becoming participants in the world of the visitor. Furthermore, set out to become laboratories for dialogue around movable and intangible heritage. The evolution of museum practices is best described by the recent approval of a new mission definition on August 24th 2022, in the framework of the 26th ICOM General Conference held in Prague. The ICOM Extraordinary General Assembly defined the museum as follows:

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, and museums foster diversity and sustainability. They operate and communicate

ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

– (International Council of Museums, 2022, p.1)

The proposed definition is the continuation of the existing trend where the relationship between the museum and its public changes to favour participatory services (Navarrete, 2021). Museum professionals acknowledge how - in contrast with the previous idea that exhibited objects speak for themselves - visitors now bring their experience to an active encounter with an object. This type of audience engagement has led to a renewed and prominent role in museum education. According to ICOM (2016), museum educators have added significant value to their traditional roles through means of organising creative programs, among other things providing varied experimental learning methods to schools. With museums' reopening after temporary closures and COVID-19, they are endeavouring to increase their market share in the leisure and educational industries. In doing so, museum management realises the importance of building long-term relationships with (local) schools to attract and engage young audiences. As this research is centred around the Netherlands, the following subsection sketches the museum landscape of the Netherlands.

2.4.a Museums in the Netherlands

The Netherlands has around 631 museums, as recorded in 2021, with varying distribution throughout the country. Among them, 465 museums are registered under the Museum Association, which serves as the trade association for the museum sector (CBS, 2021). The Museum Association plays a pivotal role in representing museum interests, facilitating knowledge exchange, contributing to policy development, and providing marketing support.

The Dutch response to ICOM's new definition, as discussed in the previous paragraph, is enclosed in the Diversity & Inclusion Code (Code Diversiteit & Inclusie). This self-regulated code, introduced on November 1st 2019, aims to reflect the rich diversity of Dutch society within the cultural sector. For museums, this entails, among other things, presenting their collections from multiple perspectives or narratives, both in physical and online environments. This requirement not only applies to subsidised museums according to the revised Diversity & Inclusion Code but is also demanded by society at large (Museumnorm, 2020).

The Dutch government's statistical agency, CBS, categorises museums as large, middle-sized, or small based on their annual visitor numbers. Museums that welcome over a hundred thousand visitors per year are classified as large, while middle-sized museums fall between twenty-five thousand and a hundred thousand visitors. Small museums, on the other hand, have fewer than twenty-five thousand visitors.

According to Van Noppen et al. (2021), approximately 61% of museums in the Netherlands have a historical focus, making it the largest category. However, art museums, accounting for 23% of total museums, generate a higher proportion of revenue, collectively contributing to 46% of museum income.

2.4.b City museums

In desiring increased inclusivity and reaching out to a broader audience Van Haeren (2021) explicitly mentions the potential of small to middle-sized museums at a regional level to engage intensively with their surroundings and thus give substance to social connection. Visitors interact with tangible and intangible heritage that incorporates recognizable elements, ranging from sensory experiences to contextual aspects such as craftsmanship. Nawijn & Hoebink (2022) argue how small and middle-sized museums, particularly, 'stadsmusea' (translated into English: city museums) have an innate drive to reflect upon their role in the city. However, as city demographics and its culture are changing quickly, museums are dealing with contradictory requirements opposed by museum stakeholders, for example, (non)visitors and their municipalities. The latter judge museums based on hard criteria such as visitor numbers and income.

Hoebink et al. (2022) realise that more must be accomplished regarding audience engagement with fewer available resources. Especially small-to-middle sized museums struggle to maintain their existence (financially), with rising exhibition costs (between 2011 and 2016 the total cost rose from 53 million to 91 million euros in total) and their heavy reliance on municipal subsidies in times when municipalities have limited budgets for emergency support (Van Noppen, 2021). Economic hardship due to budget cuts and pressure from outside leads to a growing ambition for museums to attract more visitors; within the available budget of museums, more is invested in public activities. The risk of investing in public activities lay in management and educational tasks fading into the background, threatening a creeping decline in heritage preservation (Ministerie van Onderwijs, Cultuur en Wetenschap, 2019).

In reaction to the above-mentioned trend, Hoebink et al. (2022) provide a Social Impact Toolkit (MIT translated from '*Maatschappelijke Impact Tool*') (city) museums and other cultural institutions can use as a practical instrument to determine their strategy, guide social cultural policies and tools to increase the societal impact of projects on the short term.

2.5 Museum-based learning in art historic museums

The renewed museum definition by ICOM has solidified that learning within any type of museum, or 'museum-based learning' all around the world is increasingly one wherein individuals interact

with tangible and intangible heritage objects. Museum-based learning incorporates elements of "object-based learning" (Lasky, 2009, p.73): learning through the use of (educational) material or objects, "experiential learning" (Allen et al., 2013, p.38): learning through participation in programs or workshops, or self-regulated experiences, and "art-based learning" (Raaijmakers et al., 2020, p. 2747): learning through sensing or creating artworks (exhibited within museum walls).

Art-based learning (ABL) is used as a means to foster creativity by engaging students in learning activities that promote the evaluation of established ideas and the rejection of stereotypes. According to Lutters (2012), ABL can be divided into four steps. It is an open, noncoercive process with many variations, which does not necessarily have to be done in the order listed below. It is a method that allows searching for new connections in dialogue with the artwork. It is a play of language with the character of incessant co-creation: with different interlocutors in an open space.

The four steps are

- a. Asking a personally relevant question
- b. Listening to a speaking object
- c. Entering a possible world
- d. Telling one's own story

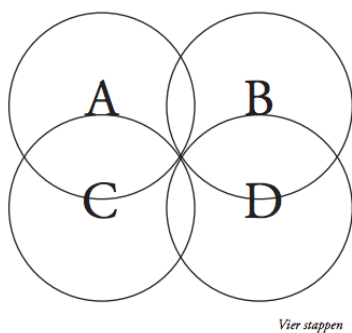


Figure 4. Illustration of the four steps to art-based learning

(Lutters, 2012, p.60).

Especially the fourth and final step is the rhetorical moment when reflection, understanding and meaning-making transform into one's own story. Lutters' (2012) theory focuses on the experiential aspects of learning through art-making. Another common approach is the use of "hands-on" activities, such as the three-window approach introduced by Mallos (2012). The three-window approach, as described by Mallos (2012), allows children to engage with artworks through three perspectives: the narrative window, where they criticise pre-existing ideas through storytelling; the aesthetic window, where they focus on describing the visual qualities of the artwork; and the viewer's window, where they reflect on their personal responses. This approach aligns with Lutters' theory, as it provides a structured way for students to explore artworks from multiple perspectives and encourages inquiry and interpretation. While Lutters'

theory focuses on the process of creating art and using it for learning (Lutters, 2012), the three-window approach centres on analysing existing artworks and fostering critical thinking (Mallos, 2012). Both approaches differ in their focus, approach to learning, and application.

Various types of museums, including traditional, science, history, heritage, and art museums, offer opportunities for art-based learning or hands-on activities. Andre et al. (2017) distinguish between different museum categories such as science museums and centres, history and archaeology museums, and art museums and galleries. For instance, history museums are well-suited for exploring and understanding human values and beliefs through storytelling. By using stories, learners can establish connections between museum artefacts, images, and their own lives and memories (Bedford, 2001, p. 30, as cited in Andre et al., 2017). This research specifically focuses on city museums categorised as art-historic museums or art museums, which showcase the cultural and historical heritage of a city. The chosen method may vary depending on the context, the goal of learning, the available resources and the nature of the relationship between the learners (high school students) and the museums.

2.5.a Benefits of museum-based learning

Despite the variety of museum-based learning approaches, there are several overall benefits to this type of learning that contribute to scholars' preference for using museums to develop skills such as

- Development of critical thinking skills (Burchenal and Grohe, 2007; Pruulmann-Vengerfeldt & Runnel, 2018);
- Envisioning new possibilities for mutual support / increased sense of ownership and pride (Callanan et al., 2011; Pruulmann-Vengerfeldt & Runnel, 2018);
- Students become aware of cultural differences (Callanan et al., 2011; Pruulmann-Vengerfeldt & Runnel, 2018);
- Development of personal agendas (Callanan et al., 2011);
- Teacher professional development, especially in ways of dealing with phenomena-rich, learner-driven interactions of students with science (Chen, 2007);
- Creating opportunities for democratic and participatory culture, which may contribute to the development of civic skills (Pruulmann-Vengerfeldt & Runnel, 2018).
- Development of intrinsic motivations (Callanan et al., 2011).

Notably, much of the role of art museums/galleries in schools is predominantly written around the primary school curriculum. On top of that, internationally, the potential role of art museums partaking in high school curricula is discussed in relation to the multi-disciplinary STEM or STEAM approach to teaching (which combines elements of Science, Technology, Engineering, Art, and Mathematics into one curriculum). Although the interdisciplinary approach to teaching allows for the realisation of 'third space'

learning environments, as previously discussed, it is predominantly practised within the United States and the United Kingdom. In the Netherlands, the recognition of the importance of interdisciplinary or STEM education only occurred in 2019, as reported by NL Times. The impact and effectiveness of this recognition can only be assessed in the future, as it will take time to measure its effects. The remainder of this literature review focuses on the benefits of museum education and ways for museums to partake in the Dutch curriculum, exploring the success and threat factors to museum-school collaborations.

2.5.b Museum education in the Netherlands

In a 2015 publication entitled 'In museums, education comes to life' the Dutch Museum Education Taskforce acknowledged how primary and secondary education are occupied with the question of how best to prepare children for the future. The curriculum is constantly changing and cultural education has become increasingly relevant alongside subjects of mathematics and foreign languages. Moreover, Schep et al. (2020) show evidence of the growing awareness among school directors and curriculum developers that heritage institutions can function as an external classroom that can tie in with virtually all learning areas at schools, rather than being just a fun outing.

Educational policy has a prominent role in Dutch museum management partially explained as it is one out of 17 norms, museums must adhere to receive the official status as a museum within the Dutch museum register ("Museumnorm 2020", 2020). In their educational policy museum management must write how their museum translates the unique opportunity to contribute to the knowledge and skills of students at all stages of education; how their policy fits in with their tasks as a learning institution and how it contributes to the cognitive creative and social development of children such as the analytical thinking skills, creative expression, and the ability to work in a solution-oriented manner ("Museumnorm 2020", 2020).

In practice, its prominence is reflected in the high number of museums offering educational programs for children in different age groups and other specific target groups. An important note here is that these offerings are not evenly distributed among the different audience groups. In 2017, the majority of museums focus on primary education (93 per cent) and secondary education (49 per cent). Other specific target groups are the deaf, visually or hearing impaired (7 per cent), with a migrant background (10 per cent), those with dementia or Alzheimer's disease (11 per cent) or special education students (22 per cent) (CBS 2020).

The main focus on primary education may be a result of the Culture Education with Quality program introduced in 2013. The 2017-2020 subsidy scheme for Cultural Education with Quality in primary education focuses on supporting multi-year programs spread across the country in which schools and cultural institutions work together on Cultural Education with Quality (Schep et al., 2020). The

above-mentioned program does allow for the participation of high schools; education staff working in heritage institutions generally see the provision of programs and activities for this primary educational group as their priority. This is partly due to the high variety of subgroups or varying educational levels each of which has its curriculum. To connect with the curriculum program developers must become aware of the wishes and needs of secondary education, age group and interest area.

There is a noticeable imbalance in school-museum collaborations, as indicated by the decline in high school visits to Dutch museums since 2019, according to Van Noppen et al. (2021). The corona crisis and school closures have been major factors contributing to this decline, with secondary school visits experiencing a more significant drop compared to primary school visits. It is important to note that museum-school collaborations extend beyond field trips or museum visits, and the following section will explore various collaboration models, conditions, and threats in these partnerships.

2.6 Museum-school collaborations

Traditionally, the collaborative efforts between museums and schools have been realised through field trips. However, the educational reform also changed how collaborations between museums and schools are organised. One-size fits all programs, which according to Gupta et al. (2010), solely focus on reforming teacher practices to make room for complementary partnerships that respect the mutual expertise of both learning environments.

Before discussing the varying partnership models, first, the motivations for collaboration are explored in a dialogue between the museum and the school. Raaijmakers et al. (2020) suggest that schools recognize the significance of beneficial out-of-school activities. Along with this, other motivations for these activities are listed below:

- Professional teacher development (Harrison & Neaf, 1985; Gupta et al., 2010)
- Interdisciplinary education (Raaijmakers et al., 2020)
- Innovative learning environments (Allen et al., 2013)

Cultural institutions, such as museums, frequently collaborate with schools in their area to create programs and facilitate activities to enhance their social value. This is driven by a desire to improve their social standing, among other motivations such as:

- Long-term relationship (Langeveld et al., 2014)
- Engage with new (young) audiences (Gupta et al., 2010; Leonard et al., 2021)
- Increased attention of funders to projects or programs (Langeveld et al., 2014)
- Building organisational networks (Ostower, 2005; Holmes, 2011)

Holmes (2011) opts for the establishment of an educational network that includes, for example, a pre-planned teacher/student visit to the museum to familiarise the teacher/student with the setting. Museums, along with other knowledge institutions (like archives and libraries, referred to as "LAMs" (Navarrete, 2021, p.91), benefit from these networks and knowledge exchanges strengthening the quality of their educational systems and, in doing so, signal the skills and abilities endowed to students.

2.6.a Collaboration models

There exist varying collaboration models that illustrate the relationship between museums and the school. These models depend highly on the type of museum, the age groups of the children involved and other practical considerations such as local accessibility of students to museums. A few of these are discussed, starting with the provider-accepted model: where the museum plans and provides educational activities (for example, in the form of an organised field trip). Another type of real relationship is the museum or teacher-oriented interactive model wherein the museum plans and provides activities for students and teachers and vice versa. In this model, museums and teachers collaborate to align the educational activities with the school's curriculum objectives and learning goals. The activities are designed to be interactive, hands-on, and relevant to the students' interests and needs. The museums provide resources, expertise, and access to their collections or exhibitions, while the teachers bring their pedagogical knowledge and classroom experience to the collaboration (Gupta, Adams, Kisiel & Dewitt, 2010). A different approach is through the third organisation model, which entails having a third organisation plan and promoting museum-school collaboration (Gupta, Adams, Kisiel & Dewitt, 2010).

Furthermore, scholars distinguish efforts of collaboration, cooperation, coordination and co-creation. Collaboration refers to voluntarily helping others to attain a common goal. According to Lui (2007), collaboration is achieved when each institution contributes resources and reputation, and willingly adopts a new organisational structure, demonstrating commitment and responsibility, in order to achieve a shared objective. Cooperation then refers to the attitude, behaviour and outcome of implementing the goals agreed on. According to Lui (2007), this occurs when each institution uses its resources and shares only related information with the partner institution. According to Lui (2007), coordination is a formal and continued relationship wherein each institution has an understanding of the other's organisational structure and planned initiatives. More recently, co-creation methods have been explored, which entail establishing a dynamic dialogue between institutions that collectively create and maintain sustainable programs. According to Leonard et al. (2021), co-creation invites voices into the conversation as initiatives. A technique widely used in the for-profit sector is known as participatory design. This method allows stakeholders, including the audience, to collaboratively create a program or product that meets the intended audience's needs, yielding effective

results as it allows for ownership, flexible thinking, community building and equity in collaboration (Leonard et al., 2021).

According to Bobick & Hornby (2013), stakeholders must describe and communicate which category best describes their partnership before starting an event or activity. It is seen as one of the conditions needed for successful collaboration. Needed to encourage meaningful learning outcomes for students and practitioners.

2.6.b Conditions for successful collaboration

According to Langeveld et al. (2014), the conditions that lead to successful collaboration are pursuing a common goal, confidence, openness and a shared vision; preferably, both parties share a collaboration history. Ostower (2005) adds that successful collaboration can only be achieved when both fully commit to the given cause. The latter is challenged by the notion that collaboration between varying parties, like formal and informal learning institutions, is fluid, meaning each party brings a variety of life experiences, perspectives, resources, materials and ideas to the partnership.

From the perspective of the museum institution, holding lesser bargaining power due to the available substitutes (e.g. different cultural institutions or providers of innovative learning activities), it must clearly define what the institution can offer to its educational partner. In recent years museum management has realised they need to work more with the demand of the global era and stay innovative in approaching potential collaboration partners as well as in their offering. The educational partner, in turn, must express their needs and desires towards their potential collaborating partner regarding their short- and long-term goals, the length of the collaboration, and what the desired expertise (exchange) holds. For example, written learning goals or objectives.

The alignment of expectations, determining a shared vision and setting goals, according to Langeveld et al. (2014), is part of the integration process. The integration process shows how both institutions work together to realise projects, exchange knowledge, and collaborate on programming before the activity or exchange occurs. The integration process is an important factor in building an education network, as discussed by Holmes (2011). Furthermore, it requires the professional ability of teachers, including museum educators, to endeavour into a multitude of teaching domains and methods. According to Raaijmakers et al. (2020), this is crucial for facilitating a third space and is closely related to all contributing parties' openness.

Openness, on the one hand, entails recognising and respecting each other's differences in organisational culture and structure differences. On the other hand, it means openness to multiple discourses of students themselves, school subjects, society and the environment (Raaijmakers et al., 2020). Some of which also pose a threat. Especially considering that the integration process often

involves organisations with different organisational cultures, hindering the acceptance of opposing views by managers, staff, crew and even volunteers working at either institution.

Along with openness, the length of the agreement or partnership is a dominant factor in ensuring optimal collaboration. According to Langeveld et al. (2014), collaboration is a two-way process that is more successful in the long term. In that way, both organisations can learn from each other and exploit their strengths. Gupta et al. (2010) add to that by saying museums must consider the "culture" of schools to understand how to reach the students (audience) best.

At the very end of the long list of conditions is maybe the most important ingredient: trust. According to Langeveld et al. (2014), trust involves one party offering a gift to the collaboration in the form of time, attention, information, or knowledge, with the expectation of receiving something in return from the other party. Trust represents the belief that the other party will reciprocate the gift, albeit not necessarily in the exact same form. To ensure trust, Bobick & Horney (2013) strongly suggest the evaluation method as a tool to solicit and show you are open to receiving feedback from all stakeholders involved.

2.6.c Threats to museum-school collaborations

Not all collaborating processes are successful. As the paragraph above shows, several conditions must be met to build collaboration. Not meeting these conditions can cause a threat. According to Langeveld et al. (2014), previously bad experiences with collaboration or the dealignment of common goals and expectations can significantly reduce the chances for success. There is a common set of recognisable threats shared by multiple authors as listed below:

- Relationship issues (e.g. lack of trust) (Leonard et al., 2021; Ostower, 2005)
- Insufficient communication channels (Bobbick & Horney, 2013; Leonard et al., 2021)
- Loss of identity and or artistic autonomy (Gupta et al., 2010; Langeveld et al., 2014)
- Lack of funding (Bobbick & Horney, 2013; Langeveld et al., 2014)
- Scheduling issues or time management (Bobbick & Horney, 2013; Langeveld et al., 2014; Ostower, 2005).

According to Bobbick & Horney (2013), time is one of the largest issues in preparing and executing museum-school collaborations. Leonard et al. (2021) also argues that one of the major setbacks to successful collaboration is that each stakeholder is uniquely shaped and situated based on its culture and history. For example, museum staff, teachers and educators each have goals they expect to accomplish. Nevertheless, they are all pursuing a collective endeavour of teaching science in ways that engage children to become interested in science (Leonard et al., 2021). The following section will briefly see

what factors influence the collaboration between stakeholders relevant to this study by sketching the situation in the Netherlands.

2.6.d Museum-school collaborations in the Netherlands

As previously mentioned, scholars speak of an imbalance between the expressed desire of Dutch secondary high schools for third space or out-of-school learning environments and the visit to a museum. Especially nearby. A few factors potentially lead to this imbalance.

To start, the wishes regarding what a museum-based learning activity can contribute to realising existing curriculum objectives are best expressed by sub-teachers (e.g., CKV teachers and cultural educators). Unfortunately, subject teachers depend on detailed timetables that make spontaneous excursions difficult. As a result it is found that infrastructure influences the decision of schools and subject teachers to engage in educational programs provided by museums, with larger museums having a distinct advantage. A notable example is the Rijksmuseum Amsterdam, which offers to cover the expenses of school trips beyond a 60 km radius. However, this does not account for the limited interaction with local city museums that are conveniently located nearby.

Another contributing factor is the allocation of the annual cultural budget, which is determined in advance of the school year and often managed by CKV coordinators with an arts background, as noted by Schep et al. (2020). CKV (Cultural and Artistic Education) is a mandatory subject for senior secondary high school students, aiming to introduce them to the professional art and culture world through active participation and reflection. CKV encourages students to adopt a critical perspective on cultural expressions, interpret them, and place them in a broader context, promoting the development of opinions and the ability to navigate diversity. However, the academic staff tends to adhere strictly to the curriculum, making it challenging for museums to identify the appropriate individuals to approach for educational offerings that go beyond the scope of a specific subject (Schep et al., 2020). Consequently, schools often rely on pre-planned excursions that are repeated annually, potentially overlooking specially designed programs that align with examination requirements or cross-curricular education (Schep et al., 2020).

In terms of finance, in the Netherlands, 75% of secondary schools pay for extracurricular activities with the CJP Cultuurkaart. The CJP Cultuurkaart is an education support instrument that gives secondary schools financial means to use the offerings of cultural institutions affiliated with CJP (CJP, n.d.). The budget comes partly from the Ministry of Education, Culture and Science and partly from the schools. The admission procedure from the cultural organisation, for example, the museum, means that the Cultuurkaart-acceptor is obliged to provide CJP with data relating to the organisation's cultural activities. Also, the Culture Card acceptor appoints an employee to coordinate Culture Card activities and

communication (CJP., 2022). In addition, the Culture Card acceptor must meet the following three criteria:

1. The applicant produces cultural, and educational offerings.
2. The cultural and educational offerings suit secondary schools or MBO students.
3. Professionals develop the supply.

Despite various factors influencing the collaboration between schools and heritage institutions, Schep et al. (2020) observed a notable trend where schools often directly approach these institutions instead of going through national, regional, or local coordinators. The increasing number of educational offerings has prompted providers to develop programs that closely align with schools' content and format preferences, necessitating a shift from supply-oriented to demand-oriented work. However, research conducted by Sardes in 2015 on behalf of the Ministry of Education, Culture and Science revealed that cultural education provided by state- and fund-funded institutions still tends to be supply-driven. Formulating the appropriate question for schools has proven challenging, and demand-oriented work may not always be feasible with the available resources of museums in terms of finances, personnel, and objects. Schep et al. (2019) suggest an alternative term, "dialogue-oriented working," which emphasizes the need for schools and museums to engage in dialogue to develop educational programs that take into account the preferences of both parties.

3. Theoretical Framework

So far, literature has indicated how opportunities arise for both secondary educational institutions and museums when the informal and formal learning systems collide. Up until now, as expressed by Schep et al. (2020), there seems to be a gap in knowledge between both collaborating partners regarding the expressed desires and needs. As this is highly dependent on the context, the type of institution, size, location, and the absence or presence of potential substitutes. The relational scope below will help guide the research's methodological section by specifying the connections between both learning environments.

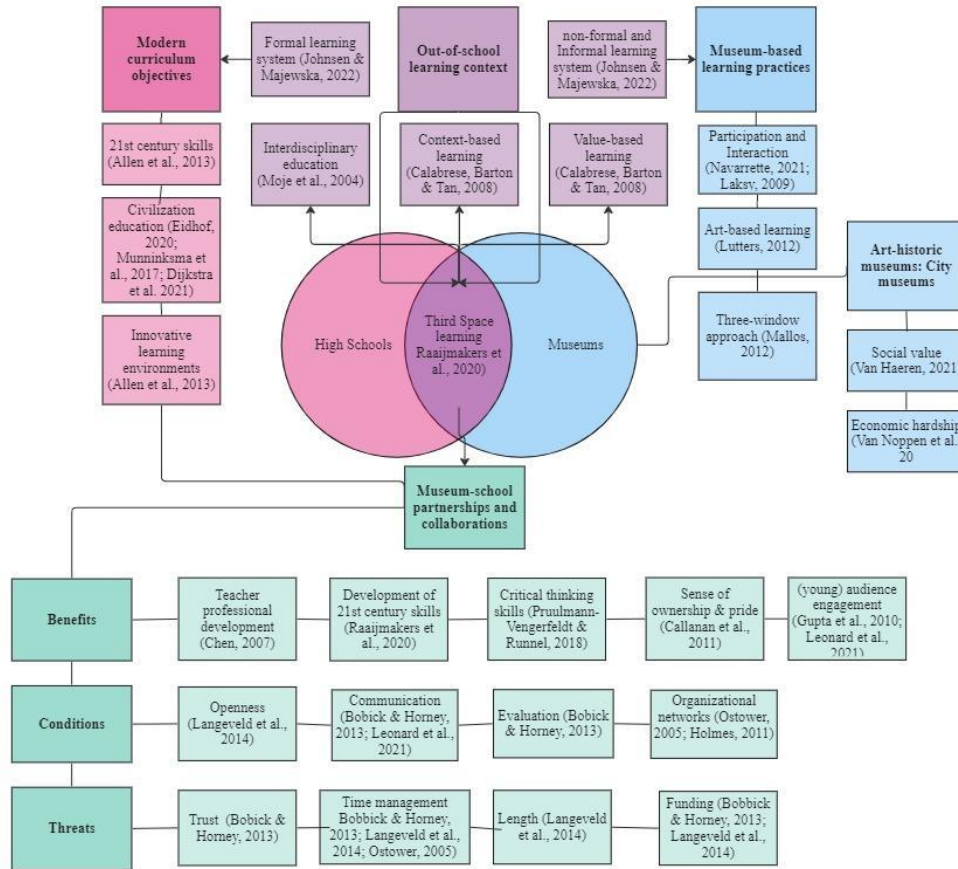


Figure 5. Theoretical Framework

The relational scope of this study is divided into four colours, corresponding to the themes mentioned in the introduction. The formal educational field, represented by high schools, is highlighted in pink, while the informal educational field, represented by museums, is highlighted in blue. Within the formal field, there is a greater focus on developing 21st century skills as a result of educational development, which stems from the realisation that the world is rapidly evolving technologically (Voogt & Roblin, 2010). The meaning of 21st-century skills can vary and measuring them has proven difficult (Allen et al., 2013). It is important to understand how measurements affect current political affairs. For example the unsatisfactory results in citizenship education, along with apprehensions about social cohesion and polarisation in Dutch society, have sparked a discussion on the need to enhance citizenship education (Dijkstra et al. 2021). Recent legislation challenges schools to find new ways to develop such skills, for example by encouraging learning outside the school walls.

This theoretical framework aims to explore the convergence of informal and formal learning systems, with special emphasis on the use of museum-related learning methods as an illustrative example of non-formal learning environments that contribute to the development of modern skills. The circles where the two fields converge, is called a third-space (Raaijmakers et al. (2020). A third space learning environment is beneficial for skill development and innovation, complementing and enriching formal education. It includes elements of context-based learning (Calabrese, Barton & Tan, 2008), valued-centred learning (Calabrese, Barton & Tan, 2008), and interdisciplinary education (Moje et al., 2004).

The focus of this study is on the museums as a context in which various skills are developed that are not specifically related to a subject area and are therefore cross-curricular. This is achieved by exposing students to tangible (e.g., city archives) and intangible cultural aspects in the city museum, which hold a critical juncture upon their role in society, and thereby feel the need to exhibit and reflect upon the cultural identities, lending themselves as institutions where the sense of ownership and pride of local community can be awakened. Unfortunately, this type of museums today face dwindling visitor numbers and economic hardship due to the obligated closings due to the Covid-19 pandemic. This urges them to find new ways to attract funding (Noppen et al., 2021).

Within a museum, there are several ways of learning that can be employed, two of which are highlighted: ABL (Lutters, 2012) and the three-window approach (Mallos, 2012). Which method is chosen depends on each museum's capabilities and facilities.

Facilitating out-of-school learning activities requires collaboration, which brings many benefits including: teacher professional development (Chen, 2007), Development of 21st century skills (Raaijmakers, 2020) e.g. Critical thinking skills (Pruulmann-Vengerfeldt & Runnel, 2018), Sense of ownership and pride among student and teachers (Callanan et al., 2011) and Audience engagement (Gupta et al., 2010; Leonard et al., 2021) . However, there are also certain conditions to consider including: Openness and sharing of expectations of those involved in the collaboration (Langeveld et al. 2014), open and frequent communication (Bobbick & Horney, 2013; Leonard et al., 2021), evaluation during and after the integration process and the building of organisational networks (Ostower, 2005; Holmes, 2011). In addition, the biggest risk factors include: a lack of trust (Bobbick & Horney, 2013), time-management (Bobbick & Horney, 2013; Langeveld et al., 2014; Ostower, 2005), the short duration or length of an activity or collaboration (Langeveld et al. 2014) and finally, funding (Bobbick & Horney, 2013; Langeveld et al., 2014).

Based on the literature, museum-based learning as a tool encourages the development of the necessary skills that prepare students for the future. Therefore, through means of collaboration, museums can take an active part in translating modern curriculum objectives. However, it needs to be clarified in which ways the collaboration between museums and surrounding high schools can occur, moreover, how

and if this can potentially lead to the partaking in parts of the Dutch high school curriculum. For that reason, interviews with multiple stakeholders in collaboration between city museums and high schools are conducted, which will be further elaborated on in the methodology chapter.

4. Methodology

The following methodological section elaborates on the chosen method and strategy for research needed to find out in what ways Dutch city museums can collaborate with their surrounding high schools to actively partake in parts of the high school curriculum covering modern curriculum objectives. It starts with determining the chosen research philosophy and type of research in the research design. Hereafter, the choice of method is explained. Following the method, the action plan is laid out, including the justification of the cases selected for research and the processing data. Finally, the section ends with a justification of the data analyses.

4.1 Research design

In answering the research question(s) as written in the introduction of the dissertation, the researcher must become familiar with the nature of the phenomenon being researched. Previous research discussed in sections 2.6.a. and 2.6.b. highlights the collaborative process as a human endeavour, where the achievement of success often depends on establishing a shared goal by individuals or organisations involved. With that reason the research strategy chosen is qualitative in nature. The research entails analysing the expression of individual or organisational needs and desires, and aligning the expectations of both individuals and the collective group. This implies recognising the importance of subjective human creation of meaning without rejecting some notion of objectivity (Baxter & Jack, 2015). In doing so, the researcher must perform the role of observer, understanding that the truth is relative and that it is dependent upon one's perspective.

The general philosophy here takes away from interpretivism, meaning that reality comprises multiple perspectives. At the core of this research lies the ability of the researcher to capture and listen to the perspective of multiple stakeholders involved in museum-school partnerships. One of the advantages is enabling the researcher to collaborate closely with the participants whilst enabling participants to tell their stories and express their needs and desires.

In contrast to quantitative research, where variables are measured using accounts and values expressed in numbers to test existing hypotheses, the qualitative approach allows the researcher to build a theory from the ground up. This is relevant as inherently, the nature of any collaboration or partnership

between one or more organisations involved, regardless of their shape and size, is context, place and time-bound (Langeveld et al., 2014).

Previous qualitative studies on museum-school partnerships in the Netherlands focus to a large extent on the perspective of multiple government-funded heritage institutions and how they can provide for third-space learning activities, discussing the common motivations for museum management for collaboration and stating specifically the social-economic benefit of partnering with high schools (Schep et al., 2020). Research exploring the perspective of multiple stakeholders involved, which include actors within the formal educational field, is limited, causing a discrepancy between both institutions' expressed desires, needs and expectations. Overcoming this discrepancy, this research explores the perspectives of multiple stakeholders involved. Therefore, the chosen research design is a comparative multi-case analysis, allowing the researcher to compare variation between two cases systematically; the two cases here allow for a better basis for theory building (Yin, 2003). It covers the contextual conditions which are relevant to the phenomenon of collaboration between museums and high schools that are being discussed. There is no clear set of boundaries where collaboration might occur, and therefore, both cases are being explored and compared (Yin, 2003).

4.2 Type of research

Understanding the different views of the multiple stakeholders involved in how Dutch city museums can partake within the high school curriculum requires conversation and is not solely measured through values or accounts expressed in numbers obtained through the common quantitative interviewing, for example, surveying (Bryman, 2016). On the contrary, in an attempt to arouse this conversation, the chosen research methods are flexible, in-depth, semi-structured interviews. The method of semi-structured interviewing encourages the interviewees to ramble or go off on tangents, giving an insight into what the interviewee sees as relevant and vital (Bryman, 2016). The common disadvantage is that the transcribed interviews are difficult to compare. Moreover, the researchers' subjectivity may influence the outcome. Therefore, special attention to trustworthiness and authenticity is drawn in later paragraphs.

Seeing the exploratory nature of this study, the researcher takes on an inductive approach. Still, by examining existing ideas on museum-school partnerships and the relation between museum-based learning and the development of 21st-century skills, in contrast to the findings of this research, this research also has deductive features.

The literature in the theoretical framework is divided into four themes, established after a thorough examination of both the trends in the educational and museum landscape. The thematic analysis is also

used to examine the transcribed interviews. Interviewees have been interviewed about the following four themes, as can be read in appendices D, E and F:

1. Modern curriculum objectives: 21st-century skills
2. Out-of-school learning context: Third-space learning
3. Museums and Museum-based learning practices
4. Museum-school partnerships and collaborations: conditions, threats and benefits.

Attaining the themes mentioned above, the interviews are designed so that the interviewer and interviewees can quickly depart from the interview guide, asking questions that follow up with the interviewees' replies. Thereby responding to the direction in which interviewees take the interview and adjusting the emphasis in the research as a result of experiences or issues emerging during the course of the interview. Through these four themes, divided into varying columns in the interview guide (see appendix D, E & F) it is researched what the modern curriculum trends in Dutch secondary high schools are and how and if they can be taught with museum-based learning practices. Exploring the latter, it is essential to discover what motivates Dutch high schools to partake in museum-based learning activities. Moreover, examine what the common threat-and-success factors are that contribute to successful curriculum implementation of museum-based learning. Finally, see how the formal and informal learning fields can be smoothly integrated into one learning field.

4.3 Case selection

The goal of the multiple case study approach is to analyse a narrative that occurs within each setting and across settings, and therefore, to draw a reliable and robust conclusion, the cases must be chosen carefully. It is acknowledged that multiple cases require multiple levels of sampling museums. Within this research, the order for sampling is as follows: the sampling of the context/area and city museums, the sampling of the educational institutions, and the sampling of each institution's representatives as a unit of analysis. In determining the units of analysis for this thesis, the researcher used a sequential sampling approach, purposely selecting the cases along the process and gradually adding to the sample as it befits the research question.

4.3.a Selecting the area(s) and museum(s)

Selecting the area and institution of interest is a joint effort as the topic of interest, the city museum, tells "the multi-voiced stories of the city, its inhabitants, businesses, buildings and urban environment" (Stadsmusea XL, n.d.). In the sampling of the context, first the approach of criterion sampling was applied: sampling cases based upon the criteria introduced below. Additionally, deviant criterion case sampling was applied, which involves selecting cases based on partially deviant criteria.

The main criterion for the chosen context is that it honours a collection of local heritage items that capture the city's rich history and varying local culture in the present. The second criterion is the presence of a city museum, a place to preserve and present its local heritage collection. In addition to setting up criteria focusing on the context, the city museums were chosen based on the following criteria:

- The museum is part of the network of Dutch city museums (Stadsmusea XL). They are ensuring their status as a city museum and identifying with the prescribed definition as described above and used throughout this research.
- The museum owns a permanent collection.
- There is an individual or department within the museum organisation responsible for educational programming.
- The museum offers or wishes to offer educational programs for secondary education students.

The latter is expressed on museum websites and in annually published reports, made accessible online. These secondary sources of information have been depleted and used for retrieving the necessary information for selecting the institutes. The choice to limit the selection of museums to art-historic city museums in the Netherlands constitutes the idea that the researcher can compare results more effectively and thereby ensure more reliability to the research (Bryman, 2016).

Finally, the third criterion for selecting the context and institution is allocating at least three secondary educational institutions within a 5-kilometer range of the city museum. The acceptable transportation range (e.g. per bike or foot) is set out according to the idea that a lack of infrastructure is a common threat factor to the phenomenon that is being reanalysed: collaborations between museums and schools.

Before discussing the criteria for the selected high schools, first, the researcher realises that the above criteria do not limit the choice of context and museum institutions to only two cases. Therefore, to make a considered decision upon the context, the researcher has let both personal preference, previous contact and local investigations play a role in determining the initial context area: the city of Zutphen, home to Musea Zutphen. Previous unpublished research by the researcher in 2018 on 'Stichting Vijf Samenwerkende Musea Nederland' or foundation M5 (now M6) has introduced the researcher to the director of Musea Zutphen. The information obtained through research gave insights into the motivation for the city museum to collaborate with museum institutions to strengthen their collection, engage new

and existing audience groups and build a captivating educational program. The participation of Museum Zutphen, along with Museum Breda and Museum Gouda, in another recent publication by Hoebink et al. (2022) addresses their quest to seek how to reach and engage with varying audiences whilst complying with the demands of local politicians and other city-based stakeholders. Within the scope of this research, educational institutions are an example of what Hoebink et al. (2022) refer to as ‘other stakeholders. This data was obtained through an informal Zoom call during the research process and used as an additional source of information that helped build the case.

As previously mentioned, the selection of the initial context helped inform the deviating criteria for selecting the second context. Contributing to the worthiness of the comparative case is the deliberate choice to choose a context with deviating city demographics, for example, size (large) and the number of inhabitants (<100.000). More specifically, the selection of a second comparing context was based upon the criterion of having a higher number of high school students and high schools within the city. Implications are made that a higher number of students and high schools would affect how museums and schools collaborate. All in all, it is to see how these factors play a role in the phenomenon being researched. Also, previous research indicates that the number of substitutes may affect the choice of a good or service (Towse, 2011). Another criterion for selecting a comparative context is more available substitutes. This data is obtained through online datasets. For example, data on the number of art-historic museums per province is derived from the Regional Culture Index (2021) provided by Boekmanstichting in collaboration with Atlas Research. The AEX-index measures, among other things, the proximity of cultural institutions per province in the Netherlands and show that in absolute terms - that is, without taking population size into account - most cultural offerings are located in North Holland, South Holland and North Brabant (Postema, 2021). Other non-museum alternatives that cater for the out-of-school learning activity, or 21st-century skill-developing programs, may also be considered alternatives. The researcher explored cultural documents presenting museums in both municipalities to gain insight into the number of available alternatives in the municipality.

Especially considering that most cultural institutions within the municipality receive subsidies provided that they cater for educational programming for youth within the region, varying municipal documents stating their cultural planning and budget plan for the upcoming period have been deployed. In the end, deviation in the number of alternatives might complement or disturb ways in which institutions collaborate; therefore, researching this phenomenon is beneficial to answering the main research question whilst keeping in mind that the outcomes are always context-specific.

Initially, building upon previous research by Hoebink et al. (2022), Breda and the Museum Breda was the preferred comparing case meeting the necessary deviating criteria. However, upon request for an interview, the request remained unanswered (at least until later in the research process). Therefore, with

an additional tip from a museum professional based in Zutphen, the choice led to the city of Haarlem and Museum Haarlem as comparing context and city museum. The city of Haarlem and the city museum meet the requirements listed above, as can be read in Appendix G.

When applying a multiple-case study approach, researching the phenomenon across different settings, an overview of each set with the abovementioned characteristics and criteria can help make a valuable comparison between one or more cases (Bryman, 2016). Moreover, it contributes to the transferability of this research, allowing the reader to transfer the findings in a different milieu by giving insight into the current social setting and timeframe in which the research takes place. Such an overview is provided in Appendix A.

4.3.b Sampling the educational institutions

As previously mentioned, among the stakeholders are secondary educational institutions, referred to as high schools. To make sure that the research is valued as authentic, meaning the sample includes a fair representation of different viewpoints of members in the social setting as described by Lincoln and Guba (as cited in Bryman, 2016, p. 393), the number of high schools included in the sample, per city is set on a minimum of two and a maximum of three. The maximum of three high schools is a deliberate choice made out of feasibility considerations. The minimum, however, is set out, as any less would lead to a heterogeneous sample, affecting the internal variability of this research (Bryman, 2016) and especially considering the large variety of high schools in the Netherlands.

As mentioned, the Dutch schooling system is divided into two parts: PO, primary education (students aged between 4 years old to approximately 11 or 12 years old) and VO, secondary education (children aged 11-12 to, taken on average, 18 years old). Secondary education is then divided into different levels, including mavo (which stands for preparatory secondary vocational education), havo (higher vocational education) and vwo (preparatory scientific education). Besides the length of the study, the most significant difference between mavo and havo/vwo is the focus on a practice-oriented study (mavo) compared to an academically oriented study (havo/vwo), relevant in the scope of this research.

The Netherlands has 322 secondary education boards and 1438 high schools (branches). The VO Council divides these schools and boards by denomination. Of which the largest denomination category is public education (28%), followed by Catholic (23,29%) and Protestant Christian (21,35%) (*Scholen Op De Kaart - Vind En Vergelijk Scholen in De Buurt*, n.d.). However, in the scope of this research, the focus is on something other than the denomination. Instead, the high schools are selected upon the following criteria. First, as previously mentioned, all schools must be located within a five-kilometer range of the city museum. With the help of an online comparison tool for primary and secondary high schools in the

Netherlands, commissioned by the Dutch government, the initial selection can be made based on zip code (*Scholen Op De Kaart - Vind En Vergelijk Scholen in De Buurt*, n.d.). An overview of the geographical locations and routes between the city museum and the sampled high schools can be found in Appendix H.

The second criterion read that the selected high schools offer havo and vwo programs. This includes schools that offer all learning levels. However, previous research has indicated that this target group is usually more challenging to reach and needs tailor-made educational programming (Schep et al., 2020). Even though there exists a trend wherein significantly larger, well-funded museums have the financial aid and academic staff to offer these types of programming, considering the type, scale and financial situation of the sampled museums, the research focuses on havo/vwo level only.

The third criterion relevant to answering the research question is that schooling boards proclaim they actively promote the development of 21st-century skills. The skills, as defined by Voogt & Roblin (2010) in paragraphs 2.2 and 2.2., are kept in mind whilst tracing the digitally accessible brochures, including mission and vision statements and the school's website. A selection of these statements can be read in appendix I. It is realised that promoting does not necessarily equal practice. Therefore, emphasis is put on exploring ways in which schools encourage the development of 21st-century skills during the interviewing process.

The final criterion is that the high school is arts and culturally oriented. This can be identified in two ways. First, the school offers a culture and society profile (translated from *cultuur en maatschappij profiel*). Students must consider a cultural, economic, natural or science-oriented profile when following a higher vocational or preparatory scientific education track. Each profile has related courses, which in the case of a culture and society profile, equals at least one mandatory arts and art-history course. Especially considering multidisciplinary education is still in the early stages in the Netherlands, chances are that out-of-school learning activities are still performed with an art-specific course. Moreover, the criterion excludes schools with a natural or scientific orientation that orient their out-of-school learning activities in more science-related locations. Another indication of art and cultural implementation is schools that wear the name of a 'CultuurprofielSchool'. One of the pillars states how school and cultural partners actively develop and implement cultural education in their curriculum. They collaborate in the design, performance and evaluation of cultural education in and outside the classroom (*Voortgezet Onderwijs* –, 2022). In addition to non-culturally profiled schools, adding these to the sample may deliver fruitful new insights into how the implementation of cultural education in the day-to-day curriculum may occur.

Whilst sticking to the criteria above, part of the sample is formed using the method of snowball sampling, primarily based upon recommendations or networking relations between schooling boards. The selection process resulted in the sampling of the following formal educational institutions:

- In Haarlem: Coornhert Lyceum, Het Schoter Scholengemeenschap, Het Mendelcollege.

- In Zutphen/Warnsveld (municipality of Zutphen): Isendoorn College, Eligant Lyceum and Vrije School Zutphen. A full list of the high school sample and their criteria can be read in appendix J.

4.3.c Unit(s) of analyses

The units of analysis include varying stakeholders, among which are museum educators of the sampled Dutch city museums and the principals, vice-principals and teachers of the selected high schools. In selecting the units, purposive sampling is applied to ensure the respondents have a direct reference to the research question(s) asked, thus beneficial for examination.

The approach to purposive sampling differs with the varying stakeholder groups. The museum educators, two in total, were selected based on the criterion of working as museum educator (job title) or being concerned with educational programming as one of the core activities of the individual working or volunteering at the museum of interest. The latter is added as the staff members at Museum Haarlem, who often serve as volunteers, are involved in multiple tasks of which a part related to education. The researcher realizes that this may affect the transferability of the research (Bryman, 2016). However, depriving each case's uniqueness, the deviation in size, and full-time equivalents (FTEs) concerned with educational programming may deliver fruitful insights into how museums and schools can collaborate.

The second group is selected based on criterion sampling. Previous research indicates that the allocation of the annual (cultural) budget falls under the responsibility of (vice) principals of Dutch high schools. Therefore, the sampling criteria is the occupation and role as principal or vice principal.

Finally, for the teacher units of analysis, six were selected regardless of their subject in teaching, upon their experience with third-space learning activities or cultural program development within their occupational environment. As it is challenging to determine these criteria before engaging with the teacher unit of analysis, the researcher employed the purposive sampling method, specifically utilizing snowball sampling during interviews with principals. This enabled the researcher to identify individuals within the school who possessed the necessary experience and relevant characteristics for the research and were willing to participate in an interview. In the end, all teachers teach a class in the first three years of secondary education (in Dutch, referred to as 'onderbouw', in English as junior high). Whilst not part of the initial criteria for selecting this unit analysis, it helped the researcher explore and compare particular examples of learning activities designed for students of similar ages.

The initial sample included 13 interviewees working in two different museums, within two cities and across six varying high schools. The interviews are recorded and transcribed verbatim afterwards. An overview of the respondents can be found in Appendix J.

4.3.d Additional sources of information

In addition to the set-out sample above, a few additional sources briefly mentioned below were used in and during the research process. Considering that multiple participants expressed their desire to be informed about the results of this study as it may empower them to take steps necessary for engaging in action, adding these sources contribute to the authenticity of this research (Bryman, 2016). The sources hold transcribed records of conversations with two other museum education professionals and a senior lecturer and researcher in the field of tourism. The latter is an individual who contributed to the research by Hoebink et al. (2022). Research that focuses on the value proposition of city museums discovering the long- and short-term relationships city museums can build with the individual (non) visitor, the municipality and other (local) stakeholders. Local high schools have yet to be included in the sample. Still, the information exchanged whilst discussing the research is valuable and directs current research. An insight in the MIT toolkit allowed the researcher to build a solid and well-considered interview guide, focusing on asking long-and-short term questions that aim to find out not only in what ways but also what is necessary to build relationships that can affect ways of collaboration in the future. The latter can be found in the interview guide (appendix D, E & F), particularly the section focusing on collaboration(s). The second individual that responded to the request for an interview works in the Education department of the Teylers Museum in Haarlem. Teylers Museum Haarlem is a renowned government-funded museum that seeks to excite the public's interest in art and knowledge by drawing on its unique heritage from the Enlightenment (Halsema et al., 2022). The third interview is held with the head of the education department of Stedelijk Museum Breda. There are a few reasons why both interviews are of value to this research. The first is that both individuals bring unique viewpoints on the ways in which they approach high schools in their region. Secondly the recorded data captures a broader range of experiences of collaborating with neighboring institutions, and how museum-based learning benefits necessary skill development. In the end, the data can contribute to the suggestions made for the initial sample in section 6.2 as they identify potential contacts or successful models for collaboration. The researcher is aware of the potential biases that may arise from including individuals outside the original criteria. In order to overcome this bias the researcher clearly identifies the additional sources by labeling them 'AR' in the results section 5. This to ensure the study's credibility and validity (Bryman, 2016). Referring to the resources mentioned earlier may contribute to the appreciation and understanding of the perspective of others after being educated by the results (Bryman, 2016).

4.4 Data collection

In early April 2022, the first interviewees were contacted to make an interview appointment. As said, whilst the sample gradually grew during the research process and collecting data, not all interviewees were contacted simultaneously. An overview of the timeline of interviews can be found in Appendix D. Most of the interviews took place from May until September 2022. However, as the researcher is aware that upon possibly changing some of the direction of the research, additional questions or information is still necessary, all interviewees agreed to meet a second time (if necessary) either online or face-to-face. For that similar reason, contact with a third high school in Haarlem had been postponed. Eventually, the final interview took place on February 20th 2023.

Out of sixteen interviews, thirteen were face-to-face conversations. Upon the respondent's wish, the other three took place through a planned phone call or a video connection using the Microsoft Teams application. Face-to-face interviews are the preferred method for it and allow the researcher to gain a deeper insight into specific answers, for example, by treating the questionnaire like a format for discussion and deducing the validity of a response (Bryman, 2016). Also, facial expressions and body language are more clearly identified and understood (Bryman, 2016). There are some benefits to interviews conducted through video calls or over the telephone. For example, the researcher was more flexible in planning an interview as there are no traveling costs. Moreover, respondents can be more relaxed when answering sensitive questions (Bryman, 2016). Although realising that complete objectivity is impossible, as a researcher, I have acted in good faith, leaving out as many personal values or theoretical inclinations to sway the conduct of the research and the findings deriving from it.

Before the interview, except for the one held with the researcher, all interviewees were sent an email with a brief outline and three to four questions taken from the interview guide for preparation. Upon request, the complete interview guide was sent. The reason is, as described in the interview guide (which can be found in Appendix E, F & G), that the respondent can freely elaborate on a topic of interest during the conversation. During the interviews, broad and open-ended questions were non-directive (Bryman, 2016). However, before the conversation ends, the researcher has ensured all core themes are discussed by either suggesting a theme or structuring the conversation with a related question that would lead to discussing a yet undiscussed but valuable theme.

All four themes are included in the interview guides. However, the interview guide knows three stakeholder-specific versions that correspond with the three units of analysis groups. Herein, the order and the level of details discussed per theme may differ based on knowledge obtained from reviewing existing literature. For example, the teachers and employees in the museum education department are asked more in-depth questions on the educational content that can activate or stimulate 21st-century skill development. At the same time, (vice-) principals are asked more in-depth questions on the necessary means to organise out-of-school learning activities. On top of that, a deliberate choice is made to shorten

the length of the interview guide aimed at (vice-)principles because these occupations usually have limited time available for interviews. During the process of interviewing, the division of tasks among educational professionals was divided differently. For example, who is responsible for dividing the annual cultural budget? Therefore, the researcher brought all versions of the interview guide to the interview to ensure all questions were directed to the right person.

Before starting the interviews, all interviewees were handed informed consent forms. If not signed directly, the researcher asked whether the interviewee consented to record the interview. The format of the informed consent is added as an appendix K to the research. The researcher realised that some data can be considered sensitive. Therefore, all respondents could opt to stay completely anonymous if desired. Thereby considering the 'checklist for good research' formulated by Bryman (2016). Moreover, a complete record of all the data obtained is kept during the research process, including the interview transcript, audio files, notes and initial problem formulation. Of importance are the additional orienting conversations with individuals that fall outside of the sampling border that was recorded and will be processed when writing the findings. The findings are submitted to all respondents who contributed to this research four days before the final deadline to obtain confirmation that the researcher correctly understood their sayings. The transcribed records of all interviews will be available upon request; however, they will not be included in the final version of this thesis.

4.5 Data analysis

The 692 minutes of transcribed interviews with 15 varying stacks that the respondent can freely elaborate on a topic of interest during the conversation holders altogether made up for the empirical data of this research. With permission of the respondents starting on April 1st, 2023, all 15 interviews were transcribed. Seven manually, eight using the software program Plus One, in Slack.

In this study, a coding instrument was developed to identify four key themes that emerged from the data. These themes were established based on relevant theoretical concepts and were incorporated into the interview guide questions.

Using thematic analysis allowed the researcher to create a structured approach for identifying and tracking the recurrence of these themes throughout the interviews. This approach also facilitated the identification of patterns and differences in the participants' responses and perspectives. The use of thematic analysis was deemed appropriate for this study, as it allowed for integrating theoretical concepts into the data analysis. By analyzing the four themes and related topics during the interviews and reflecting on these themes and issues afterwards, the theoretical framework was effectively connected to the analysis of this thesis research (Bryman, 2016).

The coding process for each transcript began with an initial coding phase where concepts retrieved from the literature were applied. In the initial coding phase, the researcher has identified and labelled specific words, phrases and sentences related to a particular concept or theme by highlighting relevant portions of the text and assigning a descriptive label to each code (Bryman, 2016).

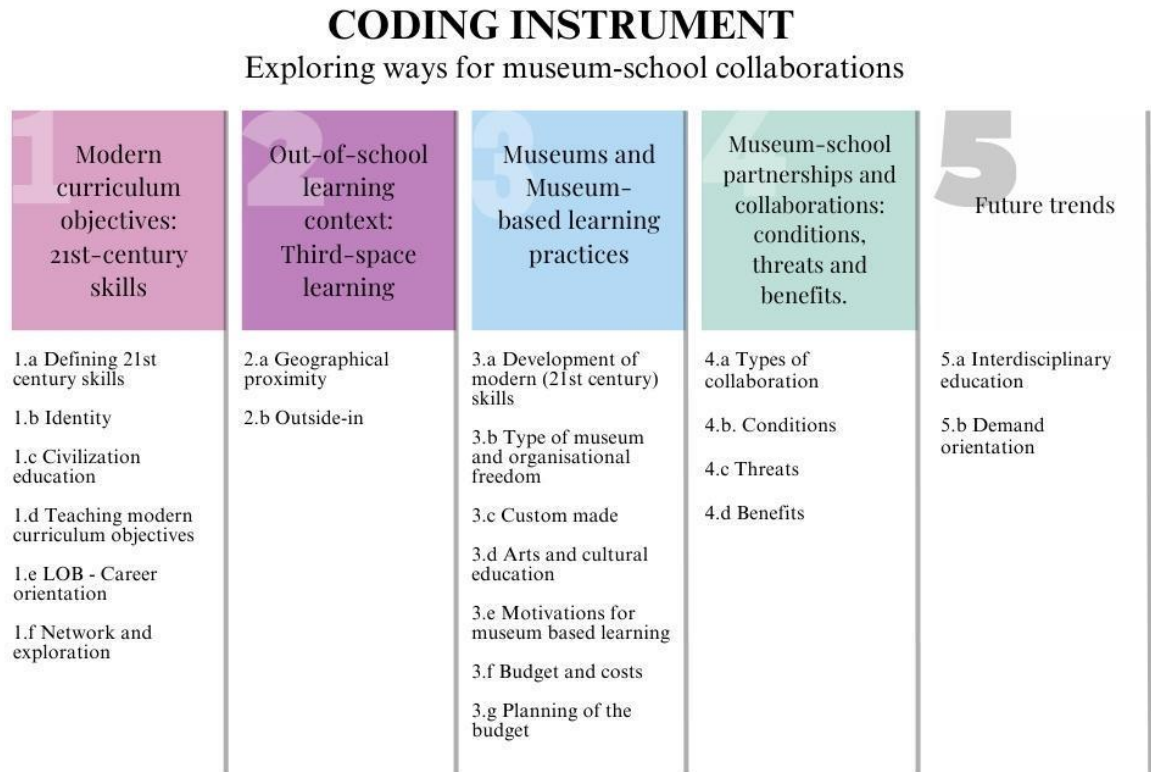


Figure 6 Coding and analysis instrument

Following this, focused coding was applied to the transcripts, resulting in the development of categories outlined in figure 6, the coding instrument. Once the initial coding is complete, the researcher starts secondary or focused coding, organising the initial codes into broader categories and themes. This categorisation process allowed the researcher to see patterns in the data and identify common themes across multiple interviews. Finally, the researcher categorised the codes into different themes, which aligned with the theoretical framework and the interview guide. The researcher realises that the coding process is iterative, meaning that the researcher may need to revisit earlier stages of the process as they gain a deeper understanding of the data (Bryman, 2016). However, this process enabled the identification of key themes and patterns within the data, allowing for a comprehensive analysis. A complete overview

can be read in the coding scheme in figure 6. The researcher employed the software program Atlas.ti for data analysis and qualitative research purposes.

The use of axial or thematic coding facilitated a thorough examination of the similarities and differences between the interviews, as well as the comparison between the literature and the responses of the participants (Bryman, 2016). This allowed the researcher to understand the collaboration between city museums and high schools and draw broad conclusions and insights, which can be read in the following section.

Results and discussion

The following chapter presents the results of this thesis. The main objective of this thesis is to investigate *how Dutch City museums can collaborate with their surrounding high schools and vice versa to actively partake in parts of the high school curriculum covering the modern curriculum objectives*. When analysing the interviews with a total of 13 stakeholders in both the museum field and the educational field, the four central themes as discussed in the theoretical framework are kept in mind, i.e. modern curriculum objectives: 21st-century skills, out-of-school learning activities, museum and museum-based learning practices and museum-school partnerships: conditions, benefits and threats. The four themes are categorised into various topics and connected to codes generated from the literature within the theoretical framework. Consequently, the findings lead to several theoretical implications regarding the collaborative potential between Dutch city museums and neighbouring high schools. With the respondents' permission, each stakeholder is categorised according to the profession and institution he or she represents (e.g. R(number): Function (T, VP, P, EO), Name institution) (see Appendix J).

5.1 Theme 1: Modern curriculum objectives: 21st-century skills.

In order to discuss what modern curriculum objectives are in the context of this thesis, all respondents were asked to define 21st-century skills. In general, there exists a consensus amongst all respondents that the necessary life-long learning skills that need to be developed during the academic years of any student exceed the basic skills of reading, writing, interpreting and synthesizing. The above aligns with what Allen et al. (2013), Geisinger (2016) and Voogt & Roblin (2010) have argued in sections 2.2 & 2.2.a. Therefore, secondary education, as felt by almost all formal educational professionals here referred to as T (teacher), VP (vice-principal) and P (principal), must be held accountable for providing this type of skill. The following paragraph delves into the exploration of these skills.

5.1.a. Defining 21st century skills

After reading through the interviews, the codes have been categorised into three distinct groups based on the different units of analysis: the formal sector, which includes (Vice) principals and teachers, and the informal sector, which comprises education officers.

Upon analysing the definition of modern skills within each category, the following observations were made: All five (vice) principals emphasised the importance of preparing students for life beyond the confines of high school. The essential skills identified for achieving this goal were

- critical thinking (mentioned by respondents 3,5,6 & 7),
- collaboration (mentioned by respondents 4,5 & 6),
- cultural competency (mentioned by all 5 VPs (R3.4.5 & 6), and
- creativity (mentioned by respondents 3,6 & 7).

It should be noted that the focus on cultural competency emerged prior to addressing the specific question posed in the interview guide. However, it is important to acknowledge that one of the interview questions specifically addressed civilisation education.

Within the teachers' unit, it is notable that skills are generally more related to the subject they teach. For example, all teachers in the arts and culture domain (4 out of 6 in the following domains: CKV, Drawing, Visual Education and Music) mentioned creativity. In contrast, both language teachers focused more on developing cultural competence, such as learning the culture or history behind the language they teach. As part of cultural competency, one respondent refers to cultural awareness as the *“understanding and dealing with cultural diversity in and outside of the classroom”* (R8: T, Coornhert Lyceum). The latter is explained to be especially important considering: *“We simply have two extremes among all the students here. On the one hand, we have children who live in a newly built neighbourhood with a small carpet featuring a henna stain from a gunshot wound. On the other hand, we have students who live in a villa with a private swimming pool and their cottage next to it. Interestingly, both groups are unaware of the location of the Frans Hals Museum”* (R8: T, Coornhert Lyceum).

As a result, the respondent highly values the skill of collaboration, a skill that emerges among all respondents, as is the ability to think critically and make independent choices. Interestingly, within this group, only two respondents (R11 and R12) mention ICT literacy skills explicitly, whilst others only briefly in the context of preparation for the modern technological society.

The last group consists of the education officers of both museums. It is worth noting that these two additional respondents perform the same role but in different museums. The respondents mention many of the skills students gain in a museum. For example, the importance of being creative through art-based learning is emphasised, as is making connections with the environment through art viewing and joint observation of art as a form of collaboration. Social and cultural awareness are also emphasised, with students learning about their surroundings by studying history and connecting it to the contemporary.

In comparison with Voogt & Roblin's theory (2010), the definition of modern curriculum objectives may vary not only between different countries but also within the same country, depending on different functions. Moreover, there is no strict distinction between soft skills, as described by Allen et al. (2013), and hard skills, except concerning the development of ICT skills. This is also clear from many respondents' explanations, which emphasise that the different skills are not developed on a subject-by-course basis. For example, in CKV, "*the aim is not to learn to be creative, but rather to be in touch with culture*" (R9: T, Het Schoter). As a teacher in English, she further elaborates, "*Learning a language also involves paying attention to history, which is another form of citizenship education*" (R9: T, Het Schoter).

For this reason, many respondents in formal education expressed difficulty in explicitly naming a fixed set of skills. One respondent notes, "*The term '21st-century skills' is already starting to become somewhat outdated*" (R4: P, Isendoorn College). Another respondent argues how education is always evolving with the times, for example, with the increasing number of schools where students are taught using an iPad or other digital device (the use of technology-assisted learning is mentioned at 5 of the 11 schools). What is felt among the respondents is that the trend of teaching 21st-century skills does not imply taking a new direction in the way of teaching. A few respondents commented on how the government seems to present it that way.

While comparing the outcome of different units of analyses with one another, there are no significant differences in how educational professionals refer to 21st-century skills. However, a school's identity does seem to play a role in emphasising particular skill development, as explained in the following paragraph.

5.1.b Identity

A school's Identity reflects the school's specific context and values. The remainder of this paragraph highlights and divides schools based on their characteristics. What must be noted is that one categorisation does not exclude the other. Herein the researcher has only highlighted how sometimes a school's USP reflects how respondents refer to it as 21st-century skills. For example, among the respondents working at a school that emphasises technology, respondents commented on using ICT devices, like iPads or Laptops to encourage critical thinking skills. Respondent 11, a teacher at the Isendoorn College in Warnsveld, explains how according to her, 21st-century skills imply increasing digital literacy among both students and teachers.

Schools that value global citizenship, such as the Isendoorn College in Warnsveld and the Mendel College in Haarlem, which both offer a bilingual education program, define and value 21st-century skills

more regarding cross-cultural communication, diversity and collaboration. In doing so, Respondent 5, principal of the Isendoorn College in Warnsveld rather, speaks of IB profiles in terms of necessary, individual skills: *“Instead of investigating or learning how to explore, you are an explorer; instead of doing creative activities 21st-century creative. In this way, we feel all students must become in touch with who they are and their potential in society, so learn how to be critical, inquiring and creative”* (R5: P, Isendoorn College). Thereby addressing that students, during their academic years, come in touch with the skills rather than being taught a skill necessary to function in society.

Another example can be found in schools that have a strong focus on Arts and cultural education, for example, the VSZ, Coornhert and Eligant Lyceum. Two out of three are marked culturally profiled schools (translated from 'cultuur profiel school'). In addition, they emphasised skills such as individuality, artistic expression, and critical thinking in an aesthetic context.

Noteworthy is how a particular teaching philosophy at the school also affects how 21st skills are defined. For example, at the Coornhert Lyceum, they perform Dalton education which emphasises student autonomy, collaboration, and freedom of choice. This approach recognizes the significance of fostering decision-making skills, self-reliance, and self-regulation among students.

Schools must reflect their identity and values in their definition of 21st-century skills. In this way, they can provide a holistic and relevant educational experience that meets the needs and goals of students in the modern world. Similarly, it is also critical for museums to know what they can respond to and what skills should be integrated into their curriculum. Especially considering how, according to Hoebink et al. (2022) and Schep (2020), institutions find difficulty in determining their contribution to society and students' education.

5.1.c Civilization education

Whereas scholars in the past have referred to the development of 21st-century skills among students to be one of the newly discovered relevant pillars in theory on primary and secondary education (Allen et al. 2013; Geisinger, 2016; Voogt & Roblin, 2010), all five VP and P respondents across Haarlem and Zutphen agree upon the consisting relevancy, yet not newness in the modern curriculum. Especially when discussing the recent legislation obliging primary and secondary schooling institutions to enhance active citizenship and social cohesion among its students, as mentioned by Kort & Voortjes (2010), it becomes apparent that instead of encouraging high school boards to think critically upon the incorporation of civilisation education in the day-to-day curriculum, to 3 out of five (V)Ps (R5,6 and 7) all based in Zutphen it merely feels as an act of justification rather than a change in their educational programming.

“We are more concerned about how we account for the fact that we are completing that citizenship education well than that we now feel we have to start doing all new things all at once” (R7: P, VSZ).

Another respondent argued that the recent legislation around Civilisation education limits freedom in shaping the curriculum: *“More is expected of us, whilst funding remains behind”* (R6: P, Eligant Lyceum). Thus, as suggested by Voogt & Roblin (2010), the involvement of a public stakeholder is essential in the curriculum implementation; in this particular situation, there are no means to an end. Insofar as it did encourage school boards to revise and check whether all learning objectives are covered in current learning goals and activities. In line with Kort & Voortjes (2021) have argued that citizenship education is, they all agree that civilization education refers to educating students about the values, knowledge, skills, and behaviours considered essential for participating effectively in a civilised society.

The everyday struggle of (re)formulating or justifying civilisation education within a school's curriculum now is redirected to the question where the focus should be: *“What I still find complicated about that is how exactly to go about shaping that. Whereas I think that if you do all the activities that you do at a school, that you cover the learning objectives”* (R5: P, Isendoorn College). Contrasting the idea of Voogt & Roblin (2010), the above indicates that the respondents visualise a link between traditional or core subjects (Math, languages and sciences (Voogt & Roblin, 2010) and the development of cultural competency.

Similar to what is argued in section 2.2.a discussing citizenship education in the Netherlands, respondents miss a clear direction (Eidhof et al.,2020). As a result, one of the principles expresses his concern about civilisation education still being in its ‘infancy phase’: *“The primary goal is to ensure that students know that there is the rule of law. Moreover, they abide by the rule of law. Nevertheless, I think citizenship education is much more than that. Furthermore, actually, many schools think it is more than that. So the question is if we as schools are then tasked with... Just write down on a number 2, 3, and 4 what citizenship education means. Will the Ministry read the inspection and then think that covers it all? We are in the middle of that right now”* (R5: P, Isendoorn College).

Similar to the literature discussed in section 2.2.a The respondents name a few skills they find a part of educating the students to participate in society. For example, 7 out of 15 respondents (R, 2,3,5,6,7, 8, 10 & 12) mentioned critical thinking and decision-making as necessary skill development. This is in line with Roos (2020), arguing that students must be capable of arriving at well-considered and reasoned considerations. In addition, Roos (2020) argues that it requires a teacher’s professional effort.

An example of this is illustrated by a professional in the field of Arts education: *“Whilst teaching an art history class, I explained early Christian art and then also covered Islamic concepts such as pilgrimage and relics. Doing this exposes students to different cultural practices and beliefs”* (R8: T,

Mendel College). In doing so, he argues that challenging students to explore and discuss different sides of a topic encourages them to critically evaluate their own ideas and beliefs and be open to new insights.

The latter is an example of a method used to teach 21st-century skills, further explored in the following paragraph using a set of examples by formal educational professionals, with this exploring current activities for skill development before discussing what skills can be taught with museum-based learning activities.

5.1.d Teaching modern curriculum objectives

Among the respondents, skills like creativity and ICT skills, though defined as 21st-century skills, are commonly linked to a specific course or subject in the traditional curriculum. For example, almost all respondents mention creativity in relation to the arts and cultural education. Cultural awareness is argued to be developed during social studies (translated from: Maatschappijleer (Dutch) among 4 out of 11 formal educational professionals (R 5, 7, 9 & 10). There are only a few examples where respondents refer to interdisciplinary educational projects that fall outside one specific subject area but are associated with developing modern skills.

Teaching methods can significantly impact citizenship education in a high school. Take the example of Project-Based Learning (PBL), such as PBL Zutphen 2.0, taught by a Dutch teacher.

“I teach Dutch and PBL; you must have heard about that: Project-based learning; there, I also teach the PBL Zutphen 2.0. This project entails students exploring innovations in the city centre of Zutphen. Herein we work with the municipality, specifically an organisation with the City Manager and City Council. And it is nice how that keeps growing now. For example, last time, the mayor also came to watch the final presentations, in which students presented their innovative ideas for the city of Zutphen. So it is getting more and more body.” - Teacher, Isendoorn College (R11)

Through PBL and the abovementioned project, students can develop their research, critical thinking and problem-solving skills. In addition, the mayor’s involvement in the final presentations provides a sense of recognition and value for the student’s efforts. This stimulates their motivation and reinforces the importance of civic education, according to Respondent 11.

Besides the hard skills, as identified by Allen et al. (2013), the softer skills, for example, critical thinking and problem-solving skills, are brought about in more than one specific course.

Similar to Dalton education, where the emphasis is on choosing one’s learning path, Eligant Lyceum encourages students to make their own choices throughout their learning path. This results in the

freedom for students to choose modules, such as *“Learning to produce”, “Egypt art”, or “solar science”* (R6: P, Eligant Lyceum). The interpretation of these modules is made by teachers who are enthusiastic about a particular topic. The respondent explains how undergraduate students complete these modules, leaving much room for their own input. *“At some point, they are expected to show who they are, how they relate to society and their contribution to that society”* (R6: P, Eligant Lyceum). This is what, according to the respondent, relates to citizenship education. One of the same school’s teachers indicated that modern skills are emphasised in the curriculum when developing these modules. For example, it is emphasised during the lessons to *“be critical and to observe carefully when students visit a cultural institution during one of the art modules”* (R12: T, Eligant Lyceum). On the other hand, she notes that this skill is not specifically tested at the end of the module.

5.1.e LOB - Career orientation

It is clear from the above example how a student’s independence and autonomy are highly valued when talking about essential elements that prepare a student for the future. In line with this, the relationship between 21st-century skills and what respondents refer to as LOB (Career Orientation and Guidance) is also established, as both concepts aim to prepare students for the challenges of the modern world and their future careers.

According to the respondents who mentioned career orientation during the interviews, LOB is the process wherein schools encourage students to develop and apply modern skills in the context of their career orientation. This allows them to understand their strengths, interests and goals better and identify what skills they need to develop to succeed in their chosen profession. One way of doing so is explained by respondent 5, referring to the importance of internships: *“We pay much attention to it, and students have to make internship reports that are discussed. Then, we go out into the world. Yes, even the future internship in the pre-exam class is related to social studies. So you have a social studies project in which you now have an internship. So that is an important aspect”* (R7: P, VSZ).

According to the respondents, skills obtained through an internship are valuable during the career choice process and throughout their career path, therefore becoming what Chen (2007) refers to as life-long learning skills. Another respondent explains how they, in the past, have matched elements of the career orientation track to art, addressing how: *“It would be nice to have a city museum where someone says, ‘Can’t we do something for each other?’ That way, creativity can emerge, and people can be approached with creative new ideas. If schools are involved in that, that could be a nice step”* (R5: P, Isendoorn College).

5.1.f Network and exploration

The latter is a bridge towards introducing ways in which the discussion around modern curriculum objectives encourages educational professionals to explore, network and (re)think contemporary teaching methods. For example, Respondent 7 comments on how: *“Dealing with, who are you, how do you relate to society?” “How do I relate to an expression of society? That is art”*. And how this can take up more forms: *“And so you could give that a place everywhere. In projects or assignments given to students. It does not just have to be in a CKV subject.”* The recent legislation also opened new doors to learning outside the school walls, allowing students to expand their knowledge and understanding of society.

In line with what Schep et al. (2020) have argued, one respondent commented on the opportunities, specifically in arts and cultural education, for the integration of modern skills, *“During my teacher training at Artez, we were already working on the possibilities of including these skills, for example, how students reflect on their creative process in contemporary education”* (R12: T, Eligant Lyceum).

Another method that is being explored is the method of interdisciplinary education. Whereas in the literature, interdisciplinary education also refers to third-space learning and, thus, out-of-school learning activities (Eidhof et al., 2020; Raaijmakers et al., 2020). Among the respondents, it is traditionally part of bridging between different subjects taught in high school. Still, one respondent mentions how she attempts to: *“make an effort to try as much as possible to involve other subjects with out-of-school visits to cultural institutions”* (R10: T, Mendelcollege). A successful example is illustrated by Respondents 3 and 8, who discuss the performance of A Christmas Carol, an activity combining theatre and English. At first, it did not seem possible. However, after contacting the director, clearly defining the learning objectives and discussing the consequences, for example, the activity occurred in any matter for the schedule. After this, the students discovered valuable connections between the two subjects, which is a critical skill. This is supported in the literature by Moje et al. (2004).

The literature informs the reader on how difficult the realisation of interdisciplinary education is (NL Times, 2019). From the interviews, it becomes apparent that a few factors are at the core of why this is a problem. The main one is planning. For example, in the context of combining a museum visit with other subject areas, the respondent responds: *“In our school, it is so that it then has very much to do with the year themes, and it seems different per subject. So that is not in sync”* (R12: T, VSZ). The distribution of budgets also creates a problem. This is explored later in the section on budget and planning (issue) in the paragraph: 5.3.f.

5.2 Theme 2: Out-of-school learning

Before continuing to the following theme, it is essential to understand that in analysing methods for teaching 21st-century skills, a division is made between internal and external activities. The focus point is the latter, seeing the nature of this research and the institutions being interviewed. However, as this is an exploratory study, examples, suggestions and references to internal learning activities or bringing expert knowledge from the outside are also made.

“What motivates me? That is the idea that learning does not occur within four walls. Instead, out-of-school learning activities encourage students to feel, see, touch and experience the matter.” - Teacher, Isendoorn College (R11)

The above quote is an example of a feeling that is shared by all formal educational professionals when asked if and why out-of-school learning is promoted. In line with the three pillars of third-space learning, as mentioned by Raaijmakers et al. (2020), out-of-school learning allows students to experience concepts in a real-life or fictitious environment allowing them to make connections to everyday life. An obvious yet striking example is illustrated by respondent 10, an Arts and Culture teacher working at The Mendel College in Haarlem who regularly introduces her students to art on a *“pale projector screen”* (R10:T, Het Mendel College) in order to explain what techniques, themes and composition are used and how they all relate to one another. Only after seeing, in this particular case Frans Hals’s painting in a museum context (read: Frans Hals Museum Haarlem) could her students understand his workings of lighting and how this highlights thematic aspects in his paintings. Moreover, of course: how small the painting was in real life. Respondent 10 explains: *“You see, because they go outside because they experience the crossovers, they [students] will apply this knowledge in assignments still to come”* (R10:T, Het Mendel College).

Amongst the respondents in the formal educational field, only some stress the importance of learning outside the formal educational walls. The motivation mentioned the most included how a change of scenery, or context, allows a student to see a concept or theory in a different light. As explained in literature by Moje et al. (2004), the effect is that students challenge their existing notions by introducing themselves to the subject matter from various perspectives. As expressed in the example above.

Furthermore, respondent 8 explains how a collaborative project with Vishal, a cultural institution in Haarlem, which started as an activity where professional artists were teaching, now involves a whole geography department participating in lessons and teaching methods. The latter is an example of how an out-of-school learning activity not only increases the relevance of social and scientific concepts or topics among students (Raaijmakers et al. (2020), it contributes to the *professionalization of teachers* (Chen, 2007; Holmes, 2011) and *openness* (Langeveld et al., 2014) among educational professionals as well.

Several factors influence the decision of schools to engage in out-of-school learning activities, particularly the choice of location. In the following paragraph, we highlight one in particular relevant to this research.

5.2.a Geographical proximity

When discussing out-of-school learning activities, one of the elements that have returned in every conversation is geographic proximity. The school choice for an extracurricular activity is largely influenced by geographic proximity. According to the literature, an activity close to home is considered advantageous because of lower costs and ease of scheduling. Nevertheless, schools often choose to organise out-of-town activities for various reasons. For example, respondent 5 emphasises that during exchange programs with schools from other cities in Europe, certain highlights need to be visited, so Amsterdam is quickly chosen. Another reason is that local cultural organisations are unknown to the participating schools: *“There must be something to see and experience to book an activity”* (R12: T, Elegant Lyceum). The latter is more prevalent amongst the formal educational respondents in Zutphen. From the examples mentioned above, it is stated that choosing an extracurricular activity is also related to factors such as the size of a partnering organisation, an organisation’s educational program planning, transportation and budget (Bobbick & Horney, 2013; Langeveld et al., 2014; Ostower, 2005).

In the remainder of this paragraph, we zoom in on reasons among respondents for organising out-of-school activities close to the school. Organising activities near the school or students’ homes is a more feasible option due to factors such as time, safety, and transportation.

First, travel time can be reduced, leaving more time for the actual activity. For example, a respondent organising an educational program in collaboration with the city museum in Zutphen argued that the choice for the museum was partly based on the feasibility of organising and attaining the program within the available roster time: *“We were lucky that we had 80 minutes to spend, this made it possible for us to travel to and from the museum back to school. This would, for example, not be possible if we would go to Museum More (which is a 29-minute bike ride)”*. (R11:T, Isendoorn College). Moreover, the school’s geographic proximity to the activity can increase student involvement as distance, and transportation are less of a concern. As a result, more students may participate and benefit from the off-site learning experience. For example, the same respondent argues how: *“I also think it is important that learning activities are locally organised, so that you are in your environment and that you know your surroundings”* (R11: T, Isendoorn College)

In addition, proximity can lead to cost reduction. For example, a shorter travel distance typically means lower transportation expenses, such as fuel costs or public transportation fares. *“We frequently*

collaborate with our neighbouring music institution for a couple of reasons: firstly, they have ample available space, and secondly, they are only 100 metres away from our school” (R6: P, Elegant Lyceum).

Finally, respondents agree that schools can more easily partner with local organisations, museums or businesses to organise activities outside the school walls. For example, respondent 8 mentioned how his connections to neighboring organisations allow his students to participate in a city tour: *“past museums sculptures, important architectural highlights”* (R8: T, Coornhert Lyceum). This highlights the richness of cultural offerings in the city of Haarlem and the eagerness of these institutions to open their doors to students. This opens the door to valuable interactions and partnerships that enrich students’ learning.

2.5.b Outside-in

One noteworthy observation among the respondents is their expressed concerns regarding the logistical aspects and management of field trips. In response to these challenges, schools are opting to invite community professionals into the classrooms to conduct lessons or lectures, as mentioned earlier. Especially during the Covid-19 pandemic, schools were reluctant to take their classes on field trips outside the school, and there were several reasons for this. Respondent 7 argues: *“During Covid, all kinds of workshops are offered by practitioners so that students also get a sense of what appeals to me, what direction I want to go, what field of study I want to pursue.”* (R7: P, VSZ). In addition, organising outside field trips posed risks regarding the health and safety of students and staff. Schools were concerned about the possibility of exposure to the virus in public places and maintaining social distancing measures outside the school environment.

There were also concerns about the logistics and management of field trips. As mentioned above, planning transportation, ensuring access to sanitation facilities and maintaining safety protocols outside school walls required additional effort and resources. Effort and initiative can be hitch points, as Respondent 8 explains: *“Many teachers feel that their workload is too heavy, so they refuse to provide for activities or lessons outside of the day-to-day curriculum”* (R8:T, Coornhert). Schools may not have been able to implement all required measures and adequately manage risks. Another reason can be traced back to the identity of a school. One teacher at the Vrije School in Zutphen notices: *“No, what strikes me is that the Vrije School has always been very closed to the outside world. So I do not know if that will change, but that is kind of a fact. Yes, a lot happens internally here.”* (R14: T, VSZ)

By taking this approach, schools maintained educational quality and exposed students to a wide range of knowledge and experiences. For example, respondent 6 addresses how *“Our teachers, each year,*

are assigned to bring a professional inside the school, to spark the imagination of the students' (R6:P, Eligant Lyceum). Involving professionals from the community here provides the opportunity to enrich the teaching material with practical examples and real-world context. Respondent 8 argues that it brings a certain level of professionalism into the school: *"We are bringing something in that we do not have or are not able to provide for yet"* (R8:T, Coornhert). Professionals such as experts from various fields can offer valuable interactive sessions, for example, inviting a ballet teacher who introduces students to new dance genres, *"from ballet to jazz, to dancing to techno music"* (R8:T, Coornhert). Alternatively, *"an entrepreneur who teaches students about the practical implications of studying economics"* (R7:P, VSZ). As a result of these activities, the respondents agree that it increases enthusiasm among students and teachers. Moreover, it encourages a teacher's professional skills, learning from other professionals from varying fields.

Still, attracting experts from outside into the school does not diminish the desire among both teacher and principal to introduce the students to what is outside: *"It may be strange hearing this as I am the principal of a formal educational institution, but I believe children learn the most out-of-school. That includes you and me as well"* (R6:P, Eligant Lyceum)

5.3 Theme 3: Museum and museum-based practices

Museums are increasingly recognised as inspiring learning environments where the concept of 'lifelong learning' and continuous personal development are central. As Respondent 1 aptly remarked, *"And people in education are also moving more and more towards that lifelong learning, actually of continuous development. Furthermore, I like that so much, and I think the museum inspires me. Just really a tool, a method to keep learning, even if you might not even be that crazy about art, but it can do something with you"* (R1: EO, Musea Zutphen). This quote highlights the importance of museums as tools for learning and personal growth, even for those with a limited affinity for art. Museums offer various educational opportunities, from traditional tours and lectures to interactive exhibitions and hands-on workshops. The following paragraph explores the modern skills that can be taught through museum-based learning practices.

5.3.a Development of modern (21st century) skills

One of the questions relating to this research concerns the skills that can be developed with museum-based learning activities. In order to answer this question, the reader is provided with a dialogue between the education officer and the teacher.

Starting off, one of the education officers working at the city Museum Breda indicates how: *“what the museum offers anyway offers a different perspective on the world”* (R14: EO, Museum Breda)

According to the respondent, this is accomplished through the objects on display. In addition, the broader choices the museum makes, such as selecting certain exhibits, can also help showcase different perspectives. Therefore, it is important to communicate these choices clearly so visitors know the available options.

The literature highlights different methods of museum-based learning, including ABL (Lutters, 2012) and the three-window approach (Mallos, 2012). One of the respondents mentions Lutters' method, which focuses on creative thinking and the process of creation:

“I believe that creative thinking and entering into a design process has many learning opportunities. First, you must constantly reflect on your creation and think about what's next. This approach includes several skills, such as being critical, looking up information and making things yourself. Developing these skills is important for personal growth” (R12: T, Elegant Lyceum).

The respondent agrees with Lutters (2012) on how the method of ABL can help students develop skills such as observation, analysis and synthesis and promote personal growth and self-awareness.

Another example highlights aspects of Mallos' (2012) three-window approach. This example is given by a teacher (Dutch) at Isendoorn College in Warnsveld. The example that took place where a city museum collaborated with a teacher from a local high school to translate modern curriculum goals illustrates the trend mentioned by Schep et al. (2020) in section 2.6.d. This explains how schools often contact heritage institutions directly rather than through an intermediary or cultural coordinator. One respondent, a teacher at Isendoorn College, followed the example of her colleague in setting up an educational program in collaboration with Musea Zutphen. This example is important because it brings to life the essence of the research question.

It becomes clear in the interview that the teacher contacted the museum several years ago and that a plan was already in place. The program's purpose was to bring to life the concepts of "objective" and "subjective" from the subject of Dutch. The teacher noted that these concepts often needed to be more specific to the students and thought the museum would be an appropriate place to experience this. By looking at paintings, observing objectively, and then reflecting subjectively, the students could shift from purely observing to giving their own opinions. The activity included looking at a work of art from different perspectives. Mallos (2012), especially viewing through the viewer's window (narrative window) here, allows students to reflect on their response to art. They also experience how their own perspective and experience can influence the interpretation of an artwork (Mallos, 2012).

The education officer of Musea Zutphen comments on the teaching experience: *“Initially, it was a subjective experience where nobody said anything. Then, someone took the initiative and approached with humour, encouraging others to join. Suddenly, they started noticing things they had not seen before, and the perspective shifted from subjective to objective”* (R2: EO, Musea Zutphen).

The teacher believed that through this experience at the museum, where they could taste the atmosphere and see and feel the works of art, the students would better understand the concepts, and it would stick with them longer than just from a book. The final program occurred at Museum Zutphen, where contact with the museum had been made earlier. The museum provided the ideal setting for the activity, but it could have also taken place in another museum if the circumstances and opportunities had been similar.

Because this research focuses on city museums, we emphasise below the importance of learning in these specific museums:

“Different perspectives are highlighted in one story, showing the world's diversity. Art provides an excellent opportunity for this. Museums tell stories and present objects that illuminate our heritage and tell something about the identity of the city. This also applies to the identity of the inhabitants of Breda, for example. What is on display forms part of their identity, with which they can identify to a greater or lesser extent” - Education Officer, Museum Breda (R14)

The facilitators must be able to make connections and translate to the students, so to speak, so that it becomes *“truly accessible and a part of themselves”* (R14: EO, Museum Breda).

5.3.b Type of museum and organisational freedom

In order to understand what type of museum activities take place, it is important to understand the size, organisational structure and creative freedom each individual or group of museum educators have in addition to the context description presented in Appendix A.

First of all, it should be noted that during the interviews, both Education officers operated independently in their respective paid/voluntary roles. Still, the way both imagine, design and execute educational programs differs. For example, respondent 1, the Education Officer of Museum Haarlem, explains how Museum Haarlem is a small-scale organisation that relies on the collective efforts and expertise of dedicated volunteers who contribute *“their time and skills”* (R1: EO, Museum Haarlem) to educational initiatives. During working groups, they generate ideas, devise strategies, and develop educational content that aligns with the museum's objectives.

On the contrary, whilst interviewing respondent 2, The head of education at Musea Zutphen functioned solo with limited hours to her availability. Still, she is free to explore arguing: *“I stay open and transparent in my communication with other parties. And I enjoy sparring. (...) The way the organisation is organised, and my solo role herein, allows for a lot of freedom. Unless, of course, I exceed a certain amount financially”* (R2: EO, Musea Zutphen).

Both respondents recognise museums' considerable challenges in establishing a presence within high schools and integrating their offerings into the curriculum. However, Respondent 1 asserts that collaborations with high schools thus far have primarily taken the form of cooperative arrangements. In this context, high school groups visit the museum upon request to observe the collection. On the other hand, Respondent 2 displays a greater willingness to seek out these connections actively.

Regarding partnerships and guidelines, both institutions mention an intermediary organisation involved in primary education. Museum Haarlem collaborates with the Hart Stichting, while Musea Zutphen works with the Muzehof. These intermediary organisations provide educational guidelines for both institutions, as highlighted by respondent 2: *“The Muzehof is not only a musical centre, it is also a binding factor between varying institutions in and around the region”* (R2: EO, Musea Zutphen). Like Stichting HART, they provide information, workshops and network events for professionals in the formal and informal fields. However, respondent 2 also notes that no similar intermediary organisation currently addresses curriculum objectives relevant to secondary education.

Despite this difference, there are notable similarities between the two institutions. Both respondents agree that every educational program the museums offers is connected to elements within their collections or temporary exhibitions. For instance, Museum Haarlem emphasises programs centred around the works of painter Kees Verweij, as the museum renamed itself the Kees Verweij museum in 2022. Similarly, Musea Zutphen highlights the collection of Henriette Polak in their educational programs related to art.

Similar to what Van Haeren (2021) argues to be a strong potential to engage with their surroundings, in terms of history, both respondents express a strong sense of pride in discussing the rich historical significance of the objects housed in their respective museum collections. Respondent 1 explains that a significant portion of their educational programming revolves around this collection. For instance, one program called *“Build Your Own City”* (R1: EO, Museum Haarlem) allows students to recreate the city of Haarlem using an old map as their only reference. It allows students to interact with the tangible and intangible heritage they recognise and thus increase engagement with their direct environment, as previously indicated in the literature review by Stoop (2018).

5.3.c Custom made

The previous sections have provided an overview of the modern curriculum objectives outlined by the formal teaching professionals, followed by an examination of specific skills that can be taught within the context of a city museum. In order to answer the research question, the following paragraph delves into how these skills can be incorporated into an out-of-school learning program in response to current educational needs. Meeting this demand is what the professionals in the informal learning sector refer to as custom-made programs or on-demand creation. As indicated by Sechep et al. (2020), this represents one of the current trends in museum education.

Education officers from various participating museums express a desire to integrate subject areas into their educational programming for secondary schools, stating: *“In creating programs for secondary schools, I am seeking relevant intersections within the school. This facilitates the schools own integration efforts as well, in my opinion”* (R2: EO, Musea Zutphen). Another respondent comments on the pure necessity of creating upon demand: *“We have done this in the past: create a program for secondary schools and say, “You can use this with us.” In practice, however, this rarely happens because the questions they have are very specific”* (R14: EO, Museum Breda).

A textbook example is the program set up at the museum Zutphen after a request came from a school to link the museum visit to the team craft.

“I suggested linking it to career orientation and guidance (LOB). So they carried out an assignment in which, after viewing the exhibition in which there were works of art showing something of their abilities, they presented themselves as their own business with a logo. After this assignment, the participants had a workshop with a professional logo design inspired by what they saw in the exhibition. This was not just about drawing itself, but mainly about capturing the essence as a part of career orientation and guidance.” (R2: EO, Musea Zutphen)

Whereas the above is a good example of how a demand-driven approach proves successful, on the other hand, the museum education officers all agreed that this method is more costly and time-consuming; *“Currently I find myself in a dilemma as I know others have a different opinion. Although customisation options are available, to some I know, it is seen as more expensive and labour intensive”* (R2: EO, Musea Zutphen). Because of limited time and staff capacity, for example, Museum Haarlem is unable to offer a customised program. *“It is unfeasible to realise such a program because it requires building a relationship between two parties beforehand,”* Respondent 1 explained. In line with what is stated in the literature, demand-oriented work is often not feasible considering the limited resources (finances, personnel and objects) available from the museum and school (Schep et al., 2020). Furthermore, respondents acknowledge the findings of Hoebink et al. (2022), where engaging a wide audience is considered an important aspect of medium to small-city museums. For example, one respondent stressed that focusing on customised programming for Secondary Education can lead to

challenges, therefore, considering offering more standardised tours for secondary education: *“Here we present a ready-made offer where customisation is unnecessary. An important aspect of Secondary Education is that they would like to come with several classes simultaneously. However, this brings limitations to our small-scale museum. In the past, we have often offered a combination of active activities and guided tours to meet this demand. We may not be able to avoid offering active elements, but perhaps we can link them more loosely to specific exhibits so that they can be reused more often”* (R14: EO, Museum Breda).

In contrast to the above comment, respondent 2 says that when a program is customised, *“I can also sell it better (...), then it also just fits better”* (R2: EO, Musea Zutphen). Moreover, it can be noted that when a program is designed according to the school's needs, schools often tend to repeat the program annually, as another respondent points out: *“This can be attributed to the fact that a new group of students arrives each year, so one is familiar with the preparation required, how to prepare students, and how to integrate the program into the curriculum and lesson design. This constitutes a distinct advantage”* (R15: EO, Teylers Museum). According to respondent 2, the school's input is of great essence: *“As I receive more input, I can also provide more customisation. This seems logical, and I also understand how the process works. They were already very flexible to make something happen on short notice. However, this also posed a bottleneck”* (R2: EO, Musea Zutphen).

Finally, the education expert mentions both the positive aspects, such as curriculum alignment and the negative aspects, such as ensuring a certain level of quality:

“There are advantages to this, but there is also a disadvantage. When we start doing something different from before, we also have to inform and train our tour guides so that they can implement it properly. However, it is questionable whether this will always be successful. On the other hand, we can naturally grow in quality by offering the same standard program to tour guides each time. So it is a matter of finding a balance, where we sometimes must be strict with schools.” (Education Officer, Teylers museum, R15).

With this understanding, the following section provides a detailed exploration of the perspective of formal educational professionals regarding museum-based learning practices and the strategies to realise them.

5.3.d Arts and cultural education

Arts and cultural education is a very broad term. That is emphasised by one of the principals of the Vrije School in Zutphen. Respondent 7 argues: *“Engaging in artistic activities and artistically approaching*

lesson material is vital to our education (R7: P, VSZ). However, according to some respondents, arts and cultural education can sometimes be delivered dry and abstractly, failing to resonate with students. Respondent 7 continues: *“We believe it is crucial to ensure that cultural education comes alive for students, sparking their interest and actively involving them in the learning process”* (R7: P, VSZ).

Similar to what Schep et al. (2020) have argued, it is found amongst the respondents that visiting a museum or learning in a museum context is often still associated with the subject CKV (Cultural and Arts Education), as emphasised by respondent 12: *“Especially with CKV, we find it important that students visit a museum or go to a theatre”* (R12: T, Elegant Lyceum). Central to the course CKV is students experiencing the professional world of art and culture by actively participating in cultural activities. The literature emphasises that reflection is a foundational element when participating in a cultural activity, as it encourages students to engage critically with their surroundings and delve deeper into their experiences (CKV - Culturele en Kunstzinnige Vorming, n.d.). It is a strong wish of CKV teaching respondents that these experiences are also integrated into the assessment, for example, in the Program of Examination and Completion (PTA).

The interviews revealed that not all respondents, especially those higher up in the hierarchical ladder ((V)P), see museum learning as part of the curriculum. Due to limited resources, time and planning, traditional curricula and perceptions of extracurricular education, museum learning is still seen as an extracurricular activity rather than an integrated part of the high school curriculum. This is what Gupta et al. (2010) have argued in the paragraph on museum-school collaborations (2.6). However, according to 5 out of 6 respondents who, in the past, have performed out-of-school learning activities to enhance their curriculum objectives, it is important to recognise the potential of museum learning and seek to integrate it into the curriculum through collaborations, flexible class schedules and emphasising its value starting with exploring the motivations for museum-based learning.

5.3.e Motivations for museum-based learning

“My personal goal is to make students aware that art and culture are not only found in the Rijksmuseum but also filled with centuries-old paintings. I want to show them that art and culture are much closer to them than they may think. My goal is to make them realise and appreciate it on a daily basis. That is what I want to be fully committed to” - Teacher, Het Schoter (R9)

The choice of suggesting or organising an out-of-school learning activity, such as a visit to a museum in secondary schools, stems from both the desire to provide real-life experience, the desire to develop contemporary skills, a teacher’s previous experience with art and intrinsic motivation.

Starting with real-life experience. In line with what Raaijmakers et al. (2020) argue, respondents believe that learning in a museum, where students have a real-world experience, is important because it provides meaningful, visual and spatial stimulation and connects students to the real world. The latter is especially important, for these connections are only apparent to some students across diverse educational institutions. 3 out of 11 respondents (3, 8 and 10) mention this, particularly relating to a specific group of students. For example, one of the section leaders and teachers of Mendel College in Haarlem argues how: *"It's a target group that maybe all but a handful do not independently say 'Come, I have a free afternoon, let us go into museums and then other museums, what am I going to do with the old...'"* (R10: T, Mendel College). In this context, the speaker residing in Haarlem suggests that providing alternative options, such as visiting the Frans-Hals museum, Teylers, or the Vishal featuring contemporary art, can serve as catalysts for engaging the target group in cultural exploration (R8: T, Coornhert Lyceum).

Additionally, it is noteworthy that the socio-economic backgrounds of learners play a crucial role in their exposure to cultural experiences. As indicated in the quote: *"We have the advantage that many of our students come from socio-economic backgrounds where there is already considerable exposure to cultural activities"* (R7:P, VSZ). This contrasts with learners in urban areas or disadvantaged neighbourhoods who may need more access to concerts or theatrical performances, posing a significant challenge for schools to fulfil their cultural education obligations. Consequently, it becomes incumbent upon educational institutions to address this disparity and contribute to bridging the cultural divide by actively fostering cultural education initiatives.

The second driver for the choice of museum-based learning practices is the development of contemporary skills. In the modern educational landscape, there is an increasing emphasis on developing skills such as critical thinking, problem-solving, communication and collaboration. This is illustrated by Respondent 12 in the following quote:

"Of course, there are other subjects where you work on different skills. For example, in history, you might learn about technological development and make that your own. However, I think you learn many different things when it comes to creative thinking and going into a whole design process. You must reflect and ask yourself, "Okay, I created this, but now what?" All those skills must come together, whether making things yourself, being critical, or looking up information. These skills are all very important." - Teacher, Elegant Lyceum (R12)

In addition, intrinsic motivation plays a role among formal educational respondents. All of the teachers who had a passion for art articulated the importance of conveying this passion to their students. For example, respondent 8 argued: *"Because I am a visual artist myself and I just have many contacts, so then maintain those contacts as well"* (R8: T, Coornhert Lyceum).

Finally, previous experiences influence the choice to learn outside of school and participate in museum learning activities with a class. This is indicated by Respondent 10. With over 25 years of experience outside the formal educational sector, including advertising and commercial roles, the teacher's adaptability gained from these experiences, such as quick switching and finding alternative solutions, facilitates a seamless transition to the museum context and its associated learning activities. Moreover, realise that *“the classroom is simply too small for teaching”* (R10: T, Mendel College), finding it important to expand educational experiences beyond traditional classroom settings.

5.3.f Budget & costs

The following paragraph discusses allocating available budgets for museum-based learning activities. Here a division is made between the internal budget and external subsidies. Below is a list of what the respondents mentioned regarding funding out-of-school learning activities, particularly arts and cultural activities.

5.3.f.1 Subsidies

CJP Cultuurkaart. Starting off with the CJP Cultuurkaart. From the literature, we have learned that about 75% of all secondary schools pay for extracurricular activities with the CJP Cultuurkaart (Schep et al., 2020). Out of the formal educational respondents, 11 out of 11 have mentioned the Cultuurkaart as a financial means for realising, for example, museum-based activities: *“Actually, we only work with institutions that accept the CJP card. (...) Even when we work with individual artists, I will make sure they are connected to the Vishal, a cultural institution in Vijfhuizen; they pay out the artists themselves. We receive a digital facturation, which is then sent to CJP. (...) I do not have to worry about a thing (financially)”* (R11:T, Coornhert Lyceum).

Moreover, working with the CJP pass is also a way to ease the financial burden for the school and the students. By taking advantage of the discounts and special offers offered by the CJP Pass, schools can include cultural activities within their budget and make them accessible to more students.

Respondents also mentioned the NPO Funds or National Program Education (Nationaal Programma Onderwijs) as another subsidy. The National Education Program, initiated by the Dutch government, provides funding to address the impact of the corona pandemic on education. These funds enable schools and cultural institutions to offer students diverse and high-quality cultural programs. For instance, respondent 2, the Education Officer of Museum Zutphen, shared an example related to the LOB project called "Loopbaanreis." This project involved collaboration between local high schools, Museum Zutphen, and Talenti, an independent organisation, and aimed to support student's personal development

in their search for self-identity and aspirations. The respondent had applied for funding from the NPO because *"NPO funds also prioritise cultural education, so I thought, why not allocate them for that purpose? Unfortunately, all the funds had already been allocated... I realised that I made my request overly later"* (R2: EO, Musea Zutphen).

The fact that the NPO funds had already been allocated can be confirmed by the response of one of the principals from Zutphen, who stated, *"I receive an email almost every week from someone or something, presenting interesting initiatives or opportunities related to the NPO funds"* (R6: P, Elegant Lyceum). The same respondents argue that most of these emails are then forwarded to the destined section or department for whom it is of interest.

5.3.f.2 Budget

The total budget allocation for out-of-school learning activities often depends upon multiple factors, varying between high schools. For example, respondent 5, principal of the Isendoorn College in Warnsveld, argues how *"for a large part it is part of what we then call the lump sum. We get an X amount of euros per student. Moreover, you spend that on as many wonderful things as possible—a lot on improving the quality of education and personnel costs. However, we also reserve a part for year-specific activities"* (R5: P, Isendoorn College Zutphen). Not delving into the specifics of the budget at hand, it is worth noting that this varies significantly between schools, largely due to parental contributions. There is considerable variation in parental contributions to high schools, especially since the legislation of a complete *"100% Voluntary"* (R6: P, Elegant Lyceum) parental contributions. Several factors influence the variation in parental contributions among different high schools. For instance, respondent 6 mentions that despite considering the contribution high, parents are generally willing to pay it due to the indirect benefits received by both students and parents. Respondent 5 agrees, arguing that due to the parental contribution, *"we as a school have the opportunity to select from a large variety of cultural excursions due to the available budget"* (R5: P, Isendoorn College).

In the end, all (vice) principals argued that the execution of a budget takes place with the initiating teacher or within the section (translated from section). For example, Respondent 6 argues how the total budget is divided: *"You have the team leader's budget. However, you also have the budget of a section itself. Teachers may, upon request, exceed these budgets, but generally, all those extracurricular activities are in the first two"* (R6: P, Elegant Lyceum). As a result teaching professionals in the formal environment talk about more specific budgets, which they refer to as *"Sectiebudget"* (Respondents 6, 8, 12) or *"Vakgroepbudget"* (Respondents 3, 7, 13).

Interestingly, the majority of respondents have argued that they only turn to the section head themselves after exploring the options provided by the CJP card.

5.3.f.3 Costs

Besides budget, the costs are also an important element before discussing collaboration methods. All museum education officers interviewed are Culture card acceptors, therefore, meeting the criteria mentioned in paragraph 2.6.d. of the literature review (CJP, 2022). While not explicitly mentioning the costs per program, it is important to understand the common components that contribute to the overall costs. For example, the Education Officer of the Teylers Museum in Haarlem mentions: *“A custom-made program asks for a custom-made price”* (R15: EO, Teylers Museum Haarlem).

According to the respondents, the standard costs for developing an educational program typically include the personnel costs of the education officer or other museum staff involved in the integration process. The education officer of the Teylers Museum comments on his desire to always invest additional time into aligning goals without requesting an additional working hour loan. However, there are expenses for necessary materials and personnel during the activity, which may involve guides or external workshop facilitators. In many cases, as argued by one of the education officers, students in the specific target group (under 18) are often admitted for free. Museum Haarlem is unique; working with many volunteers and organising an educational program costs nearly zero. Instead, according to the head of education, it is based on *“The willingness of the volunteers”* (R1: EO, Museum Haarlem).

5.3.g Organisation: Planning of the budget

Budget and planning are two concepts often mentioned when referring to the organisation of museum-based learning practices. It is essential to name both to one another as they play a crucial role in establishing collaborations between museums and schools. Moreover, they are also mentioned in the literature as risk factors under the rubric of Lack of funding (Bobbick & Horney, 2013; Langeveld et al., 2014), Scheduling issues or Time management (Bobbick & Horney, 2013; Langeveld et al., 2014; Ostower, 2005).

“I strongly advocate more than just a one-time visit to a museum. It is important to do the necessary preparation prior to the visit and to provide depth and processing after the visit. That way, the experience is not superficial but truly integrated into the educational process. It is essential to ensure this embedding.” - Respondent 2, Education Officer, Musea Zutphen.

In order to realise the above, one must look into the organisation of the learning component and how it differs from school to school. Herin, no clear differences or similarities can be detected between

cities but between different organisational structures. For example, The education staff notice differences in organisation, making planning challenging:

"One school works with project weeks, while another school's approach varies per teacher. The difference lies in the fact that the teacher already possesses considerable knowledge and skills. So, you have teachers specialising in visual arts or drawing. Creative teachers already have these skills. They can also choose to create the linguistic aspect of the assignments themselves. It varies greatly based on their preferences and the themes they work with, whether they come independently or during a project week with several groups." - Education Officer, Museum Breda (R14)

An example of this can be seen at the recently merged school in Zutphen, where one of the teachers indicates much room to approach things differently. He notes that *"basically everything can be recreated"* (R12: T, Eligant Lyceum) as long as the right ratio of practice to theory is considered.

From the perspective of the Museum education officer, we see how planning activities within museums can vary. There is always the opportunity to work with elements from the permanent exhibition. If a program is organised in alignment with a temporary exhibition, the development time is usually shorter. The museum education officer from Breda explains how this poses less of a problem for secondary education than primary education: *"Primary education generally wants to know which programs will be running in the year, usually a year in advance"* (R14: EO, Museum Breda).

This is only sometimes the case, as teachers also experience the disadvantages of established curricula. *"It is a struggle to get time for field trips"* (R10: T, Mendel College) said one respondent. The above has to do, as many vice-principals and principals concluded and in line with the research of Schep et al. (2020), with the fact that most small and large field trips are planned at the beginning of the year. Requests from teachers, school management, and parents often come in to secure activities a year ahead.

She explains, particularly to teachers: *"Sometimes you come across situations that can only be arranged last minute, so you want to have as much as possible scheduled because teachers want to know exactly when lessons are and are not taking place for their teaching methods, which are often planned over several weeks"* (R3: VP, Coornhert lyceum). Moreover, most teachers, principals and external stakeholders, such as parents, appreciate this. It provides clarity about what to expect. Also, from a scheduling point of view, this approach is most favourable since last-minute changes in the class schedule or announcements of class cancellations can thus be avoided. However, she continues: *"This creates extra work because when the program is already scheduled, a lesson needs to be cancelled"* (R3: VP, Coornhert lyceum).

The above is one of the travel factors, insufficient time as mentioned by Bobbick & Horney (2013). However, this does not mean there is no room for spontaneous programs, as respondent 5 notes: *“However, these must be carefully planned”* (R5: P, Isendoorn College).

Regarding teaching different groups, two respondents agreed that organising collaboration or curriculum integration with museums is more feasible for groups of students where exams are not an immediate concern (R5 & R12) By this, the teachers refer to the lower grades, first, second and third grades. According to the literature, this is where the greatest developments occur (Banks et al., 2007). The respondents do not elaborate on this, but they experience the most freedom in these classes to design the lessons as they see fit.

5.3.g.1 Justification

High school teachers must be accountable for spending budgets on extracurricular activities. This stems from the importance of transparency and accountability in managing financial resources. Respondent 11 explains that this depends on the organisational team you are working with. For example:

“Yes, it depends a little bit. In which group are you, I think, and is there already someone from the MT (read: management team) involved? Also, what kind of cooperation do you enter into? For example, at the beginning of the school year, I co-organised the poetry festival with an individual who had previously organised a poetry festival in England and wanted to do the same in the Netherlands. She knows a lot of people and grants and so on. That made her the right person to formulate the plan and application. I did not have to do that much myself.” - Teacher, Isendoorn College (R11)

As mentioned above, each high school has a certain budget allocated for extracurricular activities, such as field trips, excursions, cultural outings and sporting events, divided differently amongst the varying departments. Therefore, it is up to teachers to spend these budgets carefully and purposefully, in line with the school's educational goals and the needs of the students.

5.4 Theme 4: Museum-school partnerships and collaborations: conditions, threats and benefits.

In the following section, we discuss existing, failed and desired museum-school partnerships as identified by our respondents. In order to do so, taken in a broader perspective, we compare the mentioned conditions, threats and benefits to those mentioned in the literature review.

5.4.a Types of collaboration

Within the literature, various collaboration models have been identified, each offering a unique approach to partnership building. This section will delve into three prominent models: the Provider Acceptor Model, the Interactive Model, and the Third Organization Model (Gupta et al., 2010). Real-life examples of past collaborations or intentions to collaborate will be examined to illustrate the application of each model.

5.4.a.1 Provider acceptor model

One such model is the provider-accepted model (Lui, 2017); an illustration is provided by Respondent 13. In her case, the museum is a facilitator for an educational assignment created by the teacher. The respondent prefers this type of collaboration because it allows for easy preparation and the ability to customise the assignment according to her preferences, which may vary each year. She states, *"I clearly understand our progress, and as long as I am familiar with the museum content, I can align it with our curriculum."* (R14: T, VSZ). As described above, the provider-accepter relationship is in line with what Lui (2017) argues to be a form of coordination. Coordination refers to the alignment and organisation of activities between different parties. It refers to managing interrelationships and streamlining efforts to ensure that all involved work effectively and efficiently (Lui, 2017). The contact between the school in question aims to plan, organise, communicate and coordinate activities and resources. Compared to other forms of collaboration, the common goal, such as cooperation and collaboration, is not further coordinated. Instead, it is achieved the moment the activity has taken place.

5.4.a.2 Interactive model

The second collaboration model is the museum or teacher-oriented interactive model, which emphasises teachers' and museums' involvement and active participation in designing and implementing educational activities (Gupta et al. 2010). In this role, museums can either take on the role of facilitator. For example, multiple respondents allocated in the area of Zutphen mention a project called 'Eind Goed'. A project initiated by Musea Zutphen in 2015 invites 15 examination students to present their final works in one of the exhibition spaces Musea Zutphen offers. Whilst Musea Zutphen, here has taken on the role of facilitator. Prior to setting, during the process of integration, as mentioned by Langeveld et al. (2014), each institution discussed the main goal of the project best formulated by respondent 14: *"You gain a sense of pride and ownership, knowing your work will be seen in a professional museum environment"* (R14: T, VSZ). The goal, as stated by the Education officer of Musea Zutphen, is to continue the collaboration in the long term and even expand its reach by *"Including more levels of education, for example, practical training schools [Translated from 'praktijk onderwijs']"* (R2: EO, Musea Zutphen).

5.4.a.3 Third organisation model

The final collaboration model, as presented by Gupta et al. (2010), is the third organisation model. The third organisation model, where a third party, which can be an individual or organisation, connects and promotes collaboration among museums and schools (Gupta et al., 2010). Though not in line with what Schep et al. (2020) argued about how individuals or schooling organisations approach institutions directly, among the respondents, various individuals in all roles acknowledge the benefit of having an intermediary.

Significantly, most interviews with the Education Officer from Museum Haarlem focused on exploring the possibilities of involving a third party. *"We are part of the cultural menu, which means that Het Hart, the intermediary, approaches schools with us as an option in that menu. Consequently, we receive information containing the purpose of the visit and the desired format: we provide feedback on whether we can meet the requirements, and then an activity takes place either inside or outside the museum"* (R1: EI, Museum Haarlem). However, this model needs to demonstrate more direct contact between the museum and the schools.

This approach also has its advantages, particularly in bridging the gap between the curriculum and the museum's collection, an aspect that museums in the Netherlands generally struggle with, as Schep et al. (2020) noted.

Still, a few respondents (2, 14 and 15) indicated that they prefer direct personal contact with the institution—a few reasons. The first is involvement - respondents feel that through direct contact, they become more involved with the process of program creation, being able to share ideas and expectations. The second is concerned with the respondent's professional network. Many respondents are and have been exploring relationships with institutions in and around the city with whom they have built trust relationships. This does not withdraw the importance of meeting new institutions or education officers, as is elaborated by respondent 15: *"In itself, of course, it can be done precisely with people with whom you can hardly get in touch. If it could be done through the intermediary, we would only be happy along the way."* (R15: EO, Teylensmuseum)

5.4.b. Conditions

The results obtained so far have focused on the motives and implications of organizing extracurricular learning activities, especially museum-related learning activities. An overarching conclusion that can be drawn is that any collaboration that takes place outside the school involves more than initially thought.

These include arranging transportation, building trust that pre-set learning goals will be met, and ensuring that students are in a safe and inspiring environment. Looking specifically at possible collaborations between high schools and local museums, a number of key conditions are mentioned, such as translation, two-way communication, building a network and creating trust. In the following sections we will elaborate on these conditions and compare the findings with Ostower's (2005), Langeveld's (2014) and Holmes' (2011) theories on the conditions for successful collaborations.

5.4.b.1. Translation

So far, multiple methods and examples of museum-based learning have been discussed from the perspective of both educational and museum professionals. Whilst analysing the interviews, an important topic of discussion is properly translating methods into practices, bridging both fields. According to one of the respondents, especially now after a period of limited opportunities, referring to the Covid-19 restrictions of not being able to facilitate third space learning activities, there can sometimes be an overwhelming feeling of “*catching up on everything*” (R11:T, Isendoorn College). According to the same respondents, schools now often give more financial opportunities for outings and cultural experiences. Therefore, it is essential to be intentional about this abundance of opportunities and make a clear connection to the curriculum.

In terms of responsibility, some respondents suggest that prior to initiating any collaboration, the responsibility of such translation should lay with the initiating party, which is referred to the museum educational officer as a critical success factor:

“Surely something of a translation will have to take place; teachers should not be left with the idea that they need to create something ‘complicated’. However, the program should not be completely written out. (...) A conversation between a number of sections (translated: sections) to inspire one another, where the museum comes with suggestions that would be ideal.” - Principle, Isendoorn College (R5)

The education officer of Musea Zutphen gladly takes on this responsibility arguing: “*I think in general, especially also after corona time, and with all the states and backlogs, I think we have to relieve them (read teachers) a little bit, and not so much prescribe it, but invite them to join in at a later stage of setting up the educational program. Whereas I gladly do it tailor-made, I often realise that teachers also find it much or time-consuming*” (R2: EO, Musea Zutphen).

As suggested above, inspirational sessions move away from a simple provider-accepted model (Lui, 2017) towards collaboration. A model wherein both institutions share the necessary information during the integration process, as mentioned by Langeveld et al. (2014), reviews the current curriculum

and sets out goals to determine which aspects of the museum visit fit the student's learning goals. An illustration of such an integration process is given by Respondent 12.

Another respondent, the principal of the Vrije School in Zutphen (R7: P, VSZ), suggests that such a conversation can take the form wherein educational officers of any museum invite the cultural coordinators to explore what they can co-create. Co-creation is another form wherein a dynamic dialogue between institutions occurs to effectively create and maintain educational programs (Lui, 2017).

Noteworthy is that dialogues like these, though not specifically mentioned by the Education Officer working at the city Museum Haarlem, do take place at another museum, added as a valuable source to the analyses. Respondent 15, Education Officer of the Teylers Museum, explains how the process of co-creation occurs when:

“Occasionally, there are instances where customisation is required based on specific requests. For example, when a school expresses interest in bringing a large group of a hundred students simultaneously, logistical constraints may arise due to limited physical space. During such cases, a collaborative approach is taken to explore possibilities and find solutions. That entails discussing the desired outcomes, logistical arrangements, and establishing effective communication channels to ensure smooth execution of the customised experience.” - Education Officer, Teylers Museum (R15)

Moreover, the same respondent gives an example in which the co-creation process is initiated from within the museum, which, according to the literature, is often challenging (Schep et al., 2020). In this case, he explains that a local high school principal's suggestion was made by a principal in which two high school teachers participate in a think tank, with both parties providing input. This program was eventually implemented as a pilot and continued after a successful implementation.

The integration process with newly set-up programs, in collaboration with third parties, is not always a success, as described by the vice principal and teacher of the Coornhert Lyceum, Haarlem: *“We had decided to take our 3rd-year students to a cultural organisation for a kickoff of a newly introduced discourse: technology and applications. (..) it was noticed afterwards that too much reliance was placed on the organisation's expertise without clearly agreeing beforehand on what they would offer the students.”* (R3: VP, Coornhert Lyceum). This example illustrates how translating cultural institutions and contemporary curricula may not always be successful.

A different example, from the perspective of the education officer, illustrates how problems may arise in providing learning activities for varying school teachers. She argues: *“Dealing with both students from mavo, havo and vwo delivered some interesting encounters. However, when it comes to background*

information, lessons and reflection, this requires me to speak multiple languages". (R2: EO, Musea Zutphen) Understandably, speaking one language can be challenging, especially when the students have different levels of prior knowledge and understanding. Furthermore, as mentioned by all education officers, museum education of all levels focuses on a series of different audience groups, including primary and secondary students, the elderly, the visually and hearing impaired, and so on. It is, therefore, important to ensure that the educational experience is relevant and accessible to all learners. According to respondent 2, meeting this challenge may require zooming in on specific topics and concepts that all learners can understand. This is where the *"overview effect"* (R2: EO, Musea Zutphen) can come in handy, where a broader perspective is given to show the topic's relevance. By taking an overarching approach and connecting different aspects of the topic, the city museum can attempt to provide a valuable educational experience to all students.

Overall, it highlights the importance of good communication and coordination between the cultural institutions and the schools. It is crucial that both parties clearly define in advance what the expectations are and how the cultural offer connects to the learning goals and needs of the students.

5.4.b.2 Communication

Respondents from various sectors and cities unanimously emphasise the importance of communication throughout the collaborative process, from the initial integration phase to the conclusion and reflection. For example, respondent 15 argues: *"If we did that (read: design educational programs) on our own, we would really miss that input of yes, but how do you do that, and also how do you get, what is the level of the students?"* (R15: EO, Teylers Museum). This aligns with the viewpoint presented by Langeveld et al. (2014), emphasising the significance of comprehending each other's visions and establishing a shared objective as a collective endeavour.

Whereas Ostower (2005) asserts that successful collaboration requires wholehearted commitment from both parties involved, this is not always feasible because of common challenges such as limited time availability. Instead, respondents, drawing on the theory presented by Langeveld et al. (2014), emphasised commitment in the discussions of collaborations. This emphasis is closely tied to the alignment of expectations, shared vision, and goal-setting imagined by Respondent 15:

"It is often a very specific alignment between what the teacher wants, or the teacher, what specifically that group of students knows, and what you as a museum want to convey and can do. Sometimes it is also that a school wants that very much, that it goes very deep on a particular subject, while you also want to show all the kids here; there is so much to explore, and not just dive in with instruments." - Education Officer, Teylers Museum (R15)

Furthermore, The reviewed literature informs the reader on the importance of openness during the collaboration process, which is recognising and respecting each other's differences in organisational culture and structure differences. According to R10, teaching at Mendel College in Haarlem can only be achieved through "*Honest communication*" (R10: T, Mendel College). It implies actively listening to what others are saying and verifying the message they want to convey. It is also: "*Checking if and how the sender and receiver understood each other.*" (R10: T, Mendel College)

Checking in is a concept in literature called reflection or evaluation (Bobick & Horney, 2013). It plays a crucial role in the collaborative process, exemplified by Respondent 3 in the previous paragraph. It is noteworthy that, according to the respondents, various collaboration models require different forms of communication and reflection. For example, respondent 15 argues: "*Sometimes it is literally that that relationship exists, it is a few emails back and forth, and okay, we are expecting you on Tuesday at ten o'clock.*" (R15: EO, Teylers Museum Haarlem) in literature this type of collaboration is referred to as the provider-accepter model, wherein the museum provides for the learning activity within the museum. In the case of a provider acceptor model, an extensive reflection might feel abundant: "*And then there is not an extensive after-meeting or evaluation, there are opportunities for that, but it is not always nice. That every school to the corner is evaluated, after the hand*" (R15: EO, Teylers Museum). Also, it is not always the case that the person overseeing the educational program is the same as the initiator. Generally, all respondents prefer qualitative reflections directly connected to the organiser or initiator of the program.

Respondent 1 articulates that when a third party is involved, for example, Stichting Hart, reflection frequently occurs through them, typically through the completion of a revision paper. The same respondent honestly reflects upon the challenges of limited time and staff resources, which can hinder effective communication channels. They express a desire for more extensive collaboration throughout the entire process, as currently, contact primarily occurs beforehand through phone or email and afterwards at the door when the counterpart leaves the premises.

Based on the literature, it is evident that stakeholders increasingly desire a direct link between institutions (Schep et al., 2020). One of the reasons for this inclination is the simplification of communication channels. Therefore, the following chapter will discuss the importance of trust relationships, personal contact and professional network as conditions for successful curriculum integration.

5.4.b.3 Trust: Personal contact & professional network

As the theory discusses, trust is crucial for successful cooperation between two parties. The analysis showed that several factors, including personal contact and professional network, contribute to building a trusting relationship. For example, almost all the examples of collaborations mentioned by the respondents result from long-term relationships that an individual has built over the years or taking advantage of existing networks of professionals, often referred to as "short lines" in the interviews.

According to the respondents, building a professional network provides an opportunity to connect with experts and professionals outside the school environment, such as museums, businesses, and organisations. Personal contact and a professional network are vital in setting up an out-of-school learning activity, like an organised city tour in Haarlem for junior-year students. Respondent 12 emphasises the importance of their good relationship with relevant individuals, stating, *"I have a good relationship with those people, so I just call up and say, 'I'm coming.' I then asked if they could put those days on my calendar. Then I get the question, 'But what exactly do you want?' I answer, 'I'll get back to that later, but know that we are coming'"* (R8: T, Coornhert Lyceum). Establishing such arrangements relies on the trust, reliability, and consistency the respondent has built with different institutions in the city. This example demonstrates how professional networks and personal contacts allow for assessing others' reliability and consistency. By maintaining regular contact and observing people's behaviour and actions in various situations, one can gain insight into their integrity and trustworthiness.

The benefit cited by respondents is that a professional network can provide recommendations and references. If someone in your network has had a positive experience with a particular person or organisation, this can increase confidence that you, too, will have a positive experience. Many notably young teaching professionals in the formal sector report that they have taken on new or ongoing projects based on the relationship established by their predecessors. For example, the examples of the 'VSO Expo' and 'Eind Goed' (paragraph 5.4.a.) and the collaboration around the Dutch project (paragraph 5.3.a). According to Respondent 11, this originated three years ago but was given new life after the handover to the new Education Officer, to which she refers to Respondent 2.

The museums that indicated they work with intermediaries, emphasise that this can lead to contacting the right people within schools through networking meetings or information evenings, providing an opportunity to develop and offer programs together. One respondent indicated, *"At some point, they know where to find you too"* (R13: EO, Museum Breda).

Personal contact is crucial in integrating collaboration between museums and high schools. It enables direct communication, fosters understanding, and builds relationships between the key stakeholders. This is illustrated by Participant 5, who argues: *"Well look, and this is always about people. There you see that if two teachers, formal and informal from varying institutions have found each other, then you also know that the exchange is going to take place next year as well"* (R5: P, Isendoorn

College). Furthermore, having long-term contact between involved parties contributes to a better understanding of each other's capabilities and expertise. This reduces surprises and promotes a sense of responsibility. Maintaining long-term contact is, therefore, of value because it helps create a solid foundation of trust and understanding. When drawing on Langeveld et al. (2014) research, the expected return for the trust pertains to the learning experience acquired by high school students, which serves as an incentive for their return to the institution in the following year.

One respondent comments on how it is not just having personal contact. It is also in how you communicate with one another: For example, Respondent 8 comments on how as a visual artist himself, he attends exhibition or gallery openings, networking with people he has previously organised educational programs with. Moreover, he is active on social media, where he maintains contact with the outside world: other artists, education officers and sometimes parents of students, who are proud of their children's creations, he jokingly adds. According to Respondent 3, Respondent 8 has a particular code of behaviour, making it easy to create connections and function as a bridge between art professionals and the formal educational sector. Respondent 8 comments, *"As an artist, you also have to be entrepreneurial, flexible and creative,"* which makes it easy to see a spider in the wheel—provided you also speak the same code language outside of school" (R8: T, Coornhert Lyceum)

However, it remains a challenge for some to make initial contact or establish connections, as mentioned in the literature. Respondent 2 describes their experience during the development of the LOB project, where they initially decided to reach out to the rectors first. They state, *"I already knew them because I had spoken to all the rectors. However, my company was not yet fully operational at that time, as I had just set it up. I still had to work on optimising the offer. When the program was ready, it took me a while to realise that approaching career counsellors would be a more logical route"* (R2: EO, Musea Zutphen).

In addition, another museum professional points out that in the long run, the risk of losing a personal or professional contact person that has a direct link or inside the formal educational sector may potentially lead to the loss of collaboration:

"The risk is that when someone leaves, it becomes possible to have contact with that particular school no longer. This can happen if there is no transfer or the new person has a different focus, which we refer to" (R15: EO, Teylers Museum).

In this case, the trust relationship, as defined by Ostower (2005), has to be rebuilt. In addition to relationship issues, other threats to collaboration are identified in the following paragraph.

5.4.c Threats

As extensive the elaboration on the necessary conditions for a successful museum-school collaboration is as important as the analyses of risk factors. The following paragraphs shed light on several risk factors, as discussed by the respondents. In the initial findings, it was observed that among the 11 participants who were formal education professionals, a majority of 6 individuals highlighted the significance of safety, encompassing both physical safety and social security. Furthermore, 10 of the 11 respondents emphasised the importance of infrastructure or transportation in collaborative efforts. Lastly, a unanimous consensus was reached among all participants, acknowledging the critical role of time in the success of collaborations. Participants expressed that planning and time constraints were identified as the primary factors that could impede long-term collaborative endeavours.

Interestingly, formal educational professionals did not mention the lack of funding as a threat. Controversially, it appears that a limiting budget, in terms of available hours or full-time equivalents (FTEs) for education officers working in the City museum, diminishes the capacity to provide customised activities, consequently straining the collaborative relationship or even eroding trust (Leonard et al., 2021; Ostower, 2005). As indicated by Gupta et al. (2010) and Langeveld et al. (2014), a loss of identity or artistic autonomy was only mentioned with the influence of a third-party or intermediary, as reported by participants from both the formal and informal sectors.

5.4.c.1. Safety

One of the prominent aspects of organising out-of-school activities is safeguarding the students taking on the trip. It requires responsibility for both the school and the teachers involved. An example that highlights the importance of safeguarding students is given by respondent 4: *“When we went on an excursion to theatre Haarlem, which started around 9, someone asked, who in this case is responsible that all students return home safely?”* (R4: VP, Het Schoter) To which his answer is with the school. According to the respondent, it is essential to determine whether the subject teachers carry the responsibility and deal with the children who come home afterwards. Here we find a difference in the roles each of the respondents has; without neglecting the subject teacher's sense of responsibility, the respondent continues arguing: *“Sometimes teachers forget what the dangers are out of their enthusiasm. It is then up to me to call them back. (...) that is not always fun about my job”* (R4: VP, Het Schoter). There is no direct correlation between the safety as mentioned above measure and the list of common threats described in section 2.6.c, specifically addressing threats to museum-school collaboration. The respondent's viewpoint indicates that the mentioned safety measure only pertains to one out of multiple institutions involved in the collaboration. However, as emphasised by Langeveld et al. (2020), open communication can facilitate the expression of concerns and potentially lead to a consensus between the institutions or a rescheduling of the activity initially planned at the theatre. It is important to note that this

approach may not be applicable in a provider-accepted model, where the school is merely attending a play alongside regular visitors.

One element where both collaborating parties carry an equal responsibility is safeguarding socially safe and secure student surroundings, especially considering, according to Andre et al. (2017), commonly the most reluctant to embrace youth visitors due to overwhelming architecture, stillness, and quietness. Respondent 11 mentions how: *“only when you can create a safe environment, students feel heard and understood, allowing them to express their opinions”* (R11: T, Isendoorn College) initially requires creating a safe environment that includes paying attention to students' identities. Moreover, it requires teacher professionalism to argue how it can be imagined that museum educators who have been working with the same target group for a long time, and museums tend to attract mostly older visitors, some adjustment among the museum educators is required. Whereas professional teacher development is marked as one of the benefits of museum-school collaborations (Harrison & Neaf, 1985; Gupta et al., 2010), it, too, may pose a threat. Respondent 2 comments on the professionalism of teachers attaining a collaboration is a two-way responsibility arguing: *“Only with good facilitators, both from school and the museum docents, can you achieve so much”* (R2: EO, Musea Zutphen).

This particular example is mentioned in paragraph 5.3.a. During the museum-based learning activity, participants formed a close and safe group, making it easier for them to express their opinions and feelings. This group was also open to new experiences, so there was no judgement even before they visited the museum. They did not find anything strange, even when asked what kind of feeling they got when looking at a painting. This positive result was achieved because the group already had good social safety and identity. Still, the respondent expresses her concern: *“It will be interesting to see how next year will go when working with seven different groups, given the diversity of students in Cluster 4 and other specific needs. (...) I wonder how volunteers will react to this.”* (R11: T, Isendoorn College).

5.4.c.2 Infrastructure and time-management

Earlier in our research findings, we addressed the effect of geographic proximity on the choice of extracurricular activities. Partnering with a nearby institution essentially solves the infrastructure problem. One of the threats to collaboration, whether during the integration or executive phase, is the need for an efficient infrastructure or available transport. Although these issues could be solved by realising collaborative efforts between institutions nearby, according to respondent 5: *“Of course, leaving school also means something for the organisation. So even though you would like a lot and a lot is possible, you also have some preconditions that are hindering”* (R5: P, Isendoorn College). Amongst the respondents, only 1 out of 3 schools in Zutphen is within walking distance from the City Museum. In

Haarlem, none of them are. This implies that any activity resulting from a collaboration that does not recur within the school requires transportation, per bike, public transport, or bus.

Any form of transportation requires time and personnel in order to ensure the safety expressed in the paragraph above. Moreover, as is elaborated by Respondent 9: *“You always need more educational professionals than just myself when attending an activity. (...) Especially in a museum where at least three teachers must supervise a classroom of 30 students”* (R9: T, Het Schoter). This is often also a requirement of the museum. Furthermore, respondents agree that communication should take place prior during and after a collaborative activity in order to ensure collaboration in the long term. However, finding the right time and place to meet one another proves difficult: *“In terms of logistics, how you organise it. I find that sometimes a museum has time only then and then. Exactly the moments where we cannot. We only have so much time besides our regular teaching. It is always a puzzle”* (R9: T, Het Schoter).

According to 2 respondents, it is tempting to utilise the booking of a bus, which means that respondents 1. often choose a destination further away and 2. book more activities into one day. A concrete example is Mendel College, where the vice-principal indicates that during a day trip to The Hague, the students visit several institutions, including the Art Museum of The Hague, ProDemos and a city tour. By bundling these programs, transportation is simplified, and students can visit multiple locations in one day. This provides an efficient and practical solution for conducting educational activities outside the school environment, despite the geographical challenges of Haarlem.

One respondent explains that this is also why some schools choose to partner with prominent cultural institutions. She indicates: *“We often receive attractive offers from the Rijksmuseum, where the museum pays for transportation. It is tempting to take advantage of that and combine our visit with other cultural and non-cultural institutions in the city”* (R5: P, Isendoorn College). Paragraph 2.6.d of the literature refers to the transport arrangement by the Rijksmuseum.

In addition to risk factors, the following section focuses on the benefits of museum learning and museum-school collaborations.

5.4.d Benefits

So far, a deep dive into varying methods and examples of collaboration have been presented in the result chapter. During the analysis, we have already read extensively about the mentioned benefits of museum education. However, it is essential to note that not all respondents within the formal sector specifically refer to the benefits of museum education. Of the total 11 respondents, nine do (R3, 5, 8, 9, 10, 11, 12 & 13).

Of these nine respondents, the most frequently mentioned benefit appears to be art and culture exposure (Burchenal & Grohe, 2007; Pruulmann-Vengerfeldt & Runnel, 2018) and collaboration, as discussed in section 5.3.d.

In addition, 5 of the nine respondents (R5, 8, 10, 11, 12) emphasised skills development, including critical thinking (Burchenal & Grohe, 2007; Pruulmann-Vengerfeldt & Runnel, 2018) and collaboration.

Learning about one's city and history, as introduced by respondent 12, and being proud of one's creation in a museum, as named as a result of the projects in section 5.3.a, can be associated with feelings of pride and ownership (Callanan et al., 2011; Pruulmann-Vengerfeldt & Runnel, 2018). Learning about one's history also makes students aware of differences within the city, class and broader environment (Callanan et al., 2011) and of their role within this environment (Pruulmann-Vengerfeldt & Runnel, 2018). What is not explicitly mentioned by respondents is the development of personal agendas.

Many of the benefits mentioned earlier were also cited by respondents in both the museum and education sectors as the result of successful collaborations between museums and schools. This is one of the benefits of working together. In addition, of the 11 respondents in the formal sector, as many as ten named the benefit of an innovative learning environment, such as Allen et al. (2013) (R3, 5, 8, 9, 10, 11 & 12).

Whereas the literature distinguishes benefits by sector, we see overlap here. For example, in cases where respondents have had positive experiences with organising activities involving different disciplines, both in preparing and implementing out-of-school learning activities, interdisciplinary work is mentioned as an advantage (Raaijmakers et al., 2020). On the other hand, interdisciplinary work also allows museums to connect to multiple parts of the curriculum rather than being seen only as a field trip destination for the subject of CKV, as indicated in paragraph 5.3.d.

The professionalisation of teachers (Harrison & Neaf, 1985; Chen, 2007; Gupta et al., 2010) takes place on both sides. For example, teachers from the formal sector collaborating with cultural institutions are usually surprised and motivated, as Respondents 8 & 10 indicated. Also, teachers who collaborate with museums learn different methods, such as the ABL (Lutters, 2012) or the three-window approach (Mallos, 2012). On the other hand, museum teachers also learn pedagogical skills, such as dealing with diverse groups of students, working with different motivation levels and addressing students' language while challenging them simultaneously, as was explained in section 5.4.a.2.

For museums, attracting new schools to collaborate with is seen as a way to attract new audiences (Gupta et al., 2010; Leonard et al., 2021), both as a motivation and benefit of collaboration. For example, at the VSO Expo where one respondent responded, *"I remember standing downstairs looking at the exhibit and seeing with my own eyes that the exhibiting students attracted many of their own people and*

audiences with them. It was very approachable" (R13: EO, Museum Breda). This, in turn, attracted new audiences to the museum.

Moreover, it is a way to attract the attention of local and regional stakeholders (Langeveld et al., 2014), as shown in the example described in section 5.3.f.1. It is also essential for the relationship with the municipality (Hoebink et al., 2022). For example, Museum Zutphen indicates that by participating in projects around architecture in the city and other local cultural institutions involved, they are building their network in the city, resulting in subsidies from the municipality.

An important observation is that, according to several respondents (R3, 8, 9, 10 & 11), collaborative or co-creative activities are successful when there is shared enthusiasm among all parties involved, including the students. Respondent 11 argued this in section 5.4.b.1, mentioning that the students who participated in the collaboration had an open and accepting attitude. Respondent 8 added, *"Our students are generally quite motivated because somewhere in the process, they have to choose for themselves"* (R8: T, Eligant Lyceum).

5.5 Future trends

A striking trend in the relationship between city museums and secondary schools examined in the study is the more significant role played by intermediaries, such as the Hart Foundation (Haarlem) and the Muzehof (Zutphen). These organisations act as intermediaries and connect links between museums and schools. In addition, they serve as facilitators and coordinators of educational programs and activities. To date, both parties focus primarily or solely on primary education. However, both education officers (respondents 1 & 2) indicate that a development and conversation are going on whereby the intermediary focuses more on secondary education.

"There was talk about the importance of manpower or paid workers to make this happen. However, people are now realising the need to take action on this. I was recently called by someone from the Musehof who was interested in setting up a program specifically aimed at secondary schools. This initiative includes our organisation and other cultural institutions, such as the Bolwerk, to develop a convenient offering for secondary education jointly. We have now really started to shape this program and aim to make it easier for schools to make use of it." - Education Officer, Musea Zutphen (R1)

Among other things, an intermediary can play an essential role in connecting museums and schools. In addition, it can prevent possible scheduling issues because it takes some of the work out of their hands, as mentioned by Respondent 1 in paragraph 5.3.b. However, it does mean that museums and schools must

be open to the interference of an intermediary—a trend we still need to detect among all respondents. In contrast, teachers still build most on their own network, as in paragraph 5.4.a.

Another important trend is the growing focus on interdisciplinary education as a means of achieving field trips to museums. Interdisciplinary learning is directly associated with the concept of "third space learning" by Raaijmakers et al. (2020). This emphasizes the importance of creating a learning environment where different disciplines come together and where boundaries between subjects are blurred.

"I sometimes feel a strong desire to innovate, differentiate and transcend the subject area within a school that has a strong focus on arts, science and technology. We have technology and robots, so why not use them? Even though I specialize in art and music, when digital work is created, I compose the music myself. We even have a whole music basement where we can add music. Let us edit. I see so many possibilities, but barriers within the school system hold me back." - Teacher, Mendel College (R10)

One of the barriers is the allocation of budgets. Respondent 10 explains that organising a collaborative, interdisciplinary project involving multiple subjects, funding needs to come from both departments, from both budgets. This discussion often takes longer than the collaboration, or the activity itself, she continues. Also among budget allocators there is a growing desire to embrace interdisciplinary approaches. An example of this is the increasing number of schools implementing project weeks that involve multiple subjects (R 3, 4, 5 & 6).

In the future, it is crucial to consider the desire for interdisciplinary work when organizing various aspects, including budget allocation. City museums also express this aspiration. Respondent 2 emphasizes, for instance, how they prefer to create connections between different subjects, as mentioned in Chapter 5.3.c, in a custom-made manner. City museums, in particular, offer abundant opportunities for interdisciplinary learning. Students can develop a broader understanding of history, art, literature, and social sciences by involving various subjects and disciplines during museum visits.

6. Conclusion

The research process began with an intrinsic motivation to explore possible connections between city museums and surrounding high schools. Ultimately, it evolved into a full-fledged exploratory study that paints a picture of the potential for museum-school collaborations. The dissertation's research questions were answered through 13 interviews with education professionals from both the formal and informal education fields. The results show that there is no single way in which Dutch city museums and local secondary schools can collaborate to integrate modern learning objectives into the curriculum. But there are indeed a desire and tools for enabling this collaboration.

For starters, the study highlights the importance of city museums to its city, towns and surrounding high schools. They preserve and share cultural heritage, provide a learning environment beyond the classroom, create connections with the local community, encourage critical thinking and creativity, and enrich the regular curriculum with cross-curricular opportunities. They are valuable resources that help preserve a city's history and identity, give students the opportunity to learn outside the classroom, promote cultural exchange and collaboration, foster skills such as critical thinking and creativity, and enrich the curriculum with integrated learning experiences.

The motivations of respondents in the formal education field for learning outside school are similar to those for learning in museums. These motivations include providing real-world experiences and connecting students to the real world. Museum visits can encourage problem-solving, communication and collaboration, engaging students in creative thinking, reflection and information seeking within a contextual framework. Intrinsic motivation and previous experiences also influence the choice of museum learning activities. Teachers who are passionate about art strive to convey this passion to their students. Moreover, previous experiences outside formal education contribute to adaptability and the desire to extend educational experiences beyond the traditional classroom.

Several skills can be taught in museums, including skills based on art-based learning and the "three-window approach." Particularly in the museums studied in this study, it was found that by coming into contact with objects that say something about history, students gain a better understanding of their surroundings and can also think critically about their role in society, for example, by expressing an opinion about a work of art. However, respondents noted that flexibility and organizational freedom affect the adaptability of programs to individual needs. Therefore, it is important for both parties to ask clear questions.

To successfully blend the formal and informal education fields some conditions are essential. These include proper translation of methods into practices, clear communication during the collaboration process and building trust through personal contact and professional networking. Risk factors for collaboration include concerns about security, infrastructure and time management or scheduling issues. On the other hand, respondents highlight the benefits, including exposure to real-life arts and cultural organizations, hands-on activities that promote skill development, especially critical thinking and collaboration, learning about one's hometown and history, interdisciplinary work, professionalization of teachers and the attraction of new audiences, which ultimately fosters shared enthusiasm among all parties involved.

For the future, respondents expect a greater role for intermediaries, such as the Hart Foundation in Haarlem and the Muzehof in Zutphen, in connecting city museums and high schools. These intermediaries serve as facilitators and coordinators of educational programs and activities, and there is a

growing emphasis on their involvement in secondary education. Interdisciplinary education is also becoming increasingly important as it promotes museum visits and blurs the boundaries between subjects, resulting in a rich learning environment. Budget allocation and the desire for interdisciplinary approaches are crucial considerations for future collaborations between museums, schools and intermediaries.

6.1 Limitations and avenues for future research

This research entails several limitations that, when examined, enhance the reliability and validity of the results. Notably, the researcher's background, research skills, beliefs and experiences may influence the interpretation and analysis of the data, potentially leading to researcher bias (Bryman, 2016).

Nevertheless, to mitigate this risk, the present study has made efforts to minimize research bias by corroborating the gathered data with the literature reviewed in the theoretical framework.

One of the main limitations of qualitative research, according to Bryman (2016), is achieving a high level of reliability, in our case: given the in-depth study of two specific cases, while the City Museums XL network already has 16 museums involved. In addition, the possibility of cooperation among these institutions depends heavily on their identity and organizational structure. Therefore, the results are difficult to compare and cannot be generalized. To address this limitation, the researcher explicitly emphasized in the methods section the goal of focusing on a specific city and institutes. Also, the researcher made it clear in the results who said what and distinguished between the two cases in the recommendations.

Another limitation to the study is the use of semi-structured interviews. They may have affected the depth of exploration of certain topics. For example, some respondents may have been constrained by the interview format or the organization of the questions within available time of the respondent. As a result, important nuances and contextual factors may not have been fully captured, limiting the understanding of ways in which museums and schools can collaborate.

One possible way to address this limitation is by introducing focus groups, instead or in addition to semi-structured interviewing. Focus groups can provide a forum for interactive and dynamic group discussions among participants, allowing for the exploration of diverse perspectives, collective insights, and the generation of new ideas (Bryman, 2016). By conducting two separate focus groups with the chosen unit of analyses, (vice-)principles, high school teachers, and museum education officers a more comprehensive understanding of collaborative possibilities can be obtained. Focus groups can facilitate the exchange of ideas, mutual learning, and the identification of common challenges and opportunities for collaboration between museums and high schools. Moreover, in a crossover, clear differences between the dynamics per city could have been identified. To address the "physical" gap between formal and non-formal learning institutions, future research could incorporate the method of focus groups. Furthermore,

one recommendation for museums to establish communication with local high schools is to organize events where multiple stakeholders can gather, exchange ideas, and showcase their cultural programming. A potential suggestion is to arrange network evenings that facilitate meaningful interactions between museums and high schools. Such initiatives can foster collaboration and enhance communication between these institutions.

However, it is important to note that focus groups introduce their own limitations, such as group dynamics that could inhibit individual expression or dominant voices overpowering others. Therefore skilled moderation is crucial to ensure that all participants have an equal opportunity to share their perspectives and that the discussion remains focused on the research question. Moreover, the research has encountered firsthand the challenges associated with educational responsibilities, lesson preparations, extracurricular activities, and administrative tasks. Consequently, this delay has impacted the research timeline. In line with one of the conclusions drawn in the thesis, it is emphasized that scheduling respondents for a focus group would necessitate robust and efficient planning to mitigate any potential disruptions.

One limitation to the research is that during one of the interviews unfortunately, the recording was cut (R1, Museum Haarlem). However, the researcher made some valid notes listed at the bottom of the transcript that helped shape the analyses. There were no quotes used from the unscripted interview.

Another limitation to the research is the large timespan between interviews. Because there is a significant time gap between interviews, this could lead to changes in the context or participants' perspectives, potentially causing discrepancies in the data (Bryman, 2016). To address this limitation, the researcher took measures to mitigate any potential disruptions caused by the large timespan between interviews. This was achieved by revisiting both Museum Haarlem and Musea Zutphen throughout the research process to document any significant changes or events that occurred. These factors were then considered during the analysis and interpretation of the findings. For instance, the appendix indicates that during the research period, there was a single education officer, whereas now there are two employees, highlighting the organizational changes that took place. This change does not affect current research outcomes, however may be valuable in further exploring collaborative efforts in the future and how organizational structures may play a role. Furthermore, alongside museum visits, the researcher prioritized maintaining open communication with all respondents throughout the research process. This involved promptly addressing any queries, providing updates on the progress of the research, and keeping the respondents informed of any relevant developments.

6.2 Recommendations for city museums and surrounding high schools

In the final paragraph of this research, the recommendations for each city are presented. This was achieved through a separate case study analysis, in which the transcripts of the interviews from each city were analysed independently. As a result, two recommendation posters have been provided in appendix M and N.

The latter of this paragraph highlights the most important recommendations per city.

6.2.a Zutphen

In Zutphen, all respondents acknowledged each other's presence in the city, however not all formal education professionals had visited Musea Zutphen, either privately or as part of the curriculum. The opportunities for Musea Zutphen lie in the current debate around citizenship education, as its interpretation is broad, and its translation yet to be defined amongst the partaking high schools. Musea Zutphen is ideally positioned as a venue where students can engage with their surroundings, history, and future by exploring the city's collection and showcasing their own talents. Additionally, it provides students with an introduction to art and culture.

The findings indicate that the initiative for extracurricular learning activities primarily stems from the teachers themselves. It is recommended to establish direct contact with the teachers in order to build rapport and integrate content into the curriculum. To connect with these teachers, organizing a focus group, such as a teachers' afternoon or evening, as successfully implemented by the education officer at Teylers Museum in Haarlem, is advised. Conversely, an introduction can also take place at a school. For instance, an Education Officer could visit an open day or informational evening. Based on the interviews with the management and individual teachers, it becomes apparent that they value direct and personal contact more than going through an intermediary who specializes in surveying current developments within secondary education. The organization or desire for extracurricular learning often originates from their own initiatives. Utilizing an intermediary can result in a large volume of emails, as one of the principals described, where the possibilities are not fully exploited.

To successfully integrate into the curriculum in Zutphen, teachers, departments, and principals recognize the added value of learning in Musea Zutphen. Therefore, it would be beneficial for Musea Zutphen to also establish contact with the principals of various secondary schools. The museum needs to understand the schools' identities and requirements. Facilitating a knowledge exchange through phone calls, digital means (to save travel and time costs), or physical meetings at the museum can help break down physical barriers. Questions such as "How can we mutually strengthen each other within the city of Zutphen?", "What are the current challenges or gaps in educational offerings?", and "What does the curriculum look like, for example, 80 minutes or 60 minutes? Do you build-in project weeks?" can be

asked. Especially integrating in the latter would benefit the desire of the education officer for offering cross-curricular education, as it involves linking different subjects together.

With this in mind, the education officer, who expressed a desire for customized work during the interviews, should consider the following: when designing a program based on a school's needs, schools often tend to repeat the program annually as they are familiar with the required preparation and how to integrate it into the curriculum and lesson plans. However, there are options for adaptation, although they may be considered more expensive and labor-intensive. Therefore, input from high schools is necessary.

A recommendation for school staff is to provide input through questions and insights into practical requirements. Museums, using knowledge from previous programs, such as the program on objectivity and subjectivity organized in collaboration with a teacher at Isendoorn College, can create a foundation that can be adapted depending on the type of school, class, and grade. This saves on preparation costs while allowing room to design a customized program according to the specific needs of the applicants.

6.2.b. Haarlem

The dynamic and situation in Haarlem are considerably different from that in Zutphen. Haarlem has a larger number of secondary schools and cultural institutions, indicating by the fact that the Teylers Museum actively seeks to establish connections with these schools and has even created a specific role to facilitate this. One recommendation from this study is to utilise the role of intermediaries. The education officer at Museum Haarlem indicates that due to limited time and personnel, there are few opportunities to co-develop educational programs and thus integrate them into the curriculum. Teachers, supported by the board as mentioned above members, stress the importance of visiting their city. Teachers, supported by the aforementioned board members, emphasize the importance of students visiting their city. However, the museum does not always receive as much visibility amidst the many other impressive cultural alternatives, such as the Teylers Museum.

To enhance visibility, it is recommended to motivate volunteers to participate in information evenings organized by Stichting HART or similar institutions. This way, they can expand their network and establish contacts within schools. The research reveals that all three schools in Haarlem operate on the basis of what one of the (vice) principals of the Coornhert Lyceum aptly described as "spin in het web" (spider in the web). This means that high schools rely on their own teachers to advise them on out-of-school learning programs, utilizing their network of artists or educators from various cultural institutions in the city to initiate collaborations. An introductory suggestion is to invite schools to openings or other museum activities without requiring a separate event to be organized by the museum itself. Additionally, it is advisable to mention on the website that educational programs are available for

high schools and that the CJP-card is accepted. Interviews indicate that this is necessary to obtain financial support for extracurricular programs.

Considering the changing society and the increased emphasis on skills in the curriculum, it is recommended to assess the current network and explore opportunities for expansion. Museum Haarlem serves as an introduction to the city, particularly for students who come from different parts of the city and may benefit from greater knowledge of each other or the opportunities offered by the city of Haarlem. Although museum collaborations were not explicitly discussed in this study, they provide opportunities to combine a visit to Museum Haarlem with another cultural institution to enrich the content.

Regarding modern skills, Museum Haarlem strongly focuses on history, for example, with its exhibition on the history of Haarlem and contemporary artists from the city. This can generate a strong sense of involvement and pride and stimulate critical thinking about the city's developments and people over the years. Discovery in the museum can also contribute to realising interdisciplinary programs, for example, by combining history, geography and cultural and arts education. A recommendation for secondary schools is to have regular meetings to realise possible collaborations between different subject areas and Museum Haarlem and to fulfil the wish of two out of three teachers to work more interdisciplinary.

This summarises the recommendations made for both cities. The remaining recommendations in the form of tips can be found in the appendices, as mentioned earlier. All professionals involved are invited to review and respond to the recommendations carefully. Ultimately, they serve as a guide for promoting closer collaboration and building meaningful connections between metropolitan museums and high schools.

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Appendices

Appendix A: Summary of formal learning Johnsen & Majewska, (2022)

Table 1: Formal learning (summary)

Formal learning
<ul style="list-style-type: none">• Learning has clearly defined features and structures (e.g., learning objectives set out in linear progressions)• Learning is promoted through direct teaching behaviours and visible outcomes• Learning is intended and planned (by educator and learner)• Learning is recognised (by educator and learner)• Motivation for learning may be extrinsic to the learner (e.g., assessment grades)• Learning takes place in formal educational institutions• Attendance at a place of learning might be compulsory• Learning may be recognised and measured through qualifications• Learning may focus heavily on propositional knowledge• Learning tends to have a cognitive emphasis• Curriculum is written down alongside policy documents• Learning is focused on developing specific knowledge and skills• Learning follows a formal curriculum• Learning may not be linked to socialisation⁸

Appendix B: Summary of non-formal learning Johnsen & Majewska, (2022)

Table 2: Non-formal learning (summary)

Non-formal learning
<ul style="list-style-type: none">• Learning can have a structure (e.g., linear objectives) but doesn't always have one• Learning is promoted through indirect teaching behaviours• Learning is recognised by the learner• Motivation for learning may be intrinsic to the learner and learning is intended by the learner• Learning often has a voluntary element• Learning can take place in educational institutions• Learning may not be recognised through qualifications• Learning may not heavily focus on propositional knowledge• Learning involves cognitive, emotional, social, and behavioural elements• Curriculum may not be written down• Learning is focused on the learner and their needs• Learning may complement formal learning/curricula• Learning may not be linked to socialisation

Appendix C: Summary of in formal learning Johnsen & Majewska, (2022)

Table 3: Informal learning (summary)

Informal learning
<ul style="list-style-type: none">• Learning is not structured (e.g., does not have linear objectives)• Learning is promoted through non-direct teaching behaviours• Learning may not be intended or recognised by the learner• Motivation for learning is intrinsic to the learner• Learning can take place anywhere• Learning may complement formal curricula• Learning has a voluntary dimension• Learning is not recognised through qualifications• Learning may not heavily focus on propositional knowledge• Learning has a cognitive, emotional, social, and behavioural emphasis• Curriculum is not written down• Learning is often situation-dependent and a result of other activities• Learning is focused on the learner and their needs• Learning is often linked to socialisation

Appendix D: Interview guide school director

Interview Guide – School director

Datum: 14-07-2022

Locatie:

Duur: 40 minuten

cursief: Aanvullende/ sturende vragen

Rol: Rector van een middelbare school

Doel van het gesprek: Perspectief van School leiding over de rol van kunst en cultuur in het vertalen van moderne curriculum vraagstukken.

Thema	Vragen
Introductie	<p>Welkom en bedankt voor het accepteren van mijn uitnodiging voor dit gesprek.</p> <p>U staat op het punt deel te nemen in een uur-interview waarin ik u vragen zal stellen die in het teken staan van (mogelijkheden tot) samenwerkingen tussen musea en lokale middelbare scholen.</p> <p>Hiervoor ga ik in gesprek met zowel schoolleiding, en culturele medewerkers (vakdocenten of geïnteresseerden) van drie scholen in Zutphen en in Breda, waaronder die van u. Ook ga ik in gesprek met de Stadsmusea in Breda en Zutphen.</p> <p>We zullen een aantal thema's bespreken waaronder: Samenwerking, Moderne curriculum, Motivatie en museumeducatie.</p> <p>Gaat u ermee akkoord dat dit gesprek wordt opgenomen voor onderzoeksdoeleinden?</p>
Persoonlijk	<p>Zou jij jezelf even willen voorstellen?</p> <ul style="list-style-type: none">• Wie bent u?

	<ul style="list-style-type: none"> • Waar komt u vandaan? • Wat is uw huidige functie binnen deze organisatie? • Wat houdt deze functie in? <p>Optioneel: Hoe bent u hier terecht gekomen?</p>
Educatie instelling: School	<p>Wat kunt u mij vertellen over de School (<i>waar wij ons nu bevinden</i>)?</p> <ul style="list-style-type: none"> • Wat voor soort type is deze school? <i>Wijs op</i> <ul style="list-style-type: none"> ◦ <i>type scholen (bijvoorbeeld, Vrije school, katholieke school, lyceum, atheneum)</i> • Hoeveel leerlingen trekken jullie jaarlijks naar jullie school? <i>maakt dat jullie een grote of kleine school ten opzichte van andere middelbare scholen?</i> • Wat is jullie missie en visie? • Hoe onderscheiden jullie je van andere scholen? <ul style="list-style-type: none"> ◦ <i>Wijs op een kort maar krachtig antwoord, bijvoorbeeld in 3 zinnen.</i>
Curriculum trends	<p>Tegenwoordig wordt er steeds vaker gesproken over het curriculum van de toekomst.</p> <ul style="list-style-type: none"> • Bent u bekend met het curriculum van de toekomst? <p>Bij nee: Uitleg: <i>een curriculum dat leerlingen voorbereidt voor de toekomst. Veelbesproken thema's: het leren van 21e-eeuwse vaardigheden en Burgerschapsonderwijs.</i></p> <ul style="list-style-type: none"> • Hoe kijkt u hier tegen aan? • Zijn deze skills en vaardigheden makkelijk te implementeren? <p>Of</p> <ul style="list-style-type: none"> • Levert het uitdagingen? <ul style="list-style-type: none"> ◦ Wat voor soort uitdagingen? • Brengt het ook mogelijkheden? <ul style="list-style-type: none"> ◦ Wat voor soort mogelijkheden? • Kunt u mij een voorbeeld geven hoe opgelegde leerdoelen worden toegepast in het hedendaagse curriculum? • Wie is verantwoordelijk voor het toepassen <ul style="list-style-type: none"> ◦ <i>docent, schoolleiding of bijvoorbeeld een externe toezichthouder.</i>
Third-space learning activity	<ul style="list-style-type: none"> • Hoe kijkt u naar buitenschoolse leeractiviteiten? • Kunt u mij voorbeelden geven van dergelijke activiteiten? • Hoe worden deze activiteiten gelinkt aan het curriculum?
Cultuureducatie	<p>Het volgende deel van het interview gaat over cultuureducatie binnen de school.</p> <ul style="list-style-type: none"> • Hoe zou je de rol van cultuureducatie binnen de middelbare school omschrijven? <ul style="list-style-type: none"> ◦ <i>Wat is cultuureducatie volgens jou?</i> • Op wat voor manieren uit zich dit? <i>wijs op mogelijke samenwerkingen met culturele instellingen, field trips, uitwisselingen</i>

Financiering cultuureducatie	<ul style="list-style-type: none"> • Hoe wordt kunst-en-cultuuronderwijs gesubsidieerd? • Wie is verantwoordelijk voor het spenderen van het culturele budget? • Welke rol speelt hierin? (<i>Bijvoorbeeld de CJP pas, externe CKV methodes</i>) • Hoe vrij is de bedeler in het maken van keuzes? • Gebaseerd op welke factoren worden er overwegingen gemaakt over het wel of niet participeren in een samenwerking of culturele excursie?
Motivatie Cultuureducatie	<ul style="list-style-type: none"> • Wat voor factoren spelen een rol in het toebedelen van het culturele budget? <ul style="list-style-type: none"> ◦ <i>Persoonlijk contact, inhoud, timing, afstand (combinatie van alles)</i> • In hoeverre spelen curriculum vereisten/leerdoelen hierin een rol? • Tijdens wel kwartaal wordt het culturele budget bediend? • Zijn er andere bronnen van inkomsten (aanvullende subsidies, beschikbaar gesteld budget) die worden toebedeeld aan cultuureducatie?
Samenwerkingen Culturele instellingen	<ul style="list-style-type: none"> • Bestaat er een actieve samenwerking (leg uit: met gedeelde verantwoordelijkheden en een gezamenlijk doel) tussen jullie als school en een culturele instelling? <p>Bij ja:</p> <ul style="list-style-type: none"> • Kunt u mij een voorbeeld geven van zo'n samenwerking? <i>Met wat voor soort organisatie/ instelling?</i> <p>Bij nee:</p> <ul style="list-style-type: none"> • Samenwerkingen in een andere vorm (<i>bijvoorbeeld eenmalig (provider-accepter model), interactief model, of via een dergelijke tussenpartij?</i>) • Kunt u mij hier een voorbeeld van geven?
Museum educatie	<p>In het kader van het onderzoek ben ik benieuwd naar de rol van museum educatie in het hedendaagse curriculum.</p> <ul style="list-style-type: none"> • Hoe kijkt u als school naar museum-educatie, leren door kunst bekijken of het brengen van een bezoek aan een museum? • <i>Wanneer van toepassing? Wat zijn voorbeelden van musea waar schoolklassen of vakgerelateerde excursies naar toe worden gemaakt?</i> • Naar uw weten, bestaat er een actieve samenwerking met een museum (of any kind)? <p>Zo ja:</p> <ul style="list-style-type: none"> • Kunt u mij hier een voorbeeld van geven?
Betrokkenen: Scholen, Samenwerkingsv erbanden, Motivatie	<p>Zou u als school open staan voor een samenwerking met een museum?</p> <p>Bij ja:</p> <ul style="list-style-type: none"> • Wat motiveert om een samenwerking aan te gaan? <i>vertalen van curriculum vereisten? Out-of-school/ context-based leren?</i> • Wat zijn volgens u de voordelen van samenwerken? <p>Bij Nee:</p> <ul style="list-style-type: none"> • Waar heeft dit mee te maken? • Wat zijn mogelijke nadelen van het samenwerken?

Bedreigingen en voordelen van samenwerken	<ul style="list-style-type: none"> • Welke condities dragen bij aan een succesvolle samenwerking? • Wat ziet u als mogelijke risicofactoren? • Wat ziet u als mogelijke succesfactoren?
Afsluiting	Ik wil u graag bedanken voor uw tijd. Ik zal u tussentijds op de hoogte houden van de vorderingen van mijn onderzoek en uiteraard de uitkomsten met u delen.

Appendix E: Interview guide teacher

Interview Guide – Docent, cultuur medewerker, cultureel geïnteresseerden

Datum:

Locatie:

Duur: 1 uur

cursief: Aanvullende/ sturende vragen

Rol: Docent

Doel van het gesprek: Perspectief van de docent over de mogelijkheden voor het toepassen van museum leren in de huidige leermethoden, en het belang van goede samenwerking hierin.

Thema	Vragen
Introductie	<p>Welkom en bedankt voor het accepteren van mijn uitnodiging voor dit gesprek.</p> <p>U staat op het punt deel te nemen in een uur-lang-interview waarin ik u vragen zal stellen die in het teken staan van (mogelijkheden tot) samenwerkingen tussen musea en lokale middelbare scholen.</p> <p>Hiervoor ga ik in gesprek met zowel schoolleiding en culturele medewerkers van drie scholen in Zutphen en in Haarlem, waaronder die van u. Ook ga ik in gesprek met de Stadsmusea in Haarlem en Zutphen.</p> <p>Gaat u ermee akkoord dat dit gesprek wordt opgenomen voor onderzoeksdoeleinden?</p>
Persoonlijk	<p>Zou jij jezelf even willen voorstellen?</p> <ul style="list-style-type: none"> • Wie bent u? • Waar komt u vandaan? • Wat is uw huidige functie binnen deze organisatie? • Hoe lang heeft u al in deze functie? • Waarom deze organisatie? • Wat houdt deze functie in? • Wat is uw expertise? <p>Optioneel: Hoe bent u hier terechtgekomen?</p>
Vakgebied	<ul style="list-style-type: none"> • Kunt u mij iets meer vertellen over de rol binnen de school? • Wat is uw rol als sectieleider en hoe verschilt deze van uw rol als docent?

	<ul style="list-style-type: none"> • Wanneer u voor de klas staat, hoeveel studenten geeft u les, hoe vaak per week en hoe oud zijn deze studenten? • Wat voor les geeft u? Hoe ervaart u lesgeven in dit vakgebied?/ Motivatie onder de leerlingen. • Hoe ervaart u de lessen? <i>Vraag om een kort maar krachtig antwoord.</i>
Modern curriculum	<p>In de afgelopen jaren wordt er steeds meer aandacht gegeven aan thema's en vaardigheden binnen het onderwijs die de studenten beter voorbereiden voor het actief participeren binnen de samenleving.</p> <ul style="list-style-type: none"> • In hoeverre herkent u deze trend? Hoe ervaart u deze beweging? • Wordt er van u verwacht dat u uw lesgeven hierop aanpast? • Door wie wordt deze verwachting geschapen? <p>Zo ja</p> <ul style="list-style-type: none"> • Biedt dit volgens u mogelijkheden in het lesgeven, leg uit waarom? <p>Of</p> <ul style="list-style-type: none"> ○ Is deze verandering een belemmering voor het lesgeven en waarom? • In hoeverre bent u vrij om uw eigen lesprogramma samen te stellen? <ul style="list-style-type: none"> ○ Welke mogelijke stakeholders spelen hierbij een rol? • Waaraan moet een lesprogramma onder andere voldoen? • Kunt u mij, indien van toepassing, een voorbeeld geven hoe eerder genoemde thema's terugkomen in de lesstof of de lesmethode?
Out-of school learning environment	<ul style="list-style-type: none"> • Bevordert u uw lessen wel eens buiten de schoolomgeving? Leg uit: out-of school learning environment, bijvoorbeeld de natuur of een museum? <ul style="list-style-type: none"> ○ Zo ja, op welke manier kan een bezoek aan het museum of een erfgoedinstelling bijdragen aan het curriculum? ○ Zo niet, waarom niet? • Wat is er voor nodig om een buitenschoolse activiteit te organiseren? • In hoeverre ligt de verantwoordelijkheid hiervoor bij de docent, of bij andere stakeholders? • Wat is voor u een prettige rol om aan te nemen?
Aanpak en mogelijkheden	<p>In het kader van dit onderzoek ligt de focus op mogelijke samenwerkingen tussen het stadsmuseum en de omliggende school.</p> <ul style="list-style-type: none"> • Bent u bekend met het stadsmuseum in (invullen naam stad)? • Heeft u dit museum eerder een bezoek gebracht, en wat vond u hiervan? • Heeft u dit museum al eens bezocht in schoolverband? <ul style="list-style-type: none"> ○ Nee → Waarom niet of wat houdt u tegen? ○ Ja → Met welke reden of ter welke gelegenheid? • Bent u op de hoogte van het educatieve aanbod van het museum? • Op welke manier kan een bezoek aan het museum of een erfgoedinstelling bijdragen aan het curriculum? • Heeft u weleens contact gehad met het museum over de mogelijkheden van educatieve programma's? <ul style="list-style-type: none"> ○ Zo ja, hoe is dit contact ervaren? ○ Zo nee, bent u van mening dat goed contact de onderlinge relatie bevordert?

Samenwerkingen, aanpak en rolverdeling	<ul style="list-style-type: none"> • Hoe kijkt u naar de mogelijkheid voor het samenwerken met andere onderwijsinstellingen, bijvoorbeeld een museum? • Hoe zou u deze samenwerking vormgeven? <ul style="list-style-type: none"> ◦ <i>Wijs op tweezijdig met gedeelde verantwoordelijkheid, eenzijdig of bijvoorbeeld eenmalig (provider-accepter model), interactief model, of via een dergelijke tussenpartij?</i> • Welke factoren dragen bij aan een succesvolle samenwerking? • Wat is hierin de (gewenste) rol van de docent? • Wat is hierin de (gewenste) rol van de school? • Wat is hierin de (gewenste) rol van de samenwerkende partij?
Threats and Benefits	<p>Wat zijn volgens u de voordelen van een goed lopende samenwerking?</p> <ul style="list-style-type: none"> • Wat zijn volgens u de risicofactoren in het aangaan van een samenwerking?
Voorbeeld	<ul style="list-style-type: none"> • Heeft u een of meerdere voorbeelden van een samenwerking of een buitenschoolse activiteit die u is bijgebleven?
Afsluiting	<p>Ik wil u graag bedanken voor uw tijd. Ik zal u tussentijds op de hoogte houden van de vorderingen van mijn onderzoek en uiteraard de uitkomsten met u delen.</p>

Appendix F: Interview guide education officer museum

Interview Guide – Educatie-medewerker musea

Datum: t.b.d.

Locatie:

Duur: 1 uur en 15 minuten (geschat)

cursief: Aanvullende/ sturende vragen

Rol: Educatie-medewerker van het Stadsmuseum.

Doel van het gesprek: Perspectief van Stadsmuseum in kaart brengen met betrekking tot samenwerken met middelbare scholen en het daarbij creëren van de mogelijkheden voor het deelnemen in het moderne middelbare curriculum.

Thema	Vragen
Introductie	<p>Welkom en bedankt voor het accepteren van mijn uitnodiging voor dit gesprek.</p> <p>U staat op het punt deel te nemen in een uur-lang-interview waarin ik u vragen zal stellen die in het teken staan van (mogelijkheden tot) samenwerkingen tussen musea en lokale middelbare scholen.</p> <p>Hiervoor ga ik in gesprek met zowel medewerkers van Stadsmusea in Haarlem en Zutphen en de omliggende middelbare scholen</p> <p>Gaat u ermee akkoord dat dit gesprek wordt opgenomen voor onderzoeksdoeleinden?</p>

Persoonlijk	<p>Zou jij jezelf even willen voorstellen?</p> <ul style="list-style-type: none"> • Wie bent u? • Waar kom u vandaan? • Wat is uw huidige functie binnen deze organisatie? • Wat houdt deze functie in? <p>Optioneel: Hoe bent u hier terecht gekomen?</p>
Culturele instelling: Museum	<p>Wat kunt u mij vertellen over de culturele instelling waarin wij ons momenteel begeven?</p> <ul style="list-style-type: none"> • Wat voor soort type is deze instelling? <i>Wijs op verschillende type musea (Kunst, historisch, kunsthistorisch, wetenschappelijk, traditioneel, constructivist etc.)</i> • Zijn jullie een klein, middelgroot of groot museum? <i>Wijs op de CBS-onderscheiding (<25.000 bezoekers per jaar, tussen 25.000-100.000 en > 100.000)</i> • Is er sprake van een vaste collectie? <i>Zo ja, wordt deze altijd getoond?</i> • Werken jullie (naast de vaste collectie ook) met tijdelijke collecties? <i>Zo ja, met welke regelmaat?</i> <i>Hoe worden deze tijdelijke collecties gevormd?</i> <i>Op basis van thematiek?</i> <i>Verzoeken?</i> • Wie beheert de collectie?
Type museum: Stadsmuseum	<p>Museum (voeg naam in) is een Stadsmuseum.</p> <ul style="list-style-type: none"> • Wat betekent dat volgens jou? Een stadsmuseum? • Zijn er bepaalde eisen waaraan een Stadsmuseum moet voldoen? <ul style="list-style-type: none"> ○ Ten opzichte van andere gesubsidieerde musea in de stad? <p>Bij ja:</p> <ul style="list-style-type: none"> • Wat zijn deze eisen? • Wat is er nodig om aan deze eisen te voldoen? <p>Bij nee:</p> <ul style="list-style-type: none"> • Zijn er bepaalde verwachtingen van binnen- en buitenaf? <ul style="list-style-type: none"> ○ Wijs op wensen van stakeholders bijvoorbeeld de Gemeente/Scholen/Ondernemers/Bedrijven <p>Bij nee:</p> <ul style="list-style-type: none"> • Hoe vervult u de taak als stadsmuseum? <p>Bij ja:</p> <ul style="list-style-type: none"> • Wat zijn deze verwachtingen? <ul style="list-style-type: none"> ○ <i>Richten op de gemeente en scholengemeenschap.</i> • Is het haalbaar om aan dergelijke verwachtingen te voldoen? <p>Merkt u een veranderde behoefte vanuit de bezoeker of andere stakeholders door de jaren heen? Zo ja, kunt u mij kort uitleggen wat die behoefte inhoudt?</p>
Museum educatie	<p>Het volgende deel van het interview gaat over museum educatie en de relatie met lokale middelbare scholen.</p> <ul style="list-style-type: none"> • Hoe zou u de rol van educatie binnen het museum omschrijven? <ul style="list-style-type: none"> ○ Follow-up: Wat is museum educatie volgens jou? • Wie binnen de organisatie is/zijn verantwoordelijk voor educatie/educatieve programma's publieksbegeleiding? <ul style="list-style-type: none"> ○ Hoe groot is het team en hoe zijn de taken verdeeld? ○ <i>Als educatieve programma's in eerste instantie niet worden genoemd, dan hiernaar verwijzen?</i>

	<ul style="list-style-type: none"> ● Hoe zou u de kerntaken van de educatie medewerker(s) omschrijven? ● Wie ontwerpt de educatieve programma's? Hoe worden de educatieve projecten/programma's gevormd? ● Welke factoren spelen daarbij een rol? <ul style="list-style-type: none"> ○ Bijvoorbeeld: de collectie, het nieuws, de vraag vanuit een partner/stakeholder. ● Wat zijn de verschillende doelgroepen? En hoe wordt de aandacht verdeeld onder deze verschillende doelgroepen? ● Hoeveel vrijheid krijgen jullie in het ontwerpen van educatieve programma's?
Educatief programma	<ul style="list-style-type: none"> ● Kunt u mij een idee geven wat voor educatieve programma's er in het museum worden georganiseerd? <ul style="list-style-type: none"> ○ Met name voor de jeugd tussen 12 en 18 jaar oud? <i>Indien hier een programma wordt genoemd dat mogelijk interessant is in relatie tot de onderzoeksvraag maag een notitie en kom hier later op terug.</i> ● Wat zijn de veelvoorkomende leerdoelen die worden gebonden aan een educatief programma hier in het museum? <ul style="list-style-type: none"> ○ Worden deze leerdoelen gekoppeld aan de collectie? Zo ja, op wat voor manier? ● Wat zijn de vaardigheden die u bevordert met het leren in een museum? <ul style="list-style-type: none"> ○ Waarom in een museum? ○ Waarom in dit museum? ○ Zou u zeggen dat deze vaardigheden elders moeilijk te ontwikkelen zijn? Zo ja, waarom? ● Wat is, volgens jou, de kern van een sterke educatieve programmering?
Financiering	<ul style="list-style-type: none"> ● Wat is jullie grootste bron van inkomsten? ● Wie financiert de educatieve programmering? ● Welke rol spelen subsidies hierin? ● hebben jullie te maken met subsidie eisen? ● Bijvoorbeeld, sociale waarde, inclusiviteit, diversiteit, bereikbaarheid? <p><i>Zo ja:</i></p> <ul style="list-style-type: none"> ● Hoe gaat u hiermee om? ● In hoeverre belemmert dit u in uw vrijheid en/of mogelijkheden?
Stakeholders: Scholen, Samenwerking verbanden, Motivatie.	<p>Het volgende deel gaat over de relatie met middelbare scholen.</p> <ul style="list-style-type: none"> ● Hoe belangrijk is de relatie met middelbare scholen voor het museum? ● Hoe belangrijk is de relatie met middelbare scholen voor andere stakeholders in de stad? <ul style="list-style-type: none"> ○ <i>Bijvoorbeeld gemeente?</i> ● Wordt er veel samengewerkt met scholen, in het bijzonder middelbare scholen? <ul style="list-style-type: none"> ○ <i>Ziet u hierin het verschil in type school (Beroepsonderwijs, lyceum, gymnasium) en waar deze scholen zich bevinden (in-en-buiten de stad)?</i> ● Wie binnen de organisatie onderhoudt het contact met de omliggende scholen?
<p>Op het moment dat de geïnterviewde niet de persoon is die het contact onderhoudt met de middelbare scholen, schakel over naar 'succes en risicofactoren' van het samenwerken. Overweeg een extra interview met de persoon verantwoordelijk voor het onderhouden van het contact.</p>	

Aanpak & Mogelijkheden	<ul style="list-style-type: none"> • Wordt er regelmatig contact gelegd met de directie of vakdocent om te achterhalen aan welke hulpmiddelen behoefte is? <ul style="list-style-type: none"> ◦ <i>Hoe legt u dit contact?</i> • Bent u op de hoogte van het moderne curriculum van middelbare scholen? <p>Bij <i>ja</i>:</p> <ul style="list-style-type: none"> • Op welke manier kan een bezoek aan het museum of een erfgoedinstelling bijdragen in de vertaling van een modern curriculum? <p>Bij <i>nee</i>:</p> <ul style="list-style-type: none"> • Is hier een reden voor? <ul style="list-style-type: none"> ◦ <i>Bent u van mening dat dit het ontwerpproces makkelijker zou maken?</i>
Threats and benefits van samenwerken	<ul style="list-style-type: none"> • Wat zijn de voordelen van het hebben van een relatie met een school? • Wat zijn de mogelijke nadelen? • Wat zijn de voorwaarden voor een goede samenwerking?
Voorbeeld	<ul style="list-style-type: none"> • Heeft u een of meerdere voorbeelden van een samenwerking of een educatief programma voor secundair onderwijs dat u is bijgebleven en waarom?
Afsluiting	<p>Ik wil u graag bedanken voor uw tijd. Ik zal u tussentijds op de hoogte houden van de vorderingen van mijn onderzoek en uiteraard de uitkomsten met u delen.</p>

Appendix G: Case description - Zutphen & Haarlem

Cases	
Zutphen	Haarlem
<ul style="list-style-type: none"> • City size: Middle sized city (CBS, 2021) • Inhabitants: 48.330 (2022) • Number of high schools (excluding speciaal onderwijs): 7 (<i>Overzicht Van De 13 Middelbare Scholen in De Gemeente Zutphen (Update 2022!), 2022</i>). • Number of students (based in the municipality of Zutphen): 2665 out of a total of 2881 including surrounding municipalities (<i>Overzicht Van De 13</i> 	<ul style="list-style-type: none"> • City size: Large city (CBS, 2021) • Inhabitants: 162.906 (2022) • Number of high schools (excluding speciaal onderwijs): 14 (<i>Overzicht Van De 17 Middelbare Scholen in De Gemeente Haarlem (Update 2022!), 2022</i>) • Number of students (based in the municipality of Haarlem): 6765 out of a total of 8894 including surrounding municipalities (<i>Overzicht Van De 17</i>

<p><i>Middelbare Scholen in De Gemeente Zutphen (Update 2022!), 2022).</i></p> <ul style="list-style-type: none"> ● Number of art-historical museums (in the province): 84 (Gelderland) (Atlas Research, 2022). ● Number of cultural organizations that receive municipal subsidies: 6 (measured in 2021) <p>The Cultuurnota Gemeente Zutphen (2021-2024)</p> <ul style="list-style-type: none"> ● The focal point of the ‘cultuurnota gemeente Zutphen (2021-2024)’ is “Het verhaal van Zutphen” (“De Stad Als Podium,” 2021, p. 14) (translated to: the story of Zutphen) aiming at expressing the local and cultural identity among residents. In addition the subsidy scheme encourages cultural institutions to intertwine cultural and youth policy. This includes the encouragement for the development of educational programs for (all) local youth (p.12) . Finally, it focusses on building more intensive internal and external networking relationships (e.g. between the Culturele Basisorganisaties (translated to: ‘grassroots cultural organizations’) which include Musea Zutphen and Scholen VO (schools for secondary education) (p.18). 	<p><i>Middelbare Scholen in De Gemeente Haarlem (Update 2022!), 2022).</i></p> <ul style="list-style-type: none"> ● Number of art-historical museums (in the province): 104 (Noord-Holland) (Atlas Research, 2022). ● Number of cultural organizations that receive municipal subsidies: 19 (measured in 2021). <p>Cultuurplan Gemeente Haarlem 2022-2028</p> <ul style="list-style-type: none"> ● A central theme in the local education agenda (‘Lokale Educatieve Agenda IV 2019-2023 (LEA)’) signed by Bestuurlijk Overleg Primair en Voortgezet Onderwijs Haarlem, a representation of twenty educational boards and the municipality of Haarlem, is the collaboration between institutions and the implementation of arts and culture in the educational curriculum (Nijboer et al., 2021) (p. 20). Especially, focussing on including secondary education in cultural programming (p.19).
<p>Musea Zutphen</p>	<p>Museum Haarlem</p>

Mission

Musea Zutphen wants to make the Hof van Heeckeren on the 's Gravenhof into the place where history, cultural history, visual arts and current affairs come together. With optimal use of the distinctive characteristics of The collections of both museums, the Musea Zutphen encourage residents and visitors to take a closer look at themselves, at each other and at their surroundings and learn from them (“Bedrijfsplan 2022 - 2025,” 2022).

Permanent collection

Musea Zutphen has both a cultural historical museum: Stedelijk Museum Zutphen. Their permanent collection consists of objects from the museum, archaeological, and archive collections. Among which: ‘The oldest watch’ (The Zutphen Quadrant from 1300) and the ‘oldest comic’ (the ‘Letter of Complaint’ from 1493) (Stolwijk, 2022).

The other part is Museum Henriette Polak: a museum for modern art. The permanent collection hosts work by Dutch figurative artists rooted in the academic tradition. For example: masterpieces by Kees Verwey, Charlotte van Pallandt, Wim Oepts (Stolwijk, 2022).

Education department

At the time of researching, there is one individual working as a museum education

Mission

Together with Haarlems residents, Museum Haarlem creates exhibitions in which the city's stories from distant and recent history are central themes. In this way, the museum wants to deepen the relationship between residents and visitors with the city (Bestuur en directie Museum Haarlem, 2021).

Permanent collection

Museum Haarlem preserves and collects objects and stories with historical value from the history of South Kennemerland. The collection has been built up through donations, purchases, bequests and long-term short-term loans. Around 4,500 objects are represented in the collection (Bestuur en directie Museum Haarlem, 2021).

In addition to its historical collection, Museum Haarlem also focuses on contemporary collecting. Here, the emphasis is on the personal, almost biographical plane. Initially, personal stories will be collected, combined with essential elements of Haarlem's political, economic, geographical and social circumstances (Bestuur en directie Museum Haarlem, 2021).

Education department

Its organization consists of a board, director, head of museum affairs and 100 volunteers. The volunteers work as hostesses or hosts and are

employee. Along with an employee for public and commercial affairs. In 2022 there are 78 volunteers who volunteer within different workgroups (one titled education, events and front office) (Wilhelm et al., 2022).

Educational programming for secondary education:

Total programs offered on website: 5
Mentioned as collaboration partners: Yes
("Bedrijfsplan 2022 - 2025," 2022).

Facts & figures:

As a result of COVID-19, only one school class visited the museums in 2019 ("Bedrijfsplan 2022 - 2025," 2022).

Targets (2022-2025):

- In the period 2022 - 2025, Musea Zutphen aims at updating existing teaching materials and new teaching materials will be developed to fit 21st-century skills such as creative and critical thinking, problem solving, cooperation and communication ("Bedrijfsplan 2022 - 2025," 2022).
- The focus in 2022- 2025 is on providing customized programs and building and perpetuating the schooling network ("Bedrijfsplan 2022 - 2025," 2022).
- A growth of 20% as compared to visits in 2019 ("Bedrijfsplan 2022 - 2025," 2022).

active as members of various working groups. One of these working groups/ departments focuses solely on educational programming (Bestuur en directie Museum Haarlem, 2021).

Educational programming for secondary education:

Total programs offered on website: 0

Facts & Figures:

The target set for 2021 to attract 50% more primary and secondary school pupils from the city and region to the museum (in 2015: 32 groups) is not achieved (Bestuur en directie Museum Haarlem, 2021).

Targets (2022- 2025):

- To grow from 35 school groups to 70 school groups in 2026 (Bestuur en directie Museum Haarlem, 2021).
- All primary and secondary school pupils visit Museum Haarlem at least once in their school career (Bestuur en directie Museum Haarlem, 2021).

Stadsmusea XL

City Museums XL consists of 16 museums. Each museum has its own specific identity. As a network city museums XL is looking for new approaches that will connect residents to their city (*Stadsmusea XL*, n.d.). Initially it was aimed at strengthening one another by sharing experiences, coordinating collections and organizing joint activities that are relevant to cities (*Stadsmusea XL*, n.d.).

In 2011, Kistemaker & Alberts (2011) published the ‘Barometer van het Stadsgevoel’ a working document aimed at defining and uniting city museums in the Netherlands. They stated the following:

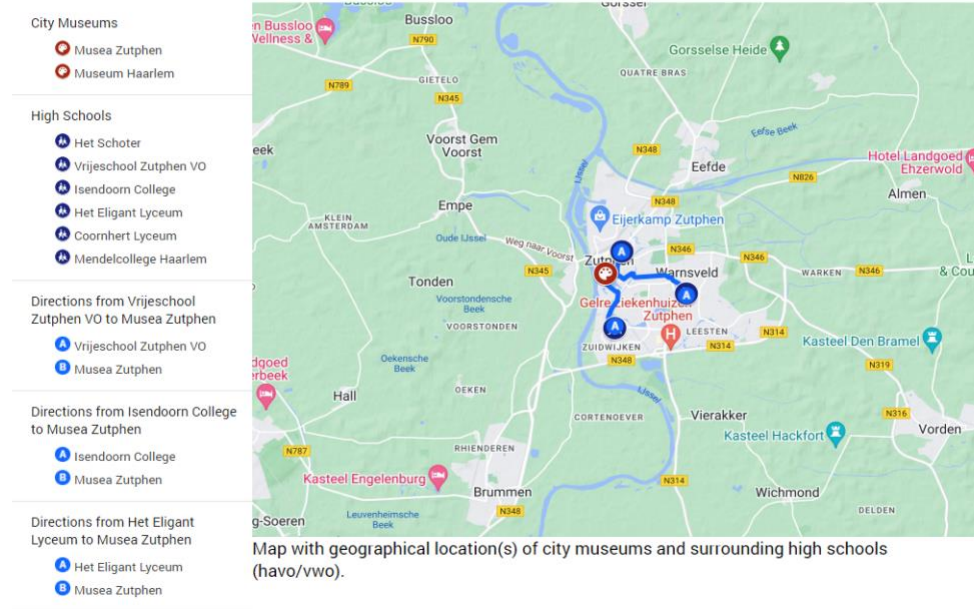
“City museums focus on the city and its residents. Today's city museum aims to offer city dwellers of all ages and backgrounds a platform and a point of recognition: this is the city where we live and this is our history. Both domestic and foreign visitors (tourists) can visit the museum to learn about the museum and city history. The collection tells the story of the city, the history of the city up to and to the developments today. Its multifaceted character is reflected in among other things, the tangible objects, and intangible cultures gathered from different periods throughout the history of the city. Rulers, enthusiasts, academics, professional museum staff and nowadays anyone who wants to, they all contributed and are contributing. Selectively, of course, as the subjects and preferences changed quite a bit”. - (Kistemaker & Alberts, 2011, p. 62)

All this makes a city museum a versatile but also somewhat hybrid kind of museum. Sometimes it struggles to present itself clearly within the city and within the museum sector. Research by Hoebink et al. (2022), confirms an ongoing trend. Whilst the number of cultural subsidies granted every year by the municipality continues to decrease, the threat for survival of city museums becomes more serious. It is of value to communicate these concerns within the existing network of city museums. Especially considering city museums are usually not in competition with one another. This allows them to share experiences fairly freely and perhaps even learn from each other (Hoebink et al., 2022).

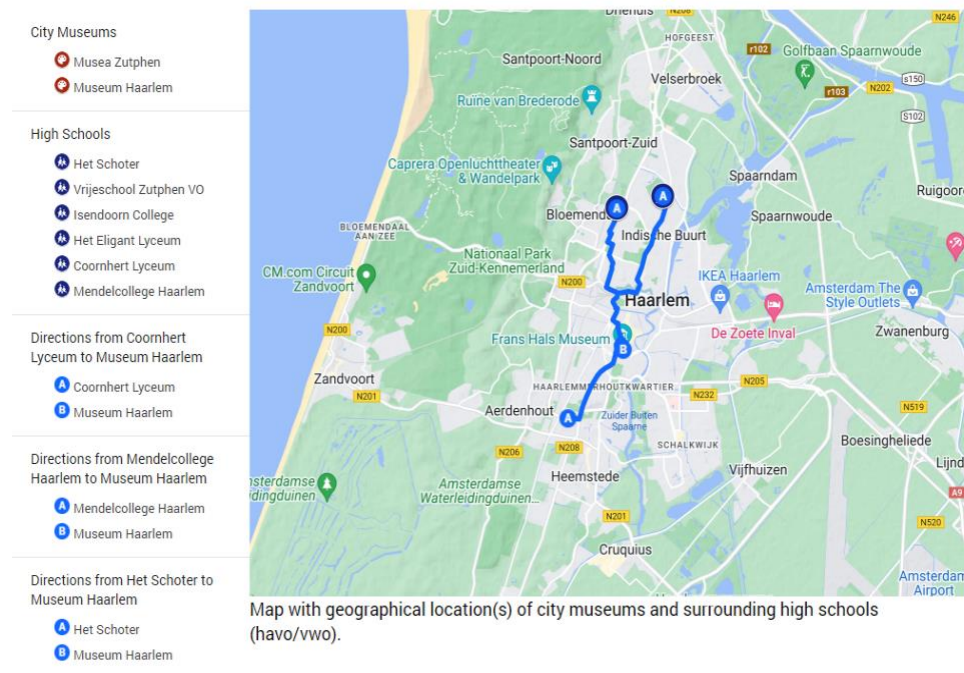
The network is currently inactive. However, the network remains to exist (*Stadsmusea XL*, n.d.).

Appendix H: Illustration of sampled context and institutions

Overview of sampled contexts and institutions: Haarlem and Zutphen



Overview of sampled contexts and institutions: Haarlem and Zutphen



Appendix I: High school statements regarding implementation of 21st century skills.

Coornhert Lyceum	<p>Dalton kernwaarden</p> <ul style="list-style-type: none"> • Zelfstandigheid • Verantwoordelijkheid • Effectiviteit • Samenwerking • Creativiteit • Reflectie (<i>Coornhert Lyceum – Coornhert. Vorm Je Toekomst.</i>, n.d.)
Het Schoter	<p>“In de visie van Het Schoter staat de lerende leerling centraal en wij zien het als onze missie om alle leerlingen zoveel mogelijk te laten leren en om hen voor te bereiden op een actieve rol in een steeds internationaler wordende samenleving” (“SCHOOLGIDS 2022 – 2023,” 2022, p.4)</p> <p>“De drie pijlers zijn: 1. Oog voor kennis verwerven 2. Oog voor reflectie 3. Oog voor autonomie” (“SCHOOLGIDS 2022 – 2023,” 2022, p.5)</p>
Het Mendelcollege	<ul style="list-style-type: none"> • “Alle leerlingen en alle medewerkers komen met plezier naar school om samen te werken en te leren • Onze school geeft het samen leren en het sociaal-maatschappelijk leren vorm • Elke leerling en docent is digiwijs” (“SCHOOLGIDS 2022 - 2023,” 2022, p. 4)
Isendoorn College	<p>“Wij bereiden onze leerlingen optimaal voor op de uitdagingen van de veranderende samenleving. (<i>Isendoorn College</i>, n.d., p.1)” “Ze ontwikkelen zich tot verantwoordelijke wereldburgers met een open blik naar de toekomst. We leren hen verbindingen te zoeken en te leggen in een samenleving in beweging. Vanuit deze basis kunnen zij zelfverzekerd, met oog voor de ander en voor de omgeving, succesvol de wereld in” (<i>Isendoorn College</i>, n.d., p.1)</p>
Eligant Lyceum	<p>“We bieden uitdagend onderwijs waarbij iedere leerling zo gemotiveerd mogelijk kennis verwerft en vaardigheden ontwikkelt die hij nodig heeft voor een leven lang leren in een dynamische samenleving” (<i>Organisatie - Eligant Lyceum</i>, 2022, p.1).</p>
Vrije School Zutphen	<p>“Onderwijs waarin we elkaar aanmoedigen in cognitiviteit, inventiviteit, originaliteit en creativiteit” (Vrije School Zutphen [VSZ], 2023, p.1).</p>

Appendix J: Overview of sample

Respondent	City	Institution	Institution	Type	Distance to Museum	Number of visitors/students (total)	Function	Reference in text
1	Haarlem	Museum	Museum Haarlem	Stadsmuseum	0 km	5.541 (2021) 490 (below 19 y/o) 11.856 (2019) 1178 (below 19 y/o)	Head of education department	R1: EO, Museum Haarlem
2	Zutphen	Museum	Museum Zutphen:	Stadsmuseum	0 km	62.000 (2019) 33.952 (2021)	Head of education department	R2: EO, Musea Zutphen

Respondent	City	Institution	Institution	Type	Distance to Museum	Number of visitors/students (total)	Arts cultural orientation	Function	Reference in text
3	Haarlem	High School	Coornhert	Lyceum (mavo/havo/vwo/Gymnasium)	1,85 km	1439 students	Cultuurprofiel school	Vice - Principal	R3: VP, Coornhert Lyceum
4	Haarlem	High School	Het Schoter	College (mavo/havo/vwo)	3,66 km	1384 students	culture and society profile	vice-principal	R4: VP, Het Schoter
5	Warnsveld	High School	Isendoorn College	College (mavo/havo/vwo)	2,06 km	1738 students	culture and society profile	Principal	R5: P, Isendoorn College
6	Zutphen	High School	Eligant Lyceum	Lyceum (havo/vwo)	780 m	1226 students	Cultuurprofiel school	Principal	R6: P, Eligant college

7	Zutphen	High School	Vrije School Zutphen	Vrije School (mavo/havo & vwo)	1,37 km	1165 students	culture and society profile	Principal	R7: P, VSZ
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Respondent	City	Institution	Institution	Type	Distance to Museum	Number of visitors/students (total)	Arts and cultural orientation	Function	Reference in text
8	Haarlem	High School	Coornhert	Lyceum (mavo/havo/vwo/Gymnasium)	1,85 km	Class of 26 students on average	Cultuurprofielschool	Teacher & department head CKV	R8: T, Coornhert Lyceum
9	Haarlem	High School	Het Schoter	College (mavo/havo/vwo)	3,66 km	Class of 28 students (on average)	culture and society profile	Teacher English	R9: T, Het Schoter
10	Haarlem	High School	Het Mendelcollege	College (vmbo-(g)t - gymnasium)	3,25 km	Class of 32 students (on average) In total 1847 students	culture and society profile	Teacher CKV	R10: T, Mendelcollege
11	Warnsveld	High school	Isendoorn College	College (mavo/havo/vwo)	2,06 km	Average class of 29 students	culture and society profile	Teacher Dutch (Nederlands)	R11: T, Isendoorn College
12	Zutphen	High school	Eligant Lyceum	Lyceum (havo/vwo)	780 m	1226 students	Cultuurprofielschool	Teacher Visual Arts & CKV	R12: T, Eligant Lyceum
13	Zutphen	High school	Vrije School Zutphen	Vrije School (mavo/havo & vwo)	1,37 km	1165 students	culture and society profile	Teacher CKV & visual arts	R13: T, VSZ

Respondent	City	Institution	Institution	Type	Distance to Museum	Number of visitors/students (total)	Function	Reference in text
14	Breda	Museum	Museum Breda	Stadsmuseum	0 km	16.500 (2021) 2206 (below 19 y/o) 38.865 (2019) 3371 (below 19 y/o)	Head of education department	R14: EO, Stadsmuseum Breda
15	Haarlem	Museum	Teylers Museum	Rijksmuseum	0 km	127.00 (2021)	Education Officer	R15: EO, Teylersmuseum Haarlem

Appendix L: Informed Consent & Transcripts

The interviews have transcribed verbatim. A digital copy of the interview transcripts can be requested from Bente Lutteke via email: b.lutteke@hotmail.com

INFORMED CONSENT FORM


Het interview zal plaatsvinden in het Nederlands

<p>Project Title and version</p>	<p>Master thesis: (Erfgoed)educatie: als je het doet, doe het dan goed en doe het vooral samen</p> <p>(Heritage)education: if you do it, do it right and do it together.</p>
<p>Name of Principal Investigator</p>	<p>Bente Lutteke</p>
<p>Name of Organisation</p>	<p>Erasmus University Rotterdam – Erasmus School of History, Culture, and Communication (ESHCC).</p>
<p>Purpose of the Study</p>	<p>I am inviting you to participate in this research project about collaborative efforts between high schools and their surrounding cultural institution(s).</p> <p>The purpose of this research project is to explore in what ways Dutch city museums (<i>Stadsmusea</i>) can collaborate with their surrounding high schools and vice versa. This research aims to investigate how local (city) museums can actively partake in parts of the high school curriculum covering modern curriculum trends.</p>
<p>Procedures</p>	<p>You will participate in an interview lasting approximately 45-60 minutes. You will be asked questions about incorporating modern curriculum trends, (experiences with) out-of-school learning activities and collaborating with external organizations/institutions.</p> <p>Sample questions include: “What is your experience with out-of-school learning activities?”; “What motivates you to teach beyond the traditional classroom?”; “What elements are needed and what factors influence the facilitation of out-of-school learning activities?”</p> <p>You must be at least 18 years old.</p>
<p>Potential and anticipated Risks and Discomforts</p>	<p>There are no obvious physical, legal or economic risks associated with participating in this study. You do not have to answer any questions you do not wish to answer. Your participation is voluntary and you are free to discontinue your participation at any time.</p>

<p>Confidentiality & Sharing the results</p>	<p>Your privacy will be protected to the maximum extent allowable by law. No personally identifiable information will be reported in any research product. Moreover, only trained research staff will have access to your responses. Within these restrictions, results of this study will be made available to you upon request.</p> <p>As indicated above, this research project involves making audio recordings of interviews with you. Transcribed segments from the audio recordings may be used in published forms (e.g., journal articles and book chapters). In the case of publication, pseudonyms will be used. The audio recordings, forms, and other documents created or collected as part of this study will be stored in a secure location in the researchers’ offices or on the researcher’s password-protected computers and will be destroyed within ten years of the initiation of the study.</p>
<p>Right to Withdraw and Questions</p>	<p>Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalised or lose any benefits to which you otherwise qualify.</p> <p>If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the primary investigator:</p> <p style="text-align: center;">Bente Lutteke b.lutteke@hotmail.com +31 6 43 91 43 74</p>
<p>Statement of Consent</p>	<p>Your signature indicates that you are at least 18 years of age; you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree that you will participate in this research study. You will receive a copy of this signed consent form.</p> <p>I have been given the guarantee that this research project has been reviewed and approved by the ESHCC Ethics Review Committee. For research problems or any other question regarding the re-search project, the Data Protection Officer of Erasmus University, Marlon Domingus, MA (fg@eur.nl)</p> <p>If you agree to participate, please sign your name below.</p>
<p>Audio recording</p>	<p>I consent to have my interview audio recorded</p> <p><input type="checkbox"/> yes</p> <p><input type="checkbox"/> no</p>

EUR Informed Consent Form



Secondary use	I consent to have the anonymised data be used for secondary analysis <input type="checkbox"/> yes <input type="checkbox"/> no	
Actual name	I hereby consent to having my actual name stated with the Quotes referred to above. <input type="checkbox"/> yes <input type="checkbox"/> no	
Signature and Date	NAME PARTICIPANT	NAME PRINCIPAL INVESTIGATOR Bente Lutteke
	SIGNATURE	SIGNATURE 
	DATE	DATE 19-02-2023

Appendix L: Extended coding and analyses instrument

<i>Themes</i>	<i>Modern curriculum objectives: 21st-century skills</i>	<i>Out-of-school learning context: Third-space learning</i>	<i>Museums and Museum-based learning practices</i>	<i>Museum-school partnerships and collaborations: conditions, threats and benefits.</i>	<i>Future trends</i>
<i>Group</i>	1.a Defining 21st century skills	2.a Geographical proximity	3.a Development of modern (21st century) skills	4.a Types of collaboration	5.a Interdisciplinary education
<i>Related codes</i>	Teacher definition, Director definition, Education Officer definition, Changing society, Diversity, Legislation, Lifelong Learning, Prioritizing, Critical thinking skill, Problem Solving Skills, Curriculum Trends, Modern Curriculum: 21st century skills, Personal reflection, Inclusivity, PO, VO, ICT, Technology	Efficiency, Geographical proximity, Time-consuming, Time, Scheduling, External learning activities	ABL, Three Window Approach, Hands-on experiences, Visual Thinking Strategy	Interaction, Collaboration, Control, Cooperation, Length, Personal contact, Intermediary, Excursion, Facilitating, Process of collaborating, collaboration between cultural institutions, Provider acceptor model, co-creation, role of intermediary	Willingness , Interdisciplinary Education
<i>Group</i>	1.b Identity	2.b Outside-in	3.b Type of museum and organisational freedom	4.b. Conditions	5.b Demand orientation
<i>Related codes</i>	Prestige, Identity, Freedom, Bilingual education, International focus, Learning profiles, Vision, Head, Heart, Hands	Covid, Outside-in, Inspiring, Identity, Internal learning activities, Example	Collection, Size, City, Barrier of entry, Local Museums, Educational Offering, Promotion Tools, Museum Initiative, Museum identity, Historical art, Modern	Communication, Shared enthusiasm, Professional network, Openness, High standards, Commitment, Flexibility, Evaluation, Trust, Trailer preview, Expectations, Findability, Supervision, Translation, Link theme and activity, Consensus, Islands,	Willingness, Custom made, Maatwerk: Custom Made

		art, Heritage, Modern classical art, Type of museum, Museum activity, Standing out, Collection City Museum,	guidance, Preparation, Reflection, Sustainable
<i>Group</i>	1.c Civilization education	3.d Arts and cultural education	4.c Threats
<i>Related codes</i>	Ownership and pride, Cultural Diversity, Cultural Identity, Civilization education, Social cohesion, Connected with surrounding Cultural Awareness, Social Media	Arts and cultural education, CKV	Budget and planning, Lack of respect, Planning and organization, Lack of trust, Infrastructure, Safety, Transport, Lesson Dropout, Type of education, Threat, Time management, Physical Barrier of Entry, Fear
<i>Group</i>	1.d Teaching modern curriculum objectives	3.e Motivations for museum based learning	4.d Benefits
<i>Related codes</i>	Internal Learning Activities, External Learning Activities, Division of Labour, Connection, Confrontation, Organizational Structure, Learning objectives, PBL	Teacher initiative, Ambition, Teacher, professionalization, Enthusiasm, Student initiative, Personal Preferences, Popularity, Hidden pearls, Inspiring environment, Motivation, Intrinsic motivation, Relevancy, Experience	Skill development, Social Awareness, Cultural Awareness, Expertise, Covid, Long-term, Museum experience, Offer, Expanding Audiences, Relieving, Benefits
	1.e LOB - Career orientation	3.f Budget and costs	

Related codes

Self-criticism,
Maatschappelijke
betrokkenheid, Personal
Development, LOB,
Decision
making, Orientation

1.f Network and
exploration

Related codes

Network,
Interdisciplinary
education, Lobbying,
Variation in events,
Social Media, Mail,
Curiosity

Funding, NPO-
Gelden, Internal
budget, Limited
budget, CJP, budget,
Freedom, Maatwerk:
Custom Made

3.g Planning of the
budget

Balance, Planning,
Limitations,
Spontaneity, Cultural
coordinator,
Meaningful learning,
Limited budget

Appendix M: Recommendations for Musea Zutphen and surrounding high schools

1 Curriculum mapping

- Embrace the uniqueness of each school!
- Immerse yourself in the educational system. While you don't have to scrutinize every curriculum detail, an educational associate must grasp the underlying principles of each school. This empowers you to be well-prepared before reaching out to them.
- Spotlight relevant curriculum areas: Kick-off by exploring the contemporary curriculum of local high schools and pinpointing specific subjects (like LOB or Civilization education) that can be enriched through fruitful collaborations with city museums. Think of history, art, science, technology, and social studies.
- Craft a robust curriculum and museum alignment plan: Chart a course where museum offerings seamlessly integrate and complement classroom instruction within the identified curriculum areas. Set clear learning goals and tangible outcomes that can be achieved through captivating museum visits, interactive exhibits, engaging workshops, enlightening guest lectures, or cutting-edge virtual resources.

2 Personal Contact

- Meet up! Organize an inspirational session for teachers to get to know your staff, the building, and the collection. Alternatively, collaborate with an active intermediary like Muzehof in Zutphen to host a networking event, bringing together various cultural and educational institutions for interaction and knowledge sharing. This saves time and is more appealing to educational professionals.
- Share contacts among each other. Other colleagues from different institutions or your organization may have already established school connections.
- Pay a visit to the school. As teachers and school administrators strive to provide students with as many experiences as possible, explore opportunities to bring parts of your collection (digitally or otherwise) or educational programs into the school premises.

3 Planning and long-term relationships

- Take stock of the man-hours required to create or reshape an educational program.
- Submit your application at the beginning or end of a school year, allowing ample time to consider activity possibilities for the upcoming year
- Maintain regular contact with existing contacts to prevent disruption in communication during transitions.

4 Evaluation

- Stay in sync with the curriculum! Adapt your activities based on the curriculum requirements and methods used in schools.
- Collaborate on ongoing projects that keep students engaged with the museum throughout the school year.
- Provide teachers with a method for professional development, enabling them to make the most of their collaboration with your museum.



1

Curriculum mapping

- Be honest. By being honest about the sometimes abstract meaning of modern skills and how they can be integrated into the current curriculum, you give space for museums and other institutions to provide a fresh perspective from their expertise. This can innovatively ensure that students are exposed to arts and culture while developing life skills outside of school.
- Dare to ask questions. By presenting issues to institutions outside your own field, you will gain a better understanding of opportunities to innovate and expand education.
- Look beyond the boundaries of the discipline. Explore opportunities to work across disciplines and make connections between art and other disciplines.
- Ask targeted questions that you feel the current modules still need to answer.
- Identify what room there is in the schedule. In other words, how much flexibility is there for planning extracurricular learning activities?

2

Personal Contact

- Expand your network. As mentioned earlier, many outings provide an opportunity to step out of the comfort zone of repetition.
- Build relationships. Once educational professionals connect, expressing wishes and needs regarding program development becomes more manageable. This is more effective than filling out a form or maintaining contact through digital channels.
- Gain insight into methods and curriculum requirements to foster better understanding.
- Make yourself known within and beyond your organization. Currently, many requests come through the school administration and may sometimes be delayed, while the teachers often initiate them. By introducing yourself as a teacher to various nearby institutions, valuable offers or opportunities will be noticed by an overwhelmed administration.

3

Planning and long-term relationships

- Provide clarity on the possibilities within the schedule, the available budget, and other factors, such as safety or transportation, that educational staff can consider.
- If a yearly plan is in place, communicate early on the availability of extracurricular activities to chosen institutions.
- Set limits on the number of activities and time investment to ensure sufficient space for regular lessons.

4

Evaluation

- Regularly provide feedback on the experiences outside of school! When there are repeated visits or participation in educational programs, it is essential to reflect on the dynamics and needs within the group and look ahead to the arrival of a new group. This also offers an opportunity to shift the focus in the program to skills that are currently relevant to learn during an extracurricular activity.



Appendix N: Recommendations for Verweij Museum Haarlem and surrounding high Schools

1 Curriculum mapping

- Actively connect with existing networks and discover ways to engage with education professionals. Consider participating in teacher workshops or events organized by neighbouring institutions to establish meaningful connections.
- Expand your network by actively collaborating with Stichting Het Hart, leveraging their platform to connect with relevant stakeholders in the education community.
- Extend personalized invitations to teachers, inviting them to museum openings or other events. This gesture demonstrates your commitment to engaging with the education sector and fosters a sense of inclusivity.
- Proactively communicate and promote the museum's educational offerings for secondary school students on your website, ensuring that teachers and schools know the tailored resources and opportunities available to them.

2 Cultural Mapping

- Demonstrate your strengths: By organizing educational programs around the exhibition on the History of Haarlem, the museum can closely align with the concept of identity and the importance of knowing one's city and history. These themes resonate in discussions with teachers regarding the significance of learning beyond the classroom walls.
- Engage in inquiry: Given the limited number of staff members, it is logical to engage an intermediary, such as Stichting het Hart, to facilitate the inquiry process. They possess comprehensive knowledge of the current needs and preferences of secondary education. Another avenue could be through collaborations with peer institutions.
- Emphasize tailored programs: Teachers often initiate requests, demonstrating a preference for customized educational experiences that align with their ideas about education and desired learning outcomes. Therefore, focusing on creating tailored programs is crucial to meet their expectations.

3 Planning and long-term relationships

- Take stock of the man-hours required to create or reshape an educational program.
- Submit your application at the beginning or end of a school year, allowing ample time to consider activity possibilities for the upcoming year
- Maintain regular contact with existing contacts to prevent disruption in communication during transitions.

4 Evaluation

- Prioritize evaluation: Recognize the value of evaluation in understanding the impact and effectiveness of your museum's activities. Make evaluation a priority in order to continuously improve and meet the needs of your audience.
- Considering the available resources: Simplify evaluation methods. Utilize simple and cost-effective evaluation methods such as surveys, observations, and informal conversations with visitors. These methods require minimal resources while providing valuable insights.
- Continuously iterate and improve: View evaluation as an ongoing process rather than a one-time activity. Regularly conduct evaluations and analyze the results to drive continuous learning and improvement, even with limited resources.



1

Visibility

- Broaden your network of institutions. Take the initiative to connect with educational professionals and explore opportunities for collaboration. Attend teacher gatherings or events organized by neighbouring institutions to expand your network. For example, those organised by Stichting Het Hart.
- Engage actively in community activities. Encourage teachers, administrators, and school staff to actively participate in local community events, cultural activities, and public engagements. By actively contributing and being involved, schools can demonstrate their presence and commitment to the community.
- Host open days and invite parents, students, and other interested individuals, like museum educators to visit the school and learn about your educational offerings educational philosophy and achievements through presentations and informative sessions.

2

Curriculum mapping

- Identify the central skills in the curriculum and engage teachers in the discussion. Teachers, who have an extensive network, can provide insights and solutions to curriculum-related queries.
- Think beyond the confines of individual subjects and explore how different disciplines can complement each other. For example, consider how history and culture can be integrated into a museum program, inspiring students to acquire skills required by educational authorities.
- Don't hesitate to reach out to neighbouring institutions and ask specific questions. This will provide practical guidance for designing and implementing an educational program beyond the traditional classroom setting.

3

Planning and long-term relationships

- Provide clarity on the possibilities within the schedule, the available budget, and other factors, such as safety or transportation, that educational staff can consider.
- If a yearly plan is in place, communicate early on the availability of extracurricular activities to chosen institutions.
- Set limits on the number of activities and time investment to ensure sufficient space for regular lessons.

4

Evaluation

- Regularly provide feedback on the experiences outside of school! When there are repeated visits or participation in educational programs, it is essential to reflect on the dynamics and needs within the group and look ahead to the arrival of a new group. This also offers an opportunity to shift the focus in the program to skills that are currently relevant to learn during an extracurricular activity.

