

VINCENT DE WAAL · UTRECHT

Organising opportunities for learning.

Some remarks on leisure & education and our teaching philosophy (Mikojel). An example: the mini-enterprise

I. Introduction

Our contribution is structured as follows. First, we look at where we stand in the area of tension that exists between the fields of leisure and education. Our institute trains students for the social professions, and in the last 10–15 years we have concentrated mainly on the field of leisure activities (culture, tourism, recreation, media, sports, nature), but like the other colleges for the social professions our background is one where the emphasis traditionally was placed on welfare, assistance and education. We ask how we see the educational approach in the field of leisure activities.

Secondly, we look at our teaching programme in which – ever since the end of the forties – many hours have been reserved for instructing and training students in the fields of art, creativity, games etc. For various reasons we believe that our college's *Mikojel* profile has an important place in a curriculum centred on leisure activities. We have developed our own teaching philosophy, and it expresses clearly our focus on a market demanding specific skills. In order to develop these skills in our students we need to provide training activities that include a didactic component, a pedagogic component and a component on the relation of theory-practice.

Following this, we illustrate what we have said above with an example. We have chosen a project that has only been running in our department for a few years, the so-called 'mini-enterprise'.

Finally, we have added two appendices. The first one contains an article from one of our students about Cadcau Chateau (one of the mini-enterprises in the year 1995–1996). The second appendix contains a survey of the core modules within our curriculum, and the various combinations students may choose.

II. Leisure and education: some remarks

Originally, our curriculum was centred on training students to be professional workers in welfare or social and cultural work. These sectors were subsidised by the local authorities, and their main feature was an educational approach in which social work predominated. In the beginning of the eighties the influence of the local authorities decreased, and as the leisure and recreation sector was developing rapidly we brought together our expertise in this and developed a new graduate qualification. Our

involvement in the fields of recreational sport, art education, animation, festivals and events, leisure activities, travel and youth exchange programmes led to the creation of a new educational programme that linked these fields. Some of the aspects of our educational approach to leisure time are described in this paragraph.

1. The end of education ?

It looks like a paradox. On the one hand, the influence and value of the social and educational professions is a matter of dispute – and of education in general – and on the other hand, people increasingly want to learn and develop. Is there any profession that still believes that „influencing people intentionally“ is of great importance? Even in primary and secondary education, complete conferences are devoted to the disappearance of the teacher's pedagogic task. Makers of TV programmes for children abhor the term education in connection with their work, and the same holds for museum directors, producers of plays, etc. Intervention to achieve a specific aim, because of a belief in certain norms and values, which is what education is about, is apparently ridiculed. It has often been said that the end of education is in sight. The crisis in the educational professions has certainly to do with the fact that we must abandon the idea that through education it might be possible to influence the whole person (the child, the adolescent etc.). It also has to do with the development of many often somewhat anonymous and less tangible socialisation processes. Think of the increasing role age-groups play (this holds true for all age groups, and not only the younger ones), think of the role of the media, consumption, and leisure activities. All this affects and plays a part in forming the personality of an individual and in his process of finding out what is worthwhile and meaningful. Moreover, I am absolutely convinced that these influences have far more influence – also on moral development – than education can ever achieve.

However, as we mentioned before, learning and personal development has never been looked on more favourably than it is today. Especially when people do it on their own initiative, and when it relates to their existing interests and skills. We see this in other areas too: amusement parks are suddenly described as 'educational', game computers are sold as important teaching aids, people travel in order to learn something from other cultures, and all management gurus have discovered 'the learning organisation'. Apparently learning is now looked on favourably. People not only want more and longer schooling, but within a framework of extra-curricula learning they themselves take the initiative, and they want their learning needs to be satisfied.

In our *CMV*-curriculum a transition is taking place from 'educating' to 'learning', and through that from intervening or influencing people to providing a service. This transition is the result of our approach: concentrating on the existing skills and potential of a target group instead of on their problems. In view of the many forces that play a role, we will have to put the possibilities of influencing and intervening into perspective. Not only because wanting to influence is ineffective and will cause its own frustrations, but because people in general have a mind of their own, know what

is right for them and will act accordingly. We have to stop playing the part of educator because that will open up new opportunities. *Organising opportunities for learning* in many different fields will be the main task of *CMV*-graduates. They may be asked to do this for companies, institutions, private organisations, groups of clients or the local authorities. Or they may do this as an independent professional too. This general human desire to learn will have to be met, and here we must show our strength and distinguish ourselves from other professions.

Instead of using the word intervention, terms like *activation, support, encouragement, guidance, etc.* are more appropriate.

Nevertheless, we shall have to acquaint ourselves with the important values that guide the activities of *CMV*-graduates – the ones which they take into account in their everyday practice:

- increasing the opportunities for action
- developing cultural and social skills
- encouraging independent activity and personal independence
- strengthening individual and social emancipation.

In this sense, supporting learning is always goal-oriented and normative.

2. The value of leisure time

Social workers (but politicians and policy makers too) often think that the terms recreation and leisure time have a negative connotation. In that case these words are linked with terms like: not-serious time, just relaxation, superficial entertainment and unimportant. Apparently, a term like recreation refers to some other human activity than an educational or cultural one, and even more so when something that needs no skills or knowledge is called recreation, and when 'just' relaxing and meeting others are the main objectives.

Much municipal child and youth work can be used as an example of the approach in which recreation and leisure time are considered rather unimportant. Because funding was cut back, only youth *care* and *aid* survived. It concentrated on the prevention of crime, helping those that had specific problems, assisting their approach to the job market, etc. An *integrative approach* in which, besides care and aid, forms of youth culture, organised and unorganised sports, socialising and leisure activities have their place, is getting less and less support.

The predictable result is that it will be harder to approach certain groups of young people or that they will be stigmatised, and that any natural basis for improvement and personal development will disappear. When seen in terms of the thinking on welfare, leisure time is still an undervalued element.

The negative connotation of the terms recreation and leisure time is probably partly due to the efforts of the authorities in the 60's and 70's to promote leisure and recreation in the Netherlands while aiming at other goals (environmental awareness, social cohesion, conservation), and to regarding recreation as a 'leg up' to other more im-

portant activities. Both approaches undervalue the essential function of leisure and recreation in our society. Leisure can, in fact, also be seen as a form of *human activity in which sense and meaningfulness within everyday life* is placed in a central position. Leisure activities usually do not stand apart, but are a result of the interaction with other fields like sport and physical exercise, nature, culture, education, the media, etc. Leisure can bridge the gap between these fields very well.

Today, there are many activities in which leisure, meeting other people and development go hand in hand, and which express a mixture of what drives people, and what contributes to their improvement and development. In general, one often cannot tell what comes first, the more so because one visitor or participant will be doing something quite different than somebody else. Is a TV-programme educational or recreational? Is an event a cultural, recreational, sporting, touristic or educational one? And, are those people going along that cultural-historic walk through town tourists, holidaymakers, long-distance walkers, experts on monuments or what? We believe it is just not that important. More important is the following: leisure time has already been recognised as the opportunity for out of school learning by many people. Based on the principle of voluntariness, often unorganised and outside institutes, leisure time can offer broad and varied experiences. The experience of freedom, fun, social contacts, of breaking away from obligations and drudgery, and of moving away from daily life gives people an opportunity for social and cultural learning.

The extraordinary power of leisure time in the field of learning requires a specific professional approach. This approach will have to take into account that the learning process will need supervision and support, and that participants will do a lot themselves.

This active learning is also described as doing your own experimenting, carrying out investigations by yourself, grasping a situation on your own and experiencing things. It gives you the opportunity of doing things yourself. Outside pressure and the traditional obligations to perform can be temporarily forgotten in exchange for voluntariness and personal motivation in creating learning experiences.

3. Community work and social and cultural work

There are at least three areas where the ideas described above clash with some of the traditional opinions on social and cultural work.

- * the integration framework formed by neighbourhood and direct environment is not that important any more. Leaving daily life behind has acquired excess value. For several reasons community centres and local facilities are facing more difficulties (increased mobility, disintegration of neighbourhood cohesion), and they are experiencing that competition with the leisure sector is getting stronger. It would be great if community facilities and municipal and regional recreational ones could somehow see some coordination.

An example of this desired coordination will make this clear. Every year, many festivals big and small are organised in Utrecht. Some of them have an international aura of glamour and prestige, others are set up on a much smaller scale. From the viewpoint of cultural participation it would be nice if local groups or organisations were contracted for such a festival, but this hardly ever happens. Sponsors from the area are sought everywhere, but rarely are schools, hospitals, homes, companies or clubs contacted to recruit the public, to organise performances in the communities, or to cater to the specific interests of target groups. If this were to happen, then perhaps further neglect of town and neighbourhood as recreation area could be prevented.

- * leisure facilities and activities can no longer be seen as a stunt to attract participants making them stay to carry out completely different activities. Leisure facilities have, in interaction with other activities and goals, a value of their own on which they should be judged. It is extremely worthwhile to study cross-border activities between the recreational and other fields, like the educational, sporting or cultural ones, and for this we have to develop our own pedagogic approach.
- * one of the major elements of socio-cultural work was the regularity in programmes and organisation: at fixed times, in specified rooms, regular supervision carried out by 'permanent' staff for a 'fixed' group. New forms of leisure are less tied to one place or time, and will have to compete more often with other programmes, and will more often take place only once or are projects. Therefore, the number of participants or visitors will vary, even during the activity or programme.

Within the field of social and cultural work important 'turning points' have occurred, and these points are under discussion. The more traditional community centre work, engaged in internal matters, has had to make way for what is called 'the externally directed socio-cultural enterprise', which has as major elements forms of activation, self-organisation, and increasing people's abilities to do things independently. Participation in social and cultural life in general, and in community life in particular are important goals.

4. Elements of out of school learning: the social, the natural and the adventurous element

In the briefsketch of our approach to leisure we want to emphasise three elements of out of school learning:

- * the importance of the *social element*
if the ability to learn is to be activated and experiences are to be learning experiences, then it is necessary that a social interaction between people exists. People should of course be able to find each other, have a place to meet and exchange, have means of communication at their disposal and the skills to use these. Maintaining social networks and connections, and coordinating them is an essential element.

* the importance of the *natural element*

looking at learning processes in detail you will find that there are several, some outside and some within an educational frame (not only schooling, but also courses, a series of lectures etc.). Most of them, and often the more far-reaching ones, take place outside these educational frames. People, on their own initiative or because of personal motives, are taking part in all kinds of learning projects. These learning projects can be carried out individually or in a group; a small number will lead to education facilities, a larger number to certain forms of leisure and recreation. People take on this learning voluntarily and are highly motivated. Often, there is a link with every day life and it is a nice pastime. They are (spontaneous) learning processes that can also contribute considerably to build up a person's self-confidence for situations within his job, within school, a social service task etc. Teaching, for that matter, has also discovered the impact of this way of learning, and has tried to develop methods in which this learning by way of natural contexts is copied.

* the importance of the *adventurous element*

this learning in leisure time is often connected with forms that call on the various abilities people have. Not only the rational, but also the non-rational. All senses are activated, exercise and adventure make up part of it, the new and unexpected is sought for, sporting and art elements are components, experiencing is an important element in learning. Whoever wants to train professionals for supervising and supporting these out of school learning processes will have to reserve many hours in the curriculum for the art and ludic education of the student.

CMV-students should get good training in each of these three fields ('the importance of the cultural element' could be added as fourth, but will not be worked out here), and gain insight in these out of school learning processes. They should be able to make those possible, organise and supervise them.

5. A high level of ambition

To really make this way of learning possible and to see that it gets a permanent character, we need a high level of ambition. We find that especially companies and private organisations have an eye for this kind of social service, and that they are willing to offer professional support. One of the qualities CMV-students should have is being aware of the fact that knowledge and skills, even in recreational fields, are not divided equally. Not everyone has the same cultural capital at his disposal to learn something from, and therefore enjoy, exhibitions, cultural festivals, zoos, far-away countries etc. A lot of educational support during leisure activities (think of nature education in visitor centres) denies the differences in background and knowledge of the visitors. The government, together with the leisure sector, can give *leisure education* a more important place in education in and outside the school. The complete leisure sector should, moreover, take into account the differences in cultural capital

and the multi-cultural diversity. A dogmatic approach should no longer take place, as there are no ideal leisure activities.

Together with the high level of ambition, *CMV*-students should also have qualifications that are related to accessibility, safety, and the social public nature of recreational facilities. Much of the behaviour during leisure is social behaviour, implying that there is a social infrastructure: think of networks, volunteer organisations, informal groups etc. The preservation, protection and development of this social infrastructure is important, and requires not only that local authorities take initiatives, but that companies and organisations do so too. This social public nature is incompatible with the uncontrolled growth of commercialism in certain areas, which erected barriers or caused that leisure activities can only be carried out privately. (Source: *Vergezichtcn; tcn visics op rccreatie en beleid. [Panoramas; ten views on recreation and policy]* Publisher: Op Lcmen Voeten, 1994)

III. The teaching philosophy of our programme.

One of the key characteristics of our Cultural and Social Education course is its cultural creativity. The *Mikojel* profile has long characterised a small number of courses in the Netherlands. The name *Mikojel* is an acronym of the names of three institutions (Middeloo, Kopse Hof and Jelburg), that worked on the basis of the principle that people benefit from learning about different ways of functioning in a variety of living and working environments. Excessive emphasis on intellectual performance and verbal knowledge, rationality and language, often leads people to believe that there is nothing else to effective functioning. However, there are other aspects to the way people function and these must form part of an individual's education as well as his or her career later. Using creativity, play, non-verbal forms of expression and expressive and other material, one can instigate processes through which people can learn (or relearn) that their experience of reality can be interpreted in other ways and influenced. All students engage in creative and sporting activities as part of their studies, working with groups and/or running leisure activities.

However, the *Mikojel* concept goes further than training for a future career. It is also intended to benefit students personally, helping them to develop their problem-solving abilities and teaching them to manage all kinds of activity creatively not least their own learning process. The *Mikojel* concept also plays a role in other subjects and elements of the course, since it informs the way staff approach students, calling upon skills other than the verbal and the intellectual.

Mikojel-hallmark

The term 'hallmark' means that these important *Mikojel*-features can be found in our curriculum. In the following five points we describe our *Mikojel* features.

1. In the first place *Mikojel* means that a lot of time in our educational programme is taken up by cultural and creative disciplines. We have chosen: dramatics, edu-

education in the arts, audio-visual education, music, sports and games. These subjects have a rich historical and methodical background, and cover a multitude of activities. They call on a wide range of human abilities and qualities. The study activities within these subjects are meant to familiarise students with the possibilities and methods involved in these disciplines, so that they can use them professionally for and with future consumers.

2. The second meaning of the hallmark lies in the manner in which study activities are presented in the curriculum. The activities have been designed in such a way that students, by carrying out these various study activities themselves, will gain insight and learning experience. Insight in their own learning process ('learning to learn') plays an important part.

These are the learning experiences that are so important for their future professional work.

Not only do students build up a wide range of possibilities, but they have experienced personally what 'learning through doing' can mean for their own lives and their own development. This may be of some importance for the people they will work for and with in the future.

3. The third meaning of the *Mikojel*-hallmark is derived from the disciplines that are taught. These disciplines make an appeal on the student to develop his creativity and his abilities to express himself. Students need to be flexible and able to improvise to carry out the required study activities successfully with the available means.
4. When such cultural and creative disciplines are at your disposal, it means that you can orientate yourself thoroughly on those activities that people encounter or carry out in that wide range of leisure, education and culture.

The cultural and creative disciplines thus enable – for that matter within the whole of the curriculum – to link developments in games, music cultures, modern media, theatre, arts etc. In this sense they are a good approach to the analysis of various social practices in which people express their culture, needs, motives, and expectations on those disciplines. This orientation is important for future planners of various social activities.

5. The cultural and creative disciplines also support the other domains in which our students are trained. Used as instrument they contribute for example in acquiring professional skills in the fields of leadership and communication.

Within our teaching programme we have thus created the possibility, in a continuing interaction between cultural, creative and theoretical disciplines, to train students who are versatile, flexible and creative, and good at solving problems. They are, and remain, well informed about current subject matter and techniques that are relevant to their future profession.

Mikojel as an educational concept

To us, the Mikojel concept is an educational concept. It affects three different aspects of our work:

*** Personal development: the pedagogic component**

This concerns the way in which we approach the students. The preliminary phase involves a great deal of individual supervision, with an emphasis on personal development and learning. Our aim is to produce pleasant individuals who are willing and able to develop further, who are not afraid to debate their own norms and values and put them to the test, but who also set themselves limits.

Since we are in the business of professional training, we help students to use these qualities in their work, developing a way of dealing with people which shows respect for others and a willingness to listen to other people's ideas. They should have a clear vision of how their work should be done and set certain rules regarding their own actions, both towards clients and towards the organisations for which they work.

*** Teaching: the didactic component**

The Mikojel concept also affects the way we teach. Students are encouraged to draw on their own experiences as much as possible. However, since their experience is bound to be limited, we also work on broadening their horizons, by providing them with information and also by giving them assignments which involve research, exchange of ideas and opinion forming. During their time with us, students are expected to gain more and more independence in this type of work.

*** Curriculum: the theory-practice relationship**

The effect of the Mikojel concept is seen most clearly in our decision to offer a wide range of cultural and creative subjects and to concentrate on teaching students how they can be used as a tool in personal development, to learn new ways to interpret and influence their own personal reality. Initially, we concentrate on the personal development of the students themselves, moving on later to ways in which this can be applied in working practice. Other components of the course are designed on the basis of the Mikojel concept. We concentrate on management models that encourage creativity and theories that help to instigate creative processes of change in society. Naturally, we only teach models that are used in current practice, but where possible our choice is based on the Mikojel concept.

* All teaching, including higher education, should aim to provide the best possible conditions for the individual learning process, allowing students to take an active approach to their studies. The actual learning depends on the students themselves. Such a learning process allows students to change, to do things of which they were incapable or less capable before. Students learn in different ways and in different situations. We therefore ensure that they are free to master these skills in their own way, skills that will prepare them for work and participation in society.

IV. An example: the mini-enterprise

In the two preceding paragraphs we formulated a few basic principles on leisure and education. In this paragraph we give an example, namely an element of our curriculum called mini-enterprise, to illustrate the foregoing. It may not seem such a logical choice, as at first sight the source is obviously not one of the creative-cultural subjects. Yet we chose this example, because it demonstrates that our methods also affect disciplines in the fields of management and marketing.

What is a mini-enterprise?

A mini-enterprise is not an entrepreneurial game; it is an activity that comes as close as possible to the situation within a real business company, but has limited duration (one school year) and a smaller scale. A mini-enterprise is a business a group of students have set up themselves. Such a group consists of 12 to 15 participants. All through the school year in which the business functions, the students run the business under circumstances that are similar to those in reality. Every student puts in 2-3 hours a week for his business.

A business produces a product and sells it. Products can be candles, printed T-shirts, luxurious wrappings for ties etc. The mini-entrepreneurs raise their starting capital by recruiting shareholders. Subsequently, they choose among themselves their own managers for a period of six months. All participants get another function after six months. This rotation system enables everyone to gain experience in different functions within the business.

The students compose a marketing plan, learn to calculate the cost price, the retail price, and their mini-salaries following standard procedures; besides that they take care of the accounting in detail. They, themselves, are also responsible for writing the annual financial report and for the organisation of shareholders' meetings.

At the end of the school year they wind up their business. They, of course, will aim at a surplus, so that shareholders will receive dividend as a reward for their investment.

The *Stichting Mini-Ondernemingen Nederland* aims at offering students an opportunity to acquire experience in practical entrepreneurship and through that at furthering the mutual involvement between college and businesses. For that purpose the *Stichting* creates a national network of mini-companies and is responsible for maintaining and enlarging this. The *Stichting* offers young people an opportunity to develop their creativity and business mind by letting them manage the business themselves; the students practice in taking initiatives and bear the responsibility.

The idea of mini-companies originated in the United States. It was launched in Europe in 1965 and successfully introduced in Great Britain, France, Ireland, Sweden and our neighbouring country Belgium.

In the school year of 1989/1990 the ABN/AMRO took the initiative, in close collaboration with the *Belgische Organisatie VZW Jonge Ondernemingen*, to start a pilot

project in the Limburg region. The positive experiences led to the introduction of mini-companies in our country.

The mini-enterprise within our college

Organising leisure activities is no longer only a matter of good will and enthusiasm. The leisure sector is distinguished by its small scale, the competition is stiff and profit margins are small. Good entrepreneurship is essential for survival. In order to get to know all the aspects of entrepreneurship, the management students set up a so-called mini-enterprise in the year they start their main subject. The theoretical principles of the modules Organisation and Financial Management are practised and developed in this mini-enterprise. Under the supervision of a former manager, who has won his spurs in practice, a real business is set up, the financing taken care of and a product is produced and sold on the market. Drawing up a marketing and financial plan together, forms the basis.

This component of our curriculum has a study load of 160 hours and is awarded with 4 credit points. Students who have chosen for the path 'management and administration' should sign up for this.

Goals

Some of the formulated goals:

– working in a team

the student takes part in deciding and agreeing on the team's goals in the mini-enterprise, can decide what role each team member gets and learns to work together, in order to realise the pre-determined business goals

– communication

the student takes part in discussions and interchanges, in which the exchange of oral and written information plays an integral part

– decision-making

the student learns to define and analyse problems, and to choose a solution strategy

– time-management

the student learns to work methodically and decides on how and when to get best results

– marketing

the student draws up a marketing research plan and develops an optimal marketing-mix in order to realise the financial business goals

– staff and training

the student formulates evaluation methods to determine the training needs, and makes propositions to meet these needs

– finances

the student learns, with the aid of a spreadsheet, to set up a financial plan and to monitor it.

At the time we chose the element mini-enterprise to familiarise our students with a businesslike approach. By means of doing things themselves, students can be faced

with problems concerning leadership, communication, supervision and public relations. In this way theoretical subject matter becomes recognisable, the interest in subject matter will increase, and a more practice oriented preparation takes place. Professional skills in relation to flexibility and the ability to improvise are trained too.

Parallels with the creative-cultural disciplines

Within our curriculum there are many parallels with the creative-cultural disciplines. Here too, many forms of learning experiences can be found, often related to the basic manufacturing stages of a product. The manner in which a creative or cultural product (a performance, exhibition, historic tour of a town) is produced is essentially no different from the manner in which another type of product is made. The stages that lead to the final product are always the same. We can roughly distinguish four stages in that process:

1. the concept stage
2. the design stage
3. the production stage
4. the reflection and evaluation stage

Creativity, and in this case it means being able to solve problems, is an absolute must during the process of manufacturing a product. Such processes, from simple to complex, have been incorporated into the curriculum. In practice situations, students sometimes work on only one of the stages mentioned above. In the field, a similar situation will occur. During the production process the stages mentioned above will be worked out in collaboration with the other students. The role the *CMV*-student plays (participant, client, colleague, professional, amateur, volunteer, spectator) defines what he will be doing.

Some of the mini-enterprises that have been set up by our students are: (1) the production and sale of environment-friendly mugs, (2) the organisation of parties for specific target groups, including children, (3) the production and sale of plates commemorating a birth, (4) the production and sale of 'touch woods', (5) *cadeau chateau* : the production and sale of castles in the air. One of our students will tell you something about the latter project in appendix 1.

Appendix 1

Cadeau Chateau

Dreamy idea proved to be a cast-iron concept

Selling an illusion to almost two thousand people in just over six months, having to disappoint people because the demand was larger than the supply, and moreover, selling your illusion abroad, and pleasing your shareholders with a dividend of three hundred percent, it seems an impossible task. Whoever said he could do it, would have everybody laughing. Yet, in September 1995, there were seventeen *CMV*-students (main subject: Recreation, Tourism and Culture) who believed they could make some money by selling illusions. They set up a Mini-Enterprise, supervised by Ed Oli-

jerhoek (professor) and Arno van Pelt (sales manager *Technische Unie*), which they named *Cadeau Chateau*. The product they wanted to sell was a castle in the air.

After the first order of fifty castles by a building company that had complete confidence in the product, the phone remained awfully silent in the office of *Cadeau Chateau* in Amersfoort. The private sales to family, relatives, friends and fellow students were a success, but the original target group (real estates, travel agencies etc.) were afraid that if their name was linked to castles in the air, it might harm their reputation. One fine day we contacted the theme-park the *Efteling* and asked them to cooperate. After all, this company loves selling illusions. They did not believe in any form of cooperation. However, it would be nice if we would send a sample to Kaatsheuvel as there might be a possible order by German journalists. The order was not made. But the PR-department showed great interest in the concept of the castle in the air, and the negotiations for a take-over purchase started.

The *Stichting Mini-Ondernemingen Nederland*, meanwhile, organised a national marketing day for the almost 100 mini-companies in the Netherlands. *Cadeau Chateau* journeyed therefore to the *Heuvel*-gallery in Eindhoven where the market was to take place. There were several prizes one could win that day. And what nobody had dared to hope for, happened. The castles in the air got second prize for 'presentation', first prize for 'product originality', and the Public Award, a journey to the 8th International Trade Fair in Malta, awarded by the organisation Young Enterprises Europe. As a result of winning these prizes, the *Telegraaf* published an article about *Cadeau Chateau* and its castles in the air in the Saturday edition. After that, matters developed very rapidly.

The Breakfast-club, *Gocicmiddag*, *5 uursshow*, *Hart van Nederland*, *Middageditie*, *Call TV*, they all queued for an interview. There were even requests for radio interviews from Flanders. Many newspapers all over the Netherlands also printed an article on castles in the air. Through all this attention, the orders came pouring in, and *Cadeau Chateau* could hardly cope. The last two months they made a lot of overtime to get all the castles finished in time. Because no castle was the same, *Cadeau Chateau* had to adapt almost every order.

Everycastle in the air is namely bought in an airspace selected by the client, and that could range from Lapland to Australia. The other orders were delivered from the existing range of by now more than forty airspaces.

For the International Trade Fair in Malta *Cadeau Chateau* made English versions of certificates of authenticity and title deeds. A day before the Trade Fair began, *Cadeau Chateau* could already be seen on television and heard on the national radio stations. At the Trade Fair, in a shopping centre in Sliema, the castles in the air were selling like hot cakes.

During the preparations in the Netherlands, *Cadeau Chateau* selected from all the participating countries, among which were Israel, Estonia, Norway, Germany and Ireland, a Mini-Enterprise by drawing lots. That mini-enterprise would receive a castle in the air in their own language. The lucky mini-enterprise came from Russia. They got their Castle in the Air in Russian on the final day.

Like in Eindhoven, there were also wonderful prizes to win in Malta. The prizes were presented on the final day, and the Mini-Enterprises that had performed well were put in the Maltesian limelight. There were prizes, among others, for the best logo, the best product, the best stand etc. Of all the prizes that could be won, *Cadeau Chateau* won the prize for the best selling techniques and first prize in the category 'best overall', so that now they may call themselves the best mini-enterprise in Europe.

Appendix 2

Hogeschool van Utrecht – Faculty of Social Professions

Teaching programme for the main stage in the course of Cultural and Social Development (CMV)

Some of the core subjects in the main programme

1. Creative-cultural subjects (14 credit points)
 - Audio-visual education
 - Education in the arts
 - Dramatics
 - Music
 - Sports and games
 - Philosophy and history of culture
 - Personal presentation
 - Education and creativity (included are: methodology and didactics of games, theory of creativity, artistic education)
2. Leisure time and learning (10 credit points)
 - Psychology of leisure
 - Sociology of leisure
 - Economy of leisure
 - Learning and teaching
 - Leisure education
 - Leisure studies and the field of CMV
3. Leadership, supervision and communication (10 credit points)
 - Management of volunteer work
 - Professional skills
 - Management skills
 - Activation and supervision
4. Social entrepreneurship (6 credit points)
 - Projectmanagement
 - Public relations and information
 - Financial management
 - Eventmanagement
 - Reports
 - Oral presentations

5. Government policies and interventions by state and market (6 credit points)

- Local policies on leisure time
- Policies on arts and culture
- Policies on welfare work
- Policies on recreation and tourism
- Law

6. Research skills (4 credit points)

- Methods and techniques in social research
- Analyses of target groups
- Research on activities

The study includes the following components:

- various work experience placements and learning in practical situations (40 credit points)
- paper (5 credit points)
- some various paths to choose from (12 credit points) are;
- *art education* (includes art history, art management and policies, theatrical art and literature, modern artistic media)
- *nature and environment* (includes green community work and sustainable tourism, nature recreation)
- *programming and supervision* (includes animation in theory and practice, training as a travel guide, training and supervising volunteers)
- *policies and management* (includes the mini-enterprise, strategic management, financial management)
- *public relations and use of the media* (includes a publicity campaign, policy reports, PR and tourism, PR and publicity policies)
- free choices (10 credit points)

Anschrift des Verfassers: Vincent de Waal, Dozent an der Hogeschool van Utrecht FSAO/cmv, NL-3800 BC Amersfoort, Postbus 1128

De Waal, Vincent: Organising opportunities for learning. In: SPEKTRUM FREIZEIT. 18. Jg. / Heft 2-3/1996, S. 233