



18 AND 19 OCTOBER
2018
LEEUWARDEN
THE NETHERLANDS

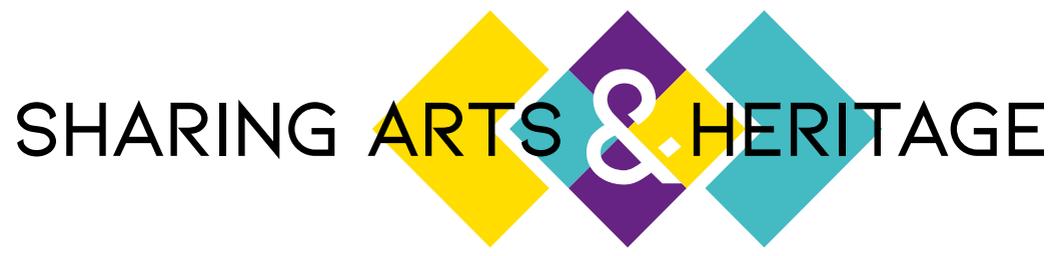
SHARING ARTS & HERITAGE

THURSDAY 18 OCTOBER 2018

10.00	Foyer (Harmonie)	Registration				
10.30	Accentzaal (Harmonie)	Opening by LKCA, FCP, Ministry of ECS & Keunstwurk				
11.00	Accentzaal (Harmonie)	Keynote Nick Wilson <i>Cultural Capabilities for Everyone?</i>				
11.45	Accentzaal (Harmonie)	Network presentations: ACEnet, AMATEO, ENO & STEP/ATN				
12.15	Foyer (Harmonie)	Lunch				
13.30	ROUND A OF SESSIONS ◆ HARMONIE ◆ TRESOAR					
SESSION A1	SESSION A2	SESSION A3	SESSION A4	SESSION A5	SESSION A6	LOCAL VISIT 1 Meeting point for departure: Harmonie Cultural Capital Leeuwarden-Fryslan 2018
Accentzaal (Harmonie) Cultural Capabilities: Barriers and Opportunities	Drukkerij van der Eemsaal 1 (Harmonie) Closing the Gap for Urban Artists	Gysbert Japicxseal (Tresoar) The Value of Learning Networks	Drukkerij van der Eemsaal 3 (Harmonie) Emotion Networking: a Workshop on Heritage Dynamics	Drukkerij van der Eemsaal 2 (Harmonie) How to Make New and Old Cultures Visible	Charterseal (Tresoar) Bridging Cultures with Musical Postcards	
15.00	Foyer (Harmonie)	Coffee/tea and relocation break				
15.25	ROUND B OF SESSIONS ◆ HARMONIE ◆ TRESOAR					
SESSION B1	SESSION B2	SESSION B3	SESSION B4	SESSION B5	SESSION B6	LOCAL VISIT 2 Meeting point for departure: Harmonie Heldinnen van 't Veen
Drukkerij van der Eemsaal 1 (Harmonie) Amateur Theatre in Smaller European Countries	Drukkerij van der Eemsaal 2 (Harmonie) Working Together in a European Setting	Drukkerij van der Eemsaal 3 (Harmonie) Emotions in Heritage	Gysbert Japicxseal (Tresoar) Identity and Culture in Times of Populism	Charterseal (Tresoar) CLOSING THE GAP: Celebrating Self-Taught Art Professionals	Obe Postmaseal (Tresoar) Learning Through Play with The LEGO Foundation	
16.55	Relocation break					
17.00	Accentzaal (Harmonie)	Leeuwarden Cultural Capital 2018				
17.30	Accentzaal (Harmonie)	Crowd Composition by Merlijn Twaalfhoven				
18.00	Foyer (Harmonie)	Drinks				
18.30	Foyer & Drukkerij Van der Eemsaal 1&2 (Harmonie)	Dinner (optional)				
20.00	Theater de Bres & Fries Museum	Visit Dance Days Friesland (Theater de Bres) & Escher exhibition (Fries Museum) (optional) (Meeting point for departure: Harmonie)				

FRIDAY 19 OCTOBER 2018

10.00	Foyer (Harmonie)	Registration new participants				
10.30	ROUND C OF SESSIONS ◆ HARMONIE ◆ TRESOAR					
SESSION C1	SESSION C2	SESSION C3	SESSION C4	SESSION C5	SESSION C6	LOCAL VISIT 2 Meeting point for departure: Harmonie Heldinnen van 't Veen
Accentzaal (Harmonie) Young Art	Drukkerij van der Eemsaal 1 (Harmonie) Special Needs Education	Drukkerij van der Eemsaal 2 (Harmonie) Travel through Time (ends 11.30)	Drukkerij van der Eemsaal 3 (Harmonie) A Flywheel for Social Change	Gysbert Japicxseal (Tresoar) Strengthening Diversity, Fostering Cohesion	Charterseal (Tresoar) Op Roet: Creating Shared Stories	
12.00	Foyer (Harmonie)	Lunch				
12.45	ROUND D OF SESSIONS ◆ HARMONIE ◆ TRESOAR					
SESSION D1	SESSION D2	SESSION D3	SESSION D4	SESSION D5	SESSION D6	LOCAL VISIT 2 Meeting point for departure: Harmonie Heldinnen van 't Veen
Accentzaal (Harmonie) International Collaboration: What's the Impact?	Drukkerij van der Eemsaal 1 (Harmonie) WORM in the Neighborhood (ends 13.45)	Drukkerij van der Eemsaal 2 (Harmonie) The Corner Shop: Museum Meets City (ends 13.45)	Drukkerij van der Eemsaal 3 (Harmonie) Beyond the Language Barrier	Gysbert Japicxseal (Tresoar) The Need for Data on Amateur Arts	Charterseal (Tresoar) How to Work with Art in Refugee Centres	
14.15	Relocation break					
14.30	Accentzaal (Harmonie)	Op Roet				
14.45	Accentzaal (Harmonie)	Keynote Wayne Modest <i>Museums as Spaces for the Political</i>				
15.30	Foyer (Harmonie)	Catching Cultures Orchestra & drinks				





'HERITAGE CANNOT
SURVIVE IF IT IS CONFINED
TO THE PAST'

INGRID VAN ENGELSHOVEN,
THE DUTCH MINISTER OF
EDUCATION, CULTURE AND
SCIENCE

IN THE FOOTSTEPS OF ST MARTIN

Heritage has a tale to tell, the tale of our shared history. It shows us where we come from and who we are. Heritage offers a familiar environment, it gives us something to hold on to.

It connects generations and groups in society. And it has its own intrinsic value, a value that lies in its beauty and its appeal to the imagination. But heritage cannot survive if it is confined to the past. It not only needs an open view of the future, it demands one. Art and culture must continue to develop and grow if it is to hold meaning for generations to come. This not only applies to prominent orchestras and theatre companies, but also to deep-rooted traditions and customs.

Take St Martin's Day for example: a feast day traditionally celebrated by children, who go from door to door carrying lanterns and singing special songs. But in the city of Utrecht, it has grown into a celebration with a far wider reach. This summer I got to know the people behind Utrecht's St Martin's Day Parade, which last year attracted around seven thousand people. 'Connect' and 'share' are the words that define this inclusive event. It is a plea for a society in which no one is excluded. The parade incorporates lanterns and light sculptures, orchestras and choirs, on a circular route that leads past playgrounds and community centres, refugee shelters and a nursing home. It starts and ends at Domplein, a square that in the eighth century was home to a small church dedicated to St Martin. Just as that humble place of worship has grown to become an icon of the city, so too the parade has breathed new life into an age-old tradition, giving it a whole new contemporary interpretation. This is in no small part thanks to the aptly named Sharing Arts Society, an organization whose focus is the art of sharing and collecting stories. The St Martin's Day Parade is about more than just attracting spectators. It is about experience and involvement. Every neighbourhood in Utrecht takes part, represented by a lantern they have designed themselves with the guidance of an artist. As such, the parade is a magnificent example of what it means to truly share and experience heritage.

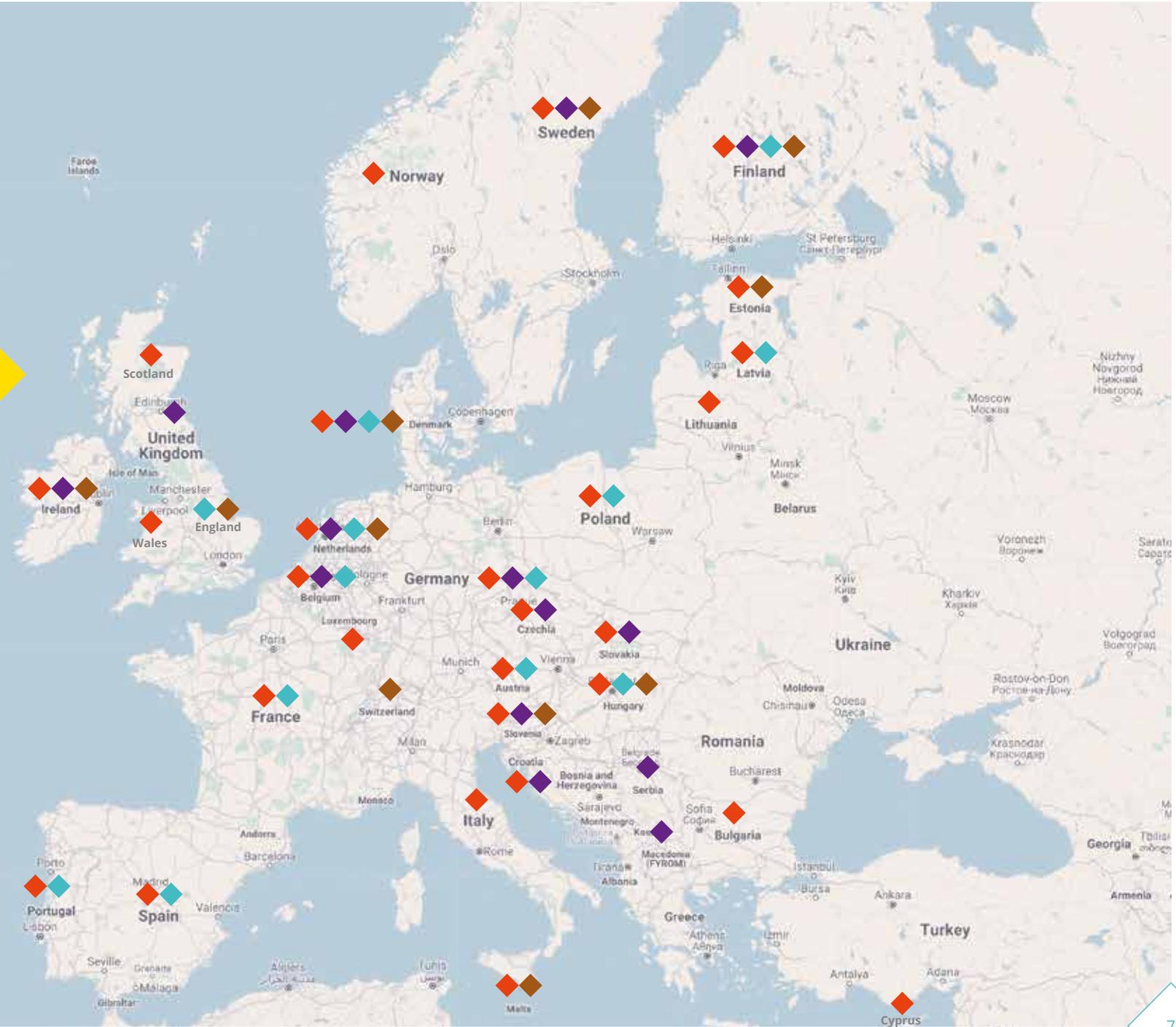
I am honoured to have been invited to open the parade on 10 November. Perhaps I'll see you there?

By Ingrid van Engelshoven, the Dutch Minister of Education, Culture and Science

EUROPEAN NETWORKS IN CULTURAL EDUCATION AND CULTURAL PARTICIPATION

- ◆ ACENET
- ◆ AMATEO
- ◆ ENO
- ◆ STEP/ATN

- European Commission ◆
- UNESCO Chair in Arts and Culture in Education ◆



EUROPEAN NETWORKS

ACENET

ACENet is a network of European policy makers, civil servants and academics working in the fields of arts and cultural education. As an informal learning network, ACENet strives to improve arts and cultural education in Europe, by exchanging information, knowledge, experiences and inspiration, and learning from each other. ACENet functions as a platform for presenting national good practices, and for testing ideas with or receiving feedback from other EU countries on work-in-progress. ACENet's mission is to put arts, cultural, and creative education at the heart of our society. ACENet's vision and aspiration is that everyone can access high quality arts, cultural and creative education. (www.aceneteurope.net)

AMATEO

AMATEO is the European Network for Active Participation in Cultural Activities. Member organisations all operate at a national or regional level to stimulate active participation in arts activities. The network focuses on three core objectives: facilitating exchange of practice and expertise in the field of amateur arts; stimulating European research on amateur arts; coordinating the Amateo Award for best amateur arts practice in Europe. AMATEO believes that active participation empowers individuals to express themselves freely and develop creativity, taste, self-confidence and understanding. Active participation is also an important tool in developing social cohesion, active citizenship and in building empowered confident communities. With the programme Arts Take Part, supported by Creative Europe, AMATEO will support organizations involved in this work and offer training, knowledge exchange and events. (www.amateo.org)

ENO

ENO is the European Network of Observatories in the Field of Arts and Cultural Education. The network aims to facilitate the exchange of research findings and innovative practice, to stimulate new research in arts and cultural education and to support the development of arts education within the framework of global UNESCO-policies and guidelines for education, culture and sustainable development. Members of ENO are national observatories. An observatory can be a single knowledge centre in a country or a partnership of two or more knowledge centres that have agreed to act as a national observatory on the basis of a joint national working programme. The UNESCO Chair in Arts and Culture in Education is connected to ENO. (www.eno-net.eu)

STEP/ATN

STEP is a group of theatre scholars who work in smaller European countries. The group is committed to the comparative analysis of European theatre systems. The overarching research question of STEP's work is: "How do various theatre systems and their contexts support the functioning of theatre in their respective societies?". STEP published studies on structural differences in theatre systems, issues of value and structure in theatre politics and on structures of cultural facilities, theatre audiences and reception strategies in seven comparable cities. A special project of STEP is ATN, The Amateur Theatre Network which aims to bring together European theatre scholars in order to develop comparative research into amateur theatre in Europe.



**'GOOD CULTURAL
EDUCATION TEACHES
US HOW TO DEAL WITH
AMBIGUITY'**

JAN JAAP KNOL, DIRECTOR OF
FCP, THE CULTURAL
PARTICIPATION FUND
IN THE
NETHERLANDS

A DAILY EXERCISE IN EMPATHY

This is not a conference that sidesteps the tough questions. We live in a time of great and rapid change: seismic shifts in technology, the economy, the climate and society as a whole.

Never before in human history have developments on a local and a global scale been so deeply intertwined. Given this context, how can cultural education and active participation in art and culture contribute to an open

way of living together in Europe? This is anything but a non-committal issue. Today's Europe is a place where democratic ideals and freedom are also coming under pressure.

You do not have to travel far in the world to experience the opposite of freedom and democracy. Syria has been suffering from the worst forms of brutality and oppression for seven years. Millions of civilians have been forced to flee the violence. Tyranny, hatred and fundamentalism have disrupted society. The monumental arch of Palmyra, blown up by IS in 2015, has come to symbolize the twisted hatred towards everything that deviates from one's own blinkered perspective on the world.

To coincide with this conference, a marble replica of this famous arch will stand in front of the Peace Palace in The Hague. This reconstruction, made by archaeologists from Oxford using the most advanced digital resources available, has been created to show that ultimately destruction will never win. The arch previously stood outside UN Headquarters in New York and now offers both Syrian refugees and Dutch visitors the opportunity to reflect on this remarkable piece of world heritage. Young people from The Hague have also been invited to attend the opening ceremony. The original arch is lost to the world forever. But hopefully this traveling replica will contribute to a greater awareness of the vulnerability of our heritage and the need for peaceful coexistence. Proof of the consolation art can bring in the most trying of circumstances has been provided by Syrian pianist Ayham al-Ahmed and his performances with choir in the Yarmouk refugee camp. Investing in good cultural education is an absolute necessity in a free and prosperous Europe. It offers children the opportunity to let their imaginations soar. It helps them get to grips with the world and to choose their own path. But that's not all: good cultural education teaches us how to deal with ambiguity and stimulates our ability to see the world through someone else's eyes. To facilitate cultural education that is truly valuable, we need cooperation between schools, artists and cultural institutions. This cooperation also comes with commitment. A daily exercise in empathy is perhaps the best way to arm oneself against intolerance. And that is exactly what Europe needs.

By Jan Jaap Knol, Director of FCP, the Cultural Participation Fund in the Netherlands



'2018 IS THE START
OF A SOCIAL MOVEMENT
TOWARDS A SUSTAINABLE
SHARED FUTURE'

DOUWE ZELDENRUST,
DIRECTOR OF KEUNSTWURK

IEPEN MIENSKIP

Be bold and work on the Fryslân of the future. That is what the Leeuwarden-Fryslân 2018 cultural capital event is all about.

We do this together as part of our open society – or as we say in Frisian *iepen mienskip*.

Together we are setting out to build an environment that is a good bit better than the world of yesterday and the world of today. That's why the

programme for our year as cultural capital is one in which we can all take part. People have been invited to team up with their neighbours to organize something that will make their own street, village or neighbourhood a better place. In 2018 this not only resulted in a central cultural programme spanning 60 projects, but also in hundreds of others generated by grass roots support. This makes me happy and it makes me incredibly proud.

Our goal was not only to inspire the people of Fryslân to participate, but also to work towards a more flexible society, a society open to new people and new ways of thinking. An open society – an *iepen mienskip* – is what we need if we are to step into a new age. It is a story of welcoming, of exploring new options and connecting with worlds that until now have been uncharted territory. That is why, through Leeuwarden-Fryslân 2018 our aim is to bring art and culture back to the heart of our society, our *mienskip*. We are doing this together and by harnessing the power of three storylines:

Dare to dream: see the need for a relatively small region to nurture big dreams (as expressed by the giants of Royal de Luxe and the 11Fountains project).

Dare to do: take action on sustainability and biodiversity (as expressed by Sense of Place and Farm of the World).

Dare to be different: embrace a colourful and inclusive society (through projects such as *Under de toer*, *iepen Doar(p)* and *Lân fan taal*).

The success of Leeuwarden-Fryslân as a cultural capital proves that the time has come to recognize art and culture as the basis of our society. For 2018 is more than a year packed with events, projects and activities: it is also the start of a social movement in which people work together with their environment to create a sustainable shared future. One that always takes art and culture to heart or as its starting point. In 2018 and far beyond.

By Douwe Zeldenrust, Director of Keunstwurk, expertise and advice organization for cultural education, amateur art and professional art in Friesland



STICK YOUR HEAD ABOVE THE PARAPET

Our era is changing. The world has grown and society is more diverse. It takes a great deal of courage, creativity and imagination to deal with those changes. Leeuwarden-Friesland 2018 tackles its Capital of Culture year by sticking its head above the parapet. By bringing about change in the province, country and Europe in order to go from a community to an open community. By seeing the chances that appear and listening to new insights. By being flexible and adjusting without losing yourself.

Leeuwarden-Friesland 2018 is all about cultural crossovers. Cocktails of the past and present, mixed between city and country, between scientists and artists. Art is not just the goal, but the means. Our landscape is our stage, and everybody is invited! Making Leeuwarden and Friesland just a bit stronger. That is what 2018's programme is all about. Our region, with a unique history and identity, is an example for many in Europe: medium-sized cities, surrounded by nature and agriculture. We're working on a new future for these places.

We make art, culture and heritage the top priority, so that ideas can flourish. We find new energy sources, make space for birds and bees, and design sustainable products. We are committed to a society in which diversity can peacefully exist.

We inspire others to think about how we live together, how we make decisions and how we ensure that people participate. Not just in 2018. We'll set a 2028 agenda in collaboration with companies, community organisations, government authorities and the self-employed.

The agenda will be presented at the end of 2018 at the ReOpening. A wide range of practical steps towards the Global Goals for Sustainable Development.

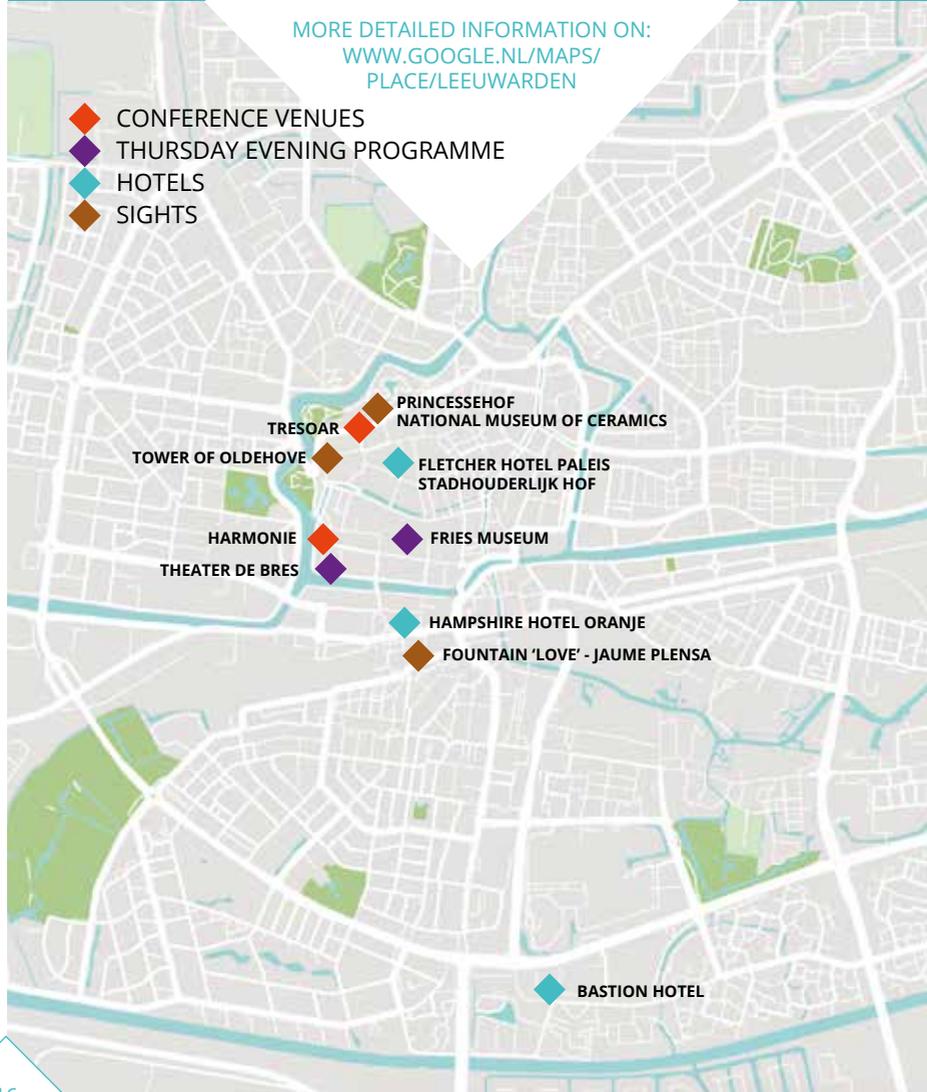
▶ VALLETTA 2018

Each year two cities in two different European countries are elected European Capital of Culture. Valletta in Malta is the other Cultural Capital this year. Leeuwarden-Friesland and Valletta work together on many levels and in different disciplines throughout the year. PoeticPotatoes (regular exchange of Maltese and Bildt potatoes and poems) and Look@Me (film project) are just a few examples. Another is a cooperation between the Friesland College (D'Drive) and a Maltese school; exhibitions and exchanges result in joint productions for Opera Spanga. Teachers from both cities give workshops to each other's pupils and together they design costumes for the Aida Opera, also part of the LF2018 programme.

LEEWARDEN CENTRE

MORE DETAILED INFORMATION ON:
[WWW.GOOGLE.NL/MAPS/
PLACE/LEEWARDEN](http://WWW.GOOGLE.NL/MAPS/PLACE/LEEWARDEN)

- ◆ CONFERENCE VENUES
- ◆ THURSDAY EVENING PROGRAMME
- ◆ HOTELS
- ◆ SIGHTS



THE GIANTS OF ROYAL DE LUXE- DIVER | PHOTO: HENDRIKA LAGEVEEN

TERSCHELLING | PHOTO: HANS JELLEMA





'DARE TO
QUESTION EVERYTHING
YOU HAVE DONE
IN THE PAST'

SANNE SCHOLTEN,
DIRECTOR OF LKCA

THREE LESSONS FOR EQUAL OPPORTUNITIES IN CULTURE

From 2010 to 2016 I worked in the sports sector in Rotterdam. The city invested a great deal of energy in getting all of its residents to participate in sports. Policymakers were aware that not everyone had a fair chance when it came to taking part in sport, a situation they were not prepared to accept.

Every now and then someone would say 'But what about the people who just don't want to play sports?' Yet the general view was that people only decide sport is not for them once they have tried it seriously. You can't love what you don't know, after all.

With this in mind, it was important to widen the reach of sports providers. We looked at every aspect: cost, locations, how it was presented, the qualities of the trainers – the list was endless. The city was brave enough to renew its policy and give the sector room for experiment and failure. The sports sector picked up the baton and ran with it, daring to question itself.

I believe that the government and the culture sector can learn from Rotterdam's approach:

1. As a cultural sector, make sure that you are relevant to the largest possible section of the Dutch population. Make 'the club' as big as possible. And dare to question everything you have done in the past. After all, this is not about you: it's about your audience and your participants. In a sector that receives public funding, public interest has to come first.
2. The government, as the main financier of the cultural sector, has to make a clear choice for inclusion and realize that inclusivity is integral to the objective and not an optional add-on. This calls for innovation and new partnerships, which costs time and money. Additional budgetary provisions are required, at least temporarily. So too is a government that oversees budgets on a multi-year basis and supports the sector in this development.
3. The government, especially in the first instance, should invest on the basis of commitment rather than results. Broadening your reach is not easy, and it is not something that happens overnight. Reward special effort with attention, with funding, with support. It's a far more effective stimulus than the threat of dire consequences. Even so, be clear about the ultimate consequences of not making that effort.

I hope that the minister, her successors and her officials take the lessons from Rotterdam to heart: that they see inclusion not as a passing phase in cultural policy, but as its backbone. And that they support the cultural sector so that it has a structure to build upon when it comes to achieving these goals. Then we will be a major step closer to equal opportunities in cultural participation and cultural development.

By Sanne Scholten, Director of LKCA, the Dutch National Centre of Expertise for Cultural Education and Amateur Arts

GETTING CREATIVE WITH LOOPHOLES



IN CONVERSATION WITH
INGRID DOCTER,
ARTISTIC DIRECTOR OF
OP ROET LIVING HERITAGE

INTERVIEW BY FINN MINKE

INGRID DOCTER WITH AMATEO AWARD | PHOTO: JAN SIEBRING

▶ *What inspires you in your work?*
There's tremendous beauty to be found in working with amateurs on stories that are a meaningful part of people's lives. It results in theatre that can get under your skin, performances so personal that they really touch our audience. The project that won us the AMATEO Award, *Ed van Hoorn FucktheSystem*, is about the outsider's struggle against the mainstream. It involved working with newcomers to the Netherlands. I understand how incredibly important it is that they have a chance to tell their stories. Important for them, because every

person has a deep need to be heard and to be seen, but also for the audience. It's theatre that flew in the face of media stereotypes and gave rise to all kinds of encounters between Dutch audience members and newcomers. I remember on one occasion a woman said to me before the show 'The whole refugee thing just doesn't interest me.' But after seeing the performance, something had clearly changed. She came up to me and said, 'Goodness, I never looked at it that way before...' Moments like that mean a lot.

▶ *How would you characterize your way of working?*
We always take a close look at our actors. Who they are, their limitations and their particular strengths, can make or break a performance. To stage their stories as effectively as possible, we always

work with a professional team: writers, choreographers, directors, dance teachers, designers and other professionals from the theatre industry.

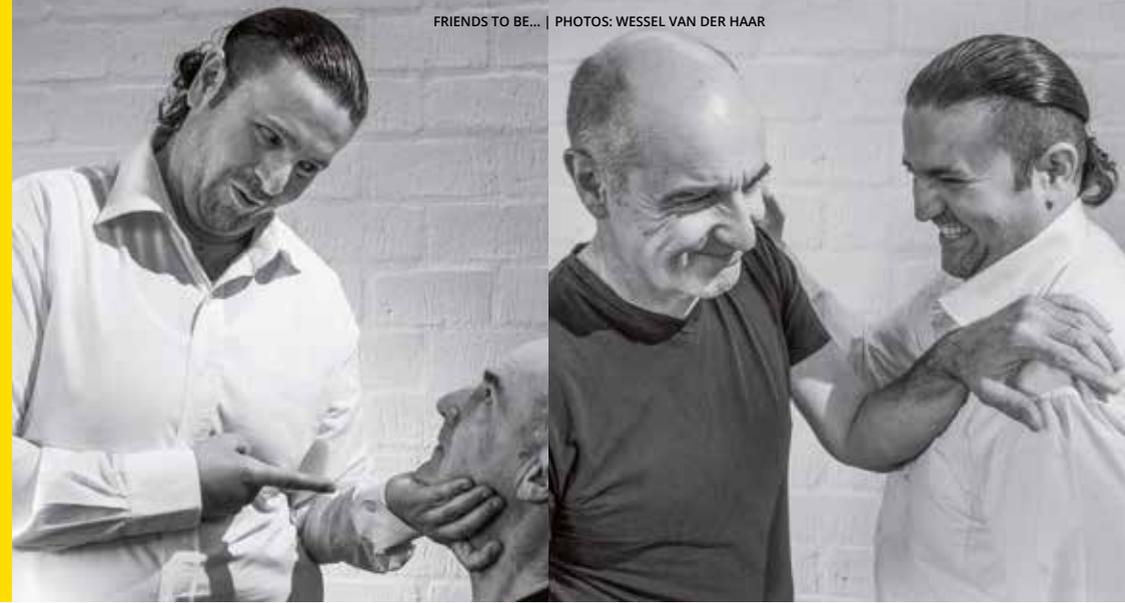
▶ *What's in the pipeline?*
We really want art and culture to have a natural and accepted place in the integration process of newcomers. The added value it can offer is enormous, especially when it comes to language acquisition. But art and culture also ensure that newcomers meet each other and a whole range of people in Dutch society. Over the next eighteen months, several projects have been planned with this in mind. Friends to Be is about a Dutch atheist Gerard and a Syrian Muslim Nour. Two men with completely different values and ways of thinking. Nevertheless, they wonder if it might be possible for them to be friends. The dialogue they engage in raises all sorts of

sensitive issues and invites the audience to relate to them. We will also be performing this show in schools.

Then there's a pilot project that teams newcomers and Dutch people in a buddy set-up within various arts disciplines. That involves collaborating with organizations for language training and job market integration.

▶ *Tell us about one of the major challenges in your work*
It is sometimes difficult to collaborate with partners from other sectors who don't really grasp what artists want and what

'WHEN YOU KNOW
SOMEONE ELSE'S
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THEM'



they can mean for a specific target group. Sometimes I encounter suspicion or a systematic rigidity in organizations. In situations like that, learning to understand each other means investing a lot of energy. Another challenge is not to give up if your first attempt fails. We need each other! Even within large organizations there is always someone who has the flair to use the system creatively. Those are the people I try to find: people who see a creative opportunity where others only see a loophole.

▶ *What is your dream for Op Roet?*
With Op Roet I dream of playing an ever greater role in bringing present-day social issues into a theatrical context in West Friesland. Effective theatre helps instil a greater understanding between people: when you know someone else's story, you are less quick to judge them, less inclined to close your eyes and ears to their problems. Theatre is a wonderful instrument which can be used to get all kinds of things

moving. Theatre makes us aware of our shared humanity, which in turn allows us to bridge the differences between people.

▶ WHO AND WHAT IS OP ROET?

Op Roet is a foundation with strong roots in Hoorn and West Friesland. It works with local stories and intangible heritage. These narratives and special buildings or places from the region form the basis for special arts and theatre projects. Op Roet works with both amateur actors and 'everyday' people who mainly become involved because of their affinity with a particular theme or location.

Op Roet's activities are built around a solid core: Ingrid Docter (artistic director), Lyda Tijssen (director) and Christine Ravenhorst (business manager). In each project they work together with theatre designers, artists and partners from the social domain and the wider social context.

CULTURAL POLICY IN THE POLDER

The flat landscape of the Netherlands, with its plains and polders, has given its name to a typical Dutch approach of politics: 'poldering'. The term, which was introduced in the 1980s, refers to the tendency to solve conflicts through negotiations and exchange, and the crucial role that is played by representative organisations in policymaking. This bottom-up approach is also visible in Dutch cultural policy. For many years, there was hardly any (national) cultural policy deserving of the name, and the number of national cultural institutions remains relatively small to this day. Yet, after the Second World War, an intricate system evolved, which sought to balance national ambitions with local needs and the interests of artists and cultural institutions. The underlying tenet in all policy initiatives was the acknowledgement of the need for government support and a reluctance to give the government direct influence. This 'arm's length

principle' is embodied in the Arts Council, since 1994 Council for Culture, which was established in 1946.

Only in 1993 did the national government come to agreement on a bill to codify the cultural policy system. Over the past 25 years, the Cultural Policy Act has been criticised and amended continuously, resulting in a complex bureaucratic apparatus consisting of the various layers of government, advisory boards, government-sponsored culture funds, knowledge institutions, and several subsidy schemes, ranging from semi-permanent funding to project subsidies. As a result, the Dutch cultural sector can rely on structural government funding that is immune to political interventions. On the other hand, the complexity of the system is resistant to change, thus making it hard for new initiatives to enjoy the same level of state sponsorship and protection.



ED VAN HOORN - FUCKTHESYSTEM | PHOTO: MARCEL ROB



Currently, the Ministry of Education, Culture and Science is trying to find a new balance in cultural policy with local and regional governments. If successful, this may result in the second great change in the cultural sector after the introduction of the Basic Infrastructure (BIS) in 2009. The BIS includes knowledge institutes, national museums, institutes for the performing arts, and festivals, spread over the country which make up the core of cultural provision in the Netherlands. Institutions outside the BIS are funded through six Culture Funds that have been established by the Ministry. Subsidy allocations within this system are always based on expert advice, thus guaranteeing the quality and maintaining the arm's length principle.

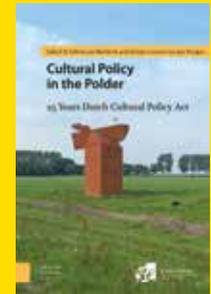
The Dutch system of cultural policy has been praised internationally for its transparency, in the Netherlands its bureaucratic nature is criticised. While the central role of expert advice ostensibly promotes quality, subsidy criteria generally focus on measurable outcomes, such as visitor numbers and self-generated income. These are seen as potentially contradictory demands and over time the independent advisors have taken more and more non-artistic criteria into account.

Moreover, a second tenet laid down in the CPA, the social and geographical distribution, clearly does not prevent a relatively larger portion of subsidies landing in the western part of the country. This tendency further reinforces the so-called Matthew Effect, the tendency of the largest institutions to grow at the expense of smaller institutions.

These developments confront Dutch cultural policy, a quarter century after the introduction of the Cultural Policy Act with several challenges. First: how to guarantee the accessibility of high-quality arts and culture for the entire population, regardless of their cultural background or place of residence. Second: how to prevent the subsidised cultural sector from becoming a closed system that is unable to incorporate new ideas, people, or institutions, while still providing stability for those institutions that rely on government support. Finally: how to find a balance between classical artistic disciplines with international standing with other forms of cultural expression and local and regional interests.

This article is a summary of the book *Cultural Policy in the Polder. 25 Years Dutch Cultural Policy Act* (Edwin van Meerkerk and Quirijn Lennert van den Hoogen, eds.), which will be available on October 30, 2018.

Ordering information: ISBN 9789462986251 € 24.95
www.aup.nl and www.boekman.nl/onlineshop



QUIRIJN LENNERT VAN DEN HOOGEN teaches art sociology and arts policy at the University of

Groningen. His research interests include cultural policies, theatre systems and the cultural policy of cities and their societal impacts. He has worked as an official for cultural policy in the Netherlands at the provincial and municipal levels. From 2007 to 2017, he was editor in chief of the *Dutch Handbook for Cultural Policy* (Reed Business). From 2010 to 2017 he was chair of the advisory committee of the Groningen Art Council. He initiated the Dutch Network for Cultural Policy Researchers. He is a member of the European research group STEP (Project on European Theatre Systems) and a member of the Research Centre for Arts in Society at Groningen University.

EDWIN VAN MEERKERK is associate professor in arts education and cultural policy at Radboud University Nijmegen and director of education at the Radboud University Faculty of Arts. His research focuses on arts education in elementary schools and high schools, teacher education as well as arts education policy. He is editor of *Cultuur+Educatie*, the national journal on arts education in



PHOTO: M. DOOMERNIK

the Netherlands. Previously, he was visiting scholar at the University of Duisburg-Essen.

LARS EBERT SEES OPPORTUNITIES IN EUROPE

INTERVIEW BY BEA ROS



PHOTO: BENJAMIN KRIEGER

WHAT IS THE ROLE OF CULTURE IN A CHANGING EUROPE? LARS EBERT HIGHLIGHTS THE CURRENT TRENDS AND DELIVERS A CLEAR MESSAGE: EUROPEAN ENTHUSIASM FOR CULTURAL EDUCATION AND PARTICIPATION IS GATHERING MOMENTUM

In his role as programme director at Castrum Peregrini, Lars Ebert has been a driving force behind a host of European projects. He is also an independent advisor for the European League of Institutions of Arts (ELIA) and member of the board of Culture Action Europe (CAE).

▶ *Is the EU receptive to cultural education and participation?*

'I'd say it's an area that's definitely gaining ground. European cultural policy is still based on the traditional paradigm of art as an autonomous

field. But it's also important to respond to the needs of artists who work in a social context. As part of the European Academy of Participation project, for example, we explored the possibility of setting up a Europe-wide Master's programme in Participation with art in context as a full-blown specialization.'

▶ *Is that where the future lies?*

'It's one aspect of the future. There's no doubt that artificial intelligence and robotization will do away with the need for human labour

in all kinds of areas. In a world of algorithms, creativity is one of the few qualities that allows us to retain our humanity. In that context, cultural participation and education are becoming increasingly important. Throughout society, there is a need for art in order to retain the human aspect alongside the machine.'

▶ *Is your message being heard in Brussels?*

'Europe has reached a tipping point. These days you only have to utter the words "Brexit", "refugee crisis" or "right-wing extremism" to conjure up an image of Europe in crisis. This shift has thrown Brussels into a bit of a panic. You can work on the currency and the economy all you like, but at the end of the day nobody identifies with Europe. In November 2017, Europe's head of government therefore decided that a joint area for culture and education should be realized by 2025. At ELIA and CAE we immediately recognized the momentum this generates and the opportunities it provides. At long last, culture and education are being brought together. European policymakers still have a tendency to think in boxes, but we will be lobbying for a new culture agenda that embraces education and

participation. We have a vision of cultural learning from cradle to grave, not only for artists, but for all citizens. Culture enables you to grow as a person, to widen your horizons your whole life long.'

▶ *What's the first step?*

'In my view, there needs to be a European qualification framework for lifelong cultural learning. What capacities does an artist need in order to contribute to such a framework? What needs to happen formally, informally and non-formally? Let's create an international group to build that framework. It's an option that will meet with great interest in Brussels and will probably attract funding if we apply for it.'

▶ *That sounds like a matter of paperwork. What do you hope to achieve?*

'I realize it sounds bureaucratic. But I am convinced that this is an approach that can really influence policy. When you formulate your plans with great precision, you set a standard and clarify the potential of art and culture for policy makers. Cultural learning isn't simply confined to arts academies. It's also happening in the community centre around the corner. And artists have a role to play in all this.

That's something we must continue to state very clearly at European policy level and to describe in a qualification framework.'

▶ *How can people connect with your efforts?*

'At CAE we have set up a Cultural Education working group and we are closely monitoring what's going on in Europe. We also want to open up a broad discussion with professionals in the sector. So this is an open invitation to institutions and policy staff to join us in discussing the role of cultural education in Europe. What should policy in this area look like? What should we be lobbying for? What's already working? What needs improving? What best practices exist and what international exchanges are already in place?'

▶ *Many people think: the EU... yikes... I wouldn't know where to start. Do you have any tips?*

'Yes, that used to be my response, too. But it's the wrong attitude. The paperwork is not nearly as bad as it's made out to be. When you apply for national funding, you have to justify your spending and submit receipts as well. And the EU really does offer plenty of subsidies that too few people make use of. The Erasmus+ programme is a prime

example. The Capacity Building programme line is very worthwhile if you want to work with others to develop a certain skill set. And the Strategic Partnerships line is ideally suited to the joint development of policy instruments, methods or standard benchmarks. We also need to keep a close eye on the Creative Europe Programme over the next two years: they sometimes publish interesting new calls unexpectedly, such as the recent calls for a European Year of Cultural Heritage.

And of course, the 2025 joint cultural area is bound to present considerable opportunities. The fact that it's still quite a nebulous concept gives us the chance to come up with our own ideas and make our voices heard. But most of all I'd say, talk to one another, get involved in networks, collaborate. Bring those voices together and channel them into convincing statements that may eventually unleash all kinds of potential in Europe.'

www.elia-artschools.org
<https://cultureactioneurope.org>
www.academyofparticipation.org
www.castrumperegriini.org

CREATIVE EUROPE PROGRAMME 2021-2027

On 30 May 2018, the European Commission (EC) proposed to increase the budget for Creative Europe, the programme supporting European cultural and creative sectors, to €1.85 billion. The main objectives of the programme are to promote, strengthen and protect European cultural and linguistic diversity, cultural heritage and creativity, as well as to reinforce the competitiveness of the European cultural and creative sectors. The increased budget (by €390 million) has three strands: media, culture and cross-sectoral.

MEDIA
€1.081 billion will be assigned to fund audiovisual projects and stimulate competitiveness in the audiovisual sector in Europe

CULTURE
€609 million from the new budget will be allocated to promote Europe's cultural and creative sectors. Cooperation projects,

networks and platforms will be set up to connect talented artists across Europe and make it easier for creators to cooperate across borders.

CROSS-SECTORAL
€160 million will fund SMEs and other organisations working in the cultural and creative sectors. The funding will also be used to promote cultural policy cooperation across the EU.

The proposal of the Commission has now to be adopted by the European Parliament and the Council. The current Creative Europe programme runs from 2014-2020. The proposal for a new Creative Europe programme is part of the 'Investing in people' chapter of the EU's long-term budget proposal.

NOTES

EMERGENCY PHONE NUMBER

During the conference (17-19 October) you can reach us on our emergency phone number

 **+31 (0)6 86 24 53 83**

Alternatively, during workhours you can call the LKCA offices in Utrecht on +31 (0)30 711 51 00.

Please check our website for the latest news and last minute announcements on the programme. We will update the website continuously during the conference.

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Ministerie van Onderwijs, Cultuur en
Wetenschap

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