



# **Arts in Research**

## **the structural position of research in post-secondary music and drama education**

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## Foreword

We have received requests from various quarters for information on professional training in music and drama in the Netherlands.

A recently published report of a study on the position of research and experiment in post-secondary education in music and the other performing arts in the Netherlands may go some way towards meeting the generally felt need for information on the subject.

As part of the study, an outline of the history and organizational structure of professional training in music and the other performing arts was compiled and it is this section that we will use to inform interested people abroad about the situation in the Netherlands.

One point should be clarified for the benefit of foreign readers. In the Netherlands higher education falls into two categories: higher (non-university) vocational education which, as its name suggests, is concerned largely with vocational training, and university education which traditionally also devotes a certain amount of time to research. The study examines the different approaches adopted under the two systems and questions whether such a dichotomy is justified. It discusses various aspects of the question and pays particular attention to the role and position of research and experiment.

However, the report is also useful as a source of general information about post-secondary education in music and other performing arts in the Netherlands as such: hence this translation.

The Dr. E. Boekman Foundation in Amsterdam was commissioned by the Government to undertake the study. The foundation has been involved in various types of research and now primarily supplies documentation and information and deals with the organization of research projects. Mrs. Mathilde Boon and Mrs. Annelies Schrijnen-van Gastel, researchers at the foundation, carried out this study in collaboration with the State Inspector of arts education for music and drama.

The report has not, of course, been translated in its entirety: only those sections were selected for translation which were thought to provide information of value to other countries. As the report was published in 1978, some additional statistical material has been added concerning the distribution of music and drama courses in the Netherlands and the numbers of students.

We hope that in providing this information we are going some way toward meeting an international need for information and documentation. Times change and education moves on: we can therefore do no more than present a picture of the situation as it is today, in the hope that readers may find it useful.

## CHAPTER I: GENERAL INTRODUCTION

### *Subject of the study*

The subject of this study is the position of research and experiment in post-secondary education in music and drama (including dance, mime and cabaret).

The study has been commissioned by the Ministry of Education and Science and should be seen in the context of the relationship between higher vocational education (HBO) and university education. The debate on this subject has led to discussion about the place of research, as, for example, in the policy paper on 'Higher education in the future' (HOT-nota). In recent years there has been increasing interest in the position of research and experiment in the arts on the part of the Ministry of Education and Science and the Ministry of Cultural Affairs, Recreation and Social Work (CRM). The views of the latter Ministry are expressed in two papers entitled 'Towards a structure of development' and 'Towards a structure for the provision of services for education in artistic expression'.

### **Commission**

The terms of the commission from the Ministry of Education and Science were to indicate alternative possibilities for research and experiment in music and drama education, regardless of the institutional differences between higher vocational and university education in their present state. So the question was what structures are there and what basic conditions do they impose as regards the position of research and experiment?

Before alternatives can be put forward, the existing situation must be indicated, so the study takes the form of a descriptive survey.

The existing situation is examined from two viewpoints: government policy on research and experiment, and the structure of education in the arts in the Netherlands. These two factors largely determine the possibilities for research and experiment in the arts.

To indicate alternatives, the situation in the Netherlands as regards these factors is compared to that in other countries: what is the structure of arts education there and what kind of framework is there for research and experiment in music and drama.

### *Phases of the study*

The study was carried out in three phases:

- a. the exploratory phase between June and September 1976 which resulted in a research proposal;
- b. the research phase between December 1976 and October 1977 which was completed by an interim report dealing only with the descriptive parts of the study;
- c. the last phase between October 1977 and March 1978. In this phase the interim report was discussed with experts and their comments and advice considered. An analytical section was added to produce this final report.

We suggested that the alternatives put forward in the report should be tried out in practice in a number of experiments. The Ministry decided against this and took the view that the most benefit would be gained by quick completion of the study. The results could then be used as soon as possible in the rapid development of policy, the chief concern being the need to link higher vocational and university education. This does not mean that there is no question of a follow-up study, but this will be given separate consideration after the present report has been published.

### *Form of the report*

The report is set out as follows: after the introduction there is a chapter containing analysis and conclusions, after which come the descriptive chapters. This scheme was chosen in preference to one based on the chronological sequence of problem — data collection — conclusions, in order to make the report easier to follow.

During the planning of the study it became apparent that it would be necessary to obtain a general picture of the organization of education in the arts in the Netherlands and in other countries. Little has been published in a systematic way on this subject and a great deal of basic research had to be done. Publication of the information we have gathered will thus serve a useful purpose and be of help to others wishing to study the subject. Those professionally engaged in arts education will find this part of the report less interesting.

Those engaged in formulating educational policy will probably find that the parts dealing with the relation between government policy and research contain familiar material and are thus of less interest to them.

Therefore in order to provide a clear overall picture, the description of the problem, analysis and conclusions have been brought together in one chapter (Chapter II) and placed at the beginning of the report. The analysis and conclusions are based on the data described in the following chapters: Government policy and research (Chapter III), Arts education in the Netherlands (Chapters IV to VI).

## CHAPTER II: ANALYSIS AND CONCLUSIONS

### 1. Research

#### *Point of departure*

The subject of the present study is the position of research in post-secondary music and drama education. The concept of research is central so we will start by considering what it means. Research is generally interpreted to mean scientific research, but in the arts and arts education it can be interpreted in a much broader sense. This wider interpretation can be deduced from the various ways of approaching the arts:

- a. by creating art;
- b. by studying art;
- c. by teaching others to create and appreciate art.

We will refer to the approach which puts the emphasis on *creating art* as the *artistic approach*. For a long time the social status of the professional artist was quite low. It was not until the 19th century that this changed, and the effects of this were felt in professional training in the arts. Nonetheless the government of the Netherlands continued to show only minimal interest in professional training for artists right up to the end of the 19th century.

At the beginning of the present century professional training in music and drama was largely entrusted to local authorities and financed by private funds or ad hoc grants from the municipal and provincial authorities.

As a result of the policy followed by the German occupation authorities during the Second World War, power became more centralized in the post-war period. During the fifties and sixties professional music and drama training came to be recognized and subsidized by central government. With the passing of the Secondary Education Act (WVO) this training was regulated by statute.

We will call the approach which concentrates on the *study and appreciation of art* the *theoretical approach*. In contrast to professional artists, those engaged in the study and appreciation of art have always enjoyed high social status. The eminent English and French universities were founded on the mediaeval idea of the holy trinity of musical theory, mathematics and philosophy.

Most universities in Western Europe now have a department for the theoretical or academic study of the arts. In the case of music, the first steps in this direction in the Netherlands were taken early this century. In 1930 the first chair in 'the theory and history of music' was established at the University of Utrecht. Seven years later the University of Amsterdam started a course in musicology. The early decades of this century also saw the development of drama as a separate subject at the universities, although it was not until the mid-sixties that the first chairs of drama were established.

We will call the approach which emphasizes *teaching others to create and to appreciate art* the *educative approach*.

The rise in the status of the professional artist has led to greater prestige being attached to education in art forms and techniques. At the same time the twenties and thirties saw a shift of emphasis from 'fine art' to art reflecting the lives and concerns of ordinary people.

Since the Second World War ordinary schools have paid more attention to subjects involving creative self-expression. At the same time there has been an enormous increase in participation in creative activities outside school, as reflected in the growing number of music and ballet schools and centres for arts and handicrafts. It is worth noting that these schools and centres have come to form a second educational system alongside the ordinary schools.

This development has been accompanied by a growing interest in the problems involved in providing education in creating and studying art.

### *Development and innovation*

Regardless of the approach adopted in any particular field, there is always a need for development and innovation. This is as true of the arts as of any other field, perhaps more so. Development and innovation are required both for the quality of the arts in the broader social context and for the growth of individual artists. Such development demands room within the system for research and experiment. The results of this research must be communicated to those at work in the profession and to the younger generation through education. This brings us to the role of education as regards research and experiment.

### *The concept of research*

We are concerned here with the position of research and experiment, but what exactly is research? It can be defined as the quest for new insights and forms of expression. Each of the three approaches to the arts which we have distinguished requires its own type of development and kind of research. The chief differences between them will be in the skills and techniques used in solving problems. The emphasis will be on artistic or theoretical or educational skills, although in practice a combination of all three may be employed.

There are similarities as well as differences in the skills developed by these three approaches, particularly as regards content. The resemblances between artistic and theoretical research are often pointed out in the literature on the subject and the relationship between art and science in the Middle Ages is often cited. The similarity between these approaches lies in the importance to both of creativity and the ability to impose order; both kinds of ability are characteristically found simultaneously in both art and science, where they play roles of varying intensity.

### *Operational definition*

Creativity and the ability to impose order recur in the following definition of the concept of research: research is the combination of systematic, creative activities designed to increase theoretical knowledge and its application in new ways. This definition applies to theoretical and academic research.

A similar definition can be formulated for artistic and educational research except that the aim in each case is to develop and apply artistic or educational skills respectively.

## **2. The position of research**

From the point of view of government policy on higher or post-secondary education, research may take place:

- a. in the *initial* phase of education, in which the students become familiar with research methods and teachers have a research assignment;
- b. in the *post-initial* or post-graduate phase of education, in which the student does more independent research. From the point of view of arts policy the distinction based on phase of education is less applicable. The more important point is whether research takes place:
  - a. *in relation* to some form of *education* (education-related) or
  - b. without any connection to education, in the course of *professional practice*.

In the case of education-related research there is a certain emphasis on learning how to undertake research whilst research not related to education is part of professional artistic practice. The two types are related in the sense that a course of training is a prerequisite for professional practice, while the profession partly determines the nature of the course in question.

In any consideration of the alternatives for the position of research, the approaches from the points of view of educational policy and arts policy are

hard to keep apart. Since the aims of this study were defined in terms of educational policy, the structure of this report has been based on the division by phase of education.

#### *Post-secondary education in the arts*

In the Dutch system there are two kinds of post-secondary or higher education: higher vocational education (HBO) and university education. The former is governed by the Secondary Education Act (WVO) and the latter by the University Education Act (WVO). Post-secondary education in music and drama is also divided into these two types. Professional training in music and drama is provided by conservatories, colleges for music teachers and courses for drama teachers and falls under the Secondary Education Act. In practice the government treats this professional training as higher vocational education, although it is not described as such in law.

The courses in musicology and drama offered by the universities fall under the University Education Act.

The three approaches to the arts described above (artistic, theoretical and educative) are reflected in the types of post-secondary education:

- a. professional training courses,
- b. theoretical education, and
- c. teacher training.

The professional training courses are for creative and performing artists and for teachers of musical instruments, singing, drama and dance dealing with both amateur and professional students. These courses are classified as higher vocational education.

The *theoretical courses* are those in musicology, theatre studies and musical theory. The first two of these form part of university education; the third is higher vocational education.

The *teacher-training courses* are designed for teachers of music or drama operating both inside and outside the school system. The special position of these courses in relation to the dual system of higher vocational and university education was an argument in favour of dealing with them separately in this report. We will not discuss their content since they are concerned with general education and this lies outside our present field.

The teacher-training courses are mainly designed for secondary school teachers. Although they are at present classed as higher vocational education (in the case of music, the university course also confers a teaching qualification), this will change in the near future when there will be more emphasis on professional training in courses for secondary school teachers. The rising numbers of secondary school pupils have meant that new demands are being made of teachers and teacher training. This tendency to put more stress on pedagogic and didactic training can also be seen in other Western European countries. It has therefore been decided in the Netherlands to organize new training courses (NLOs) under the Experiments Act, for secondary school teachers. A decision as to whether these new courses will eventually come under the Secondary Act or the University Education Act will not be taken until 1980. There are plans for the NLOs to include training courses for teachers of music at the intermediate level (12 to 16-years-olds). In 1975 the Minister of Education decided that the training of teachers of music at advanced level (16 to 18-years-olds) would be left to the conservatories, a parallel being drawn in this case with university education. Unlike music, drama, dance and mime are not compulsory subjects in secondary schools, so the question of the position of teacher training courses in these subjects does not arise.

#### *Identification of research*

Since our present concern is the position of research and experiment for which purpose we need to define what we understand by research and experiment as we have already attempted to do in the paragraph headed 'operational definition'.

However, to ensure correct identification, the definition already given needs to be expanded as follows.

Research and experiment will only be taken to include work which proceeds from the *formulation of a problem*, follows a *structured process for solving it* (by means of separate skills or techniques) and leads to a *report in communicable form*. This may be a written text, but could also be in audiovisual form, which may sometimes be more appropriate in the arts. The use of these criteria leads to the exclusion of much of what goes on in the arts in the way of unsystematic research and experiment. This is not to say that such experiments are less important. Many of them are a reflection of the completely individual development of a particular artist. However, as such, they do not take place within a structured framework and do not lend themselves to the kind of structural approach followed here.

An aspect which we have not yet considered is the distinction frequently drawn between fundamental and applied research, however difficult this may sometimes be to apply in practice. Since in this study we are concerned with the structural framework within which there is a place for research and experiment, a distinction based on whether research is or is not related to education seems more appropriate to our purposes.

### 3. Government and research

In the last 10 years there has been a greater emphasis in government policy on guiding, coordinating and planning research both in the Netherlands and abroad.

This is partly because of the rising cost of university research and the consequent need for cost control and partly because government policy has become more 'professional' and relies increasingly on research for support and evaluation.

Policy towards research in the arts should be viewed against the background of these developments. Two approaches are possible in terms of *education policy*, which is concerned with training researchers and the feedback of research results to education and in terms of *arts policy*, which is concerned with the relation of research to professional practice.

#### 3.1. Education policy

A distinction can be drawn between policy towards the initial and post-initial phases of post-secondary education.

##### *Research in the initial phase of post-secondary education*

Insofar as there is a place for research in the initial phase, the accent is on *learning* how to do research, i.e. research methods and techniques and their application. In university education the Ministry of Education and Science facilitates this through:

- a. the definition of the duties of university teachers. The job of university teachers is to teach and to carry out research. This enables them to keep abreast of research developments and inform their students about them.

- b. curriculum planning.

The curriculum is planned so that time can be devoted to learning how to do research.

- c. financing research.

The teaching and research aspects are so closely related in this phase of education that it is difficult to distinguish between the costs of each, and the Ministry does not attempt to do so.

Changes in university education are being planned which will have an effect on research. The University Restructuring Act (Wet Herstructurering Wetenschappelijk Onderwijs) envisages a more clearly defined course in research. The research option would occupy the whole or part of the final year



at university. There would also be teaching, professional and general options from which the student could choose in his final year.

In contrast to university education, higher vocational education (HBO) has no formal research function. The duties of the teachers are defined in the regulations governing their legal status in the Secondary Education Act which makes no provisions for research either as regards curriculum or financing.

In the case of the new teacher training courses (NLOs) the duties and functions of the teachers are still the subject of experiments. According to a survey carried out by the Nymegen Institute for Applied Sociology, there is a strong desire among those teaching these courses to do research and development work.

#### *Research in the post-initial phase of education*

The Ministry of Education and Science is responsible for education in the post-initial phase which comprises higher educational courses and adult education. (The latter falls outside the scope of this study and will not be considered here.) Higher educational courses with a research component are found mainly at university level. The Secondary Education Act, which governs higher vocational education, is not designed for this kind of course. However, the differences between higher vocational and university education are the subject of debate. In the policy paper on 'Higher education in the future' it is proposed that the financing of post-secondary education should no longer be based on differences between the type of institution, but on differences in study programmes. This suggestion was foreshadowed in the McKinsey proposals on planning post-secondary education.

The University Restructuring Act takes this possibility into account. Although the Act only deals with university education, it provides those completing higher vocational education with the opportunity to participate in post-initial or post-graduate education. The question of admission requirements is left for the university bodies responsible for the course concerned to decide.

#### *Finance*

A discussion is in progress as regards the financing of research in the post-initial phase. There are three aspects to be considered: basic maintenance, finance for particular projects and study fees.

Basic maintenance is financed by the Ministry of Education and Science as part of its responsibility for education. This takes the form of maintaining institutions which provide university education and of meeting the cost of research assistantships and lectureships needed for the one-year post-graduate research courses proposed in the University Restructuring Act.

Financing of individual research projects which are outside the initial phase of education takes the form of research commissions from industry and the Ministry of Education and Science and other government departments.

Through its responsibility for science policy the Ministry of Education and Science also indirectly finances projects commissioned at the universities by organizations such as the Netherlands Organization for the Advancement of Pure Research (ZWO) which is in the process of being reorganized into the Scientific Research Council (RWO).

In addition, the Ministry of Education and Science, in common with other government departments, finances research projects for the needs of its own policy.

The University Restructuring Act proceeds on the basis that post-initial education will primarily be financed by fees paid by the participants or other interested parties such as industry and government departments.

Because of its responsibility for science policy, the Ministry of Education and Science makes funds available to those taking post-initial research courses.

### 3.2. Arts policy

As the government department responsible for the arts, the Ministry of Cultural Affairs, Recreation and Social Work commissions research projects both in post-initial education and outside the educational system.

According to the Science policy report, the planning and coordination of these projects will be the responsibility of the so-called 'sectoral councils'. There will be a council for each separate social sector which in most cases will coincide with the areas covered by existing government departments. The sectoral council for culture and the arts has not yet been established. Most of the research with which the council will be dealing will be in the field of the social sciences and will be for the use of the Ministry of Cultural Affairs, Recreation and Social Work. There is no formal policy structure for other kinds of research in the arts such as artistic experiments and work on educational techniques. Ad hoc subsidies are given for experimental projects and to enable individuals to carry out research.

In a few cases the financing of experiments is associated with a particular institution. However, as with the Ministry of Education and Science, there is a tendency within the Ministry of Cultural Affairs, Recreation and Social Work towards increasing professionalism in research policy. Important policy papers in this context are 'Towards a structure of development' and 'Towards a structure for the provision of services for education in artistic expression'.

The first of these papers deals with raising the level of professionalism in artistic experiments. The institutional framework envisaged for this would be workshops providing opportunities for both post-graduate research and research not related to the educational system.

The second paper is concerned with bringing the policy of the Ministry of Cultural Affairs, Recreation and Social Work on education in the arts more in line with the policy of the Ministry of Education and Science as regards the organization of the services it provides for ordinary education. The provision of services will be organized in such a way that research related to arts education will be brought within an institutional framework.

### 4. Music and drama education in the Netherlands

Post-secondary education in music and drama is provided by institutions offering professional training in the arts and by the universities.

Theoretically research and experiment play no part in this education except at the level of the university courses in music and drama. In fact courses of a post-initial character have developed within professional training, although they exist within the initial phase of education. Such courses are those in composition, direction, and choreography, in which the student is given a problem to solve or a project to carry out. The work of the student is methodically supervised and evaluated. The final result is an audible or visible (i.e. communicable) product. In general these courses may only be taken in the later stages of the student's study programme and are research-oriented to a limited extent.

Opportunities for research and experiment are also available outside the formal education system.

#### *Education-related research*

The term 'education-related' is used only for research which is organizationally connected to the educational system. It may take place in the initial or post-initial phase of music or drama education.

In the *initial phase*, only university teachers are given the duty of encouraging their students to develop an interest in research.

The music and drama research done by students and teachers at the universities is mainly theoretical and academic in nature and usually concerned with historical or socio-cultural aspects.

University music and drama courses do not involve artistic research or research into education in the arts. In the field of professional training in the arts it is difficult to define what constitutes research and experiment because there is no organizational structure for it. No provision is made for research in the description of the duties of the teachers or in the financing of the courses.

In the *post-initial phase* of music and drama education the same situation applies in that provision is made for research at university level but not at the level of higher vocational education.

It is planned to add an additional research year to university courses in music and drama which could be completed by means of a dissertation.

Given the nature of the courses, the research in the post-initial phase is generally historical or theoretical.

Although the structure of higher vocational education does not allow for research, it is carried out here and there in the post-initial phase of music and drama courses at this level. This research is usually part of advanced courses which are officially regarded as initial professional training. Examples are the courses in musical theory, composition, practical early music, the *prix d'excellence* (for solo instrumentalists), music and drama, and set design.

Research and experiment may take place within these courses, and is generally concerned with the creative or performing arts. The character of the research derives from the educational approach: it employs artistic and technical skills and the process of reporting may take the form of a production, musical score, direction or choreography. This kind of research clearly differs from that done at the universities, which is historical or theoretical in nature.

#### *Research not related to education*

There is no sharp line dividing activities in the post-initial phase of education from those outside the educational sphere. This is reflected in the fact that both the Ministries of Education and of Cultural Affairs are involved in this field as regards financing and policy.

In the visual arts the National Academy of Art (Rijksakademie) and the Jan van Eyck Academy are cases in point. In music and drama there are the electronic studios and the Research Institute of the Netherlands Theatre. Their activities are at the meetingpoint of education and professional practice: the participants include both practising artists and teachers and students so that both the Ministry of Education and Science and the Ministry of Cultural Affairs, Recreation and Social Work are involved. Since professional training (Ministry of Education and Science) does not cater systematically for those wishing to do research and experiment, they have to make use of the facilities offered by the Ministry of Cultural Affairs, Recreation and Social Work for continuing their studies either at home or abroad.

To date the Ministry of Cultural Affairs has promoted research and artistic development in the following ways:

- a. financial aid to individuals in the form of maintenance grants, travelling grants and commissions;
- b. subsidies for single projects from the Experiments Fund administered by the Arts Council;
- c. subsidies to institutes engaged in research and experiment.

Methods a and b are for particular individuals and projects, in which cases the Ministry operates an *ad hoc* policy.

The municipal councils of the major cities grant subsidies in a similar fashion.

The Ministry of Cultural Affairs also operates a policy of innovation and in the context of this it subsidizes a number of institutions.

In the field of music these include STEIM, Gaudeamus and the Opera Studio.

STEIM is the Foundation for Electro-Instrumental Music. It offers facilities and a studio as well as providing a link between electronics and instrumental

music. The activities of the Gaudeamus Foundation include organizing the 'SKUM' projects workshops in which students of composition play and perform compositions with musicians and singers. The Opera Studio is a workshop for musical drama which is affiliated to the Netherlands Opera Foundation.

In the field of drama the Ministry subsidizes the Research Institute of the Netherlands Theatre which carries out research into drama, and in particular its means of expression and function in society.

The research carried out at these subsidized institutions is mainly of a practical nature.

In recent years, as a result of the problems which have arisen in the visual arts, and in particular as regards the future of the National Academy, the Ministry of Cultural Affairs has paid much more attention to artistic research and experiment. The Ministry would like to see more of an organizational structure for development and innovation in the arts and not leave this to change initiatives on the part of artists and interested parties. It points out the need for research results to be passed on to professional artists and to people training for a career in the arts.

The *workshop* has been chosen as the appropriate organizational framework open to practising artists and to people working in the field of professional training.

The workshop idea may be suitable for the visual arts, but it is much more difficult to apply to music and drama. The Ministry has therefore not as yet worked out how its policy is to be implemented in these areas.

Apart from its concern with artistic research and experiment, the Ministry of Cultural Affairs has been considering the question of research in the field of arts education which is discussed in 'Towards a structure for the provision of services for education in artistic expression'. The main point the paper makes is that research results should be quickly fed back to educational circles in order to meet the needs of innovation in arts education both inside and outside the school system.

## 5. The arts and research in other countries

So far we have only considered arts education in the Netherlands but the situation here should be seen in the wider perspective of developments in the rest of Western Europe. In this study we have compared the Dutch situation with that in England, Sweden and West Germany. In the case of West Germany the comparison is largely confined to the state of North Rhine-Westphalia.

The development and structure of education and research in these countries show close similarities and major differences. In the sixties there was a general and dramatic increase in the number of students in post-secondary education. This created problems as regards the administration and financing of higher education. At the same time, partly as a result of changes in the composition of the student population, there were many changes in the nature of education itself.

Consequently the structure of higher education is going through a period of change in most countries.

In England, recent years have seen a switch from a single to a dual system of post-secondary education. The emphasis has been on expanding the non-university sector, and in particular the polytechnics. In Sweden a single system has been adopted, and as of 1 July 1977 higher vocational and university education were brought into one administrative system. A similar development towards a single system has taken place in West Germany, culminating in the *Gesamthochschulen*. As regards research, the problems of administration and financing have been encountered everywhere. As a result there is a general trend towards greater structural organization of research both inside and outside the education system.

### *Research in the initial phase of education*

The system of higher education in England differs significantly from that in West Germany, Sweden and the Netherlands. In England the initial phase of university education is quite specialized, whereas in both West Germany and Sweden, there is a greater emphasis on broad general education ('Bildung'). Historically, selection has always been more important in England than in the other countries. The initial phase is comparatively short and different classes of degree may be obtained on graduation. The number of students who fail to complete their course of study is comparatively low in England.

In all three of the countries examined there are professional training courses, teacher training courses and university courses in music and drama. In West Germany and Sweden university courses in the arts are mainly theoretical and academic in nature. In England, however, they are more practical, and candidates for admission to music and drama courses are selected on the basis of their practical skills.

In England the system does offer opportunities for practical research and experiment in the arts. Due to recent changes this is now also true of West Germany, where teachers at colleges providing professional training in the arts have been given research as well as teaching responsibilities like their university colleagues. They are also expected to continue their work in the creative or performing arts.

In Sweden the principle followed in the restructuring of higher education has been that all courses should have a relation to research. This will eventually affect research into performing and learning to perform music and drama. At present most developments in this field are taking place in the post-initial phase.

### *Research in the post-initial phase of education*

There are fundamental differences between the situation in England and that in West Germany and Sweden as regards the post-initial phase of higher education. In England the initial phase takes only three or four years, but the percentage of students going on to do postgraduate courses is high compared to the situation on the continent. Since the courses in music and drama at English universities are more practical in their approach, in principle they offer scope for practically oriented research. In addition, the universities and colleges of education provide teacher-training courses where postgraduate research into music and drama education is carried out. There are also postgraduate courses in professional training in the arts. The initial training is much shorter (3 to 4 years) than music and drama courses in the rest of Europe, and the postgraduate courses are largely a necessary continuation of the initial phase. This is particularly true of postgraduate courses in singing and string instruments. There are also more specialized postgraduate courses, e.g. in performance and electronic music.

In West Germany and Sweden research opportunities in the post-initial phase were limited until recently to academic courses at the universities but this is now changing. In Sweden the creation of one system of post-secondary education has opened up new possibilities for professional training in the arts. For example, in Gothenberg the conservatory has made an agreement with the university music department which will allow students who have completed the conservatory course to do postgraduate research at the university. They will be given the opportunity to do practical research and experiment leading to a doctoral degree in musical practice.

The intention is that they will later be in charge of research in the initial phase of professional music training. The students who graduate from the

conservatory and go on to do research at the university are currently financed by grants. In West Germany the new law on higher education at all *Musikhochschulen* (which provide professional training in drama as well as music) has given professors and senior lecturers at these colleges the opportunity to do research in addition to teaching.

#### *Research outside the educational sector*

Research outside the educational sector in Sweden, West Germany or England is not formally organized in any way. In general the policy on research in the arts is limited to providing subsidized accommodation for experimental groups and ad hoc subsidies and grants for particular individuals and projects.

The importance of research and experiment is nonetheless recognized, as shown for example by the OMUS report on music policy in Sweden and the Arts Council subsidies for experiments in England. The situation in West Germany (North Rhine-Westphalia) is less clear. Arts policy there is largely delegated to the level of individual cities and as a result it is difficult to get a clear picture of what research is being done.

### **6. Alternatives**

This study proceeds from the basis that research and experiment are required for development and innovation in every field, including the arts. The Ministry of Education and Science wanted to know what the structural position of research in this field should be. Given the assumption that research and experiment are needed for development and innovation, the following considerations are important;

- a. there must be a structure for the training and further development of researchers;
- b. there must be feedback of research results to educational circles and professional practitioners;
- c. each kind of art requires its own kind of research and experiment.

Responsibility for development and innovation in the arts, covering such subjects as the institutional framework, availability of resources, coordination, maintaining efficiency, and usefulness to practising artists and to society in the broadest sense lies with the Ministry of Cultural Affairs, Recreation and Social Work. Our field of study as defined by the Ministry of Education and Science does not cover these matters. However, it is worth noting that, in comparison to the situation in other countries, the Dutch Ministry of Cultural Affairs does seem to have made more progress in considering the structure of policy towards research in the arts.

On the other hand, the relation between education and research in the fields of music and drama is less satisfactory in the Netherlands than elsewhere, since only the historical and theoretical courses at university level offer recognized research opportunities. The professional training and teacher training courses in music and drama are not covered by the University Education Act and so are not structured to allow for research. The situation in England is rather different. In West Germany and Sweden moves are being made to adapt the structure of this type of education in music and drama to make room for research. These developments show that the problem of determining the place of research in the arts is very much an international concern.

In the Netherlands policy developments are afoot which may lead to changes in the position of research in music and drama. Significantly the financing of higher education will no longer be based on the type of institution (higher vocational versus university) but on the type of study programme.

Projects carried out jointly by universities and colleges of higher vocational education may well have the effect of blurring the distinctions between the two types of institution.

In considering the position of research in post-secondary education, our primary concern is not so much with theoretical research into the arts, since this has a clearly defined role in university courses. We are more concerned here with research into the creation of music and drama and into how this is taught. The place of research in these fields is less clear, both in the initial and post-initial phases of education.

The *initial phase* of education is entirely the responsibility of the Ministry of Education and Science. The aims in this phase are to stimulate interest in research on the part of the students and provide basic training in research methods.

The following points emerge from a comparison with the situation in other countries:

- a. In England the basic situation is different because the university courses in music and drama are more practical. In principle research into creating and teaching others to create music and drama is possible at university level.
- b. In West Germany the teachers at the *Musikhochschule* are required to acquaint students with research.
- c. In Sweden the policy is that all kinds of courses should involve some acquaintance with research. This aim has not yet been realized in the case of professional training in music and drama, but the plans do exist.

These examples clearly illustrate a tendency to link practical research and professional training.

In order to benefit the development of the arts and arts education, in the Netherlands the obvious solution would be to link training for research in the initial phase with the professional courses and teacher training courses in music and drama. This could take the form of a research option in the final year such as that available in university courses. Experience at universities suggests that only a small number (5 — 10%) of students opt for the research course. These students would have to be supervised so a limited number of teachers would have to be released from other duties to do this. These teachers would have to be given the time and resources to carry out their own research and keep in touch with developments in the field. Their task would be to fill the gaps in research into creating and teaching others to create music and drama.

In the *post-initial phase* the emphasis shifts from training in research methods to carrying out independent research under supervision. There is a diminishing responsibility on the part of educational policy which is concerned with the further development of the researchers and the flow of research data to the educational sector and a closer relation with professional practice in the arts and arts policy which is concerned with the interaction of research and professional practice.

The financing of this post-initial phase could be based on the existing agreement between the ministries involved, the Ministry of Education and Science being responsible for basic maintenance and aiding research training and doctoral work, and the Ministry of Cultural Affairs, Recreation and Social Work financing specific projects.

The next question is the position of post-initial research.

A comparison with other countries reveals that:

- a. In England there are ample opportunities for postgraduate specializa-

tion in music and drama in both university courses and professional training.

b. In West Germany, although the *Musikhochschulen* have the same status as the universities in most respects, graduates from them are not entitled to go on to do a doctor's degree.

c. In Sweden it is possible to do post-initial research in music at the University of Gothenberg, to which students who have completed a course in professional training can be admitted.

In the Netherlands there are several ways in which opportunities could be provided for post-initial specialization in research in professional training in music and drama.

a. post-initial research could take place at the universities. One obvious disadvantage of this is that the historical and theoretical university courses are in no way related to this type of research, which is practical in approach and concerned with the creative side of the arts. The advantage of this solution, however, is that it raises few organizational problems and could be quickly implemented.

b. research could take place at the institutions offering professional training thereby ensuring a close relation between research and practical training. However, at this level there is much less experience of systematic research than at the universities, and it would take some time before the system of higher vocational education could be adapted in the necessary way.

c. the third possibility is for the universities and the institutes for professional training to cooperate in the fields of music and drama. They could then join forces to provide post-academy education. The policy paper on 'Higher education in the future' points out the need for cooperation between university and higher vocational education. The University Restructuring Act makes it possible for those completing higher vocational education to go on to do post-academy courses at the universities and it would therefore be possible to incorporate a link between research and practical work in such a scheme. This kind of post-initial research training would make possible a broad spectrum of research from the purely theoretical to the very practical, with the attendant opportunities for mutual cooperation and benefit. This solution would not present great organizational problems and could be put into practice quite quickly since the way has been prepared by the policy paper and the Act mentioned above. The success of this approach would ultimately depend on acceptance of the equality of both partners (higher vocational and university education) on the understanding that each would retain its own standards.



## CHAPTER IV: ARTS EDUCATION IN GENERAL

### 1. Background

#### 1.1 Professional training

##### *Origins*

In the Middle Ages artists were trained by the guilds under the apprenticeship system. With the Renaissance came the confraternities and later the academies and education gradually became institutionalized. A characteristic feature of the institutions was that they were never regarded as providing training for a profession, but were primarily intended for amateurs. The situation changed at the end of the 18th century when the old system was dismantled and a new one was introduced by Napoleon incorporating a distinction between primary, secondary and higher education (Welten, 1960). In 1817 a government grants scheme for education in the visual arts was implemented by royal decree under which the Crown assumed responsibility for higher education in the arts provided by the royal academies of Amsterdam and Antwerp.

Four state schools of music were established by William I in 1826 to provide education in music, in Amsterdam, The Hague, Brussels and Liège. The first two were called schools of music and singing, the latter two conservatoires or conservatories (Kasander, 1976). Like the state schools of art, these schools of music were intended to provide a good education for exceptionally gifted students, who unlike other pupils, did not have to pay fees. In general the non-paying pupils tended to be students training to become professional artists, while the paying pupils tended to be 'lovers of the fine arts or music'.

The existence of these two separate groups was fundamentally related to the highly individual and detached nature of the practice of art — and science — at the time.

In this connection, the former Minister of Education Mr. Van Kemenade said in 1967: 'Art and science were disinterested and neutral activities conducted in the pursuit of abstract truth and beauty without any concern for practical social relevance or social effect.'

Although art carried social prestige, professional practitioners had very low social status. So a situation was created in which the members of the upper classes who engaged in the arts on an amateur basis were highly respected because of their social status, regardless of the level of their artistic skill. Professional artists often had a lower-class background, and because of this and their low level of education they counted for little intellectually or culturally.

Mr. Van Kemenade described the consequences of this situation as follows: '... education was regarded as a process in which the student was presented with an ideal of beauty and truth and initiated into the pursuit of it.' Accordingly, the government (which was elected by a system of parliamentary democracy from 1848 onwards) supported the view that higher education at the state schools of fine arts and music should be open to amateurs and not limited to training for the profession. This higher education was financed by central government.

Education in the arts at lower levels was left to private initiative, responsibility for it sometimes being assumed by the municipal or provincial authorities (Van Dokkum, 1929). Central government showed only limited interest in arts education at this level until the late 19th century. The situation gradually changed, partly as a result of the work of Mr. De Stuers, the Head of the Department of Arts and Sciences at the Ministry of Home Affairs. His efforts led to an increase in the funds allocated for arts education and in 1875 provision

was made for music schools as well as for the statutory education of artists and teachers in fine arts, drawing and applied arts in the government budget. In 1880 a special, once only subsidy was granted to the drama school of the Netherlands Theatre Society in Amsterdam (Boekman, 1939). In 1918 the setting up of a Ministry of Education, Arts and Science outside the Ministry of Home Affairs marked a change in the attitude of central government to education in the arts.

The major education acts were passed in 1920, including the Technical and Domestic Science Training Act. The schools of applied arts, which had originated partly in craft education and partly in societies of artists, were covered by this Act, as a result of which central government provided subsidies to supplement those of the municipal and provincial authorities.

Education in drama and music was not covered by this Act, but fell within the general sphere of arts policy. Except for the state schools of art, central government did not provide for music and drama education as such, which was the responsibility of local government or private organizations. This was also true of the drama school, since the annual subsidy it received from central government after 1919 amounted to only Fls. 3000 (Boekman, 1939). The schools could only finance the education they provided according to their resources and interests, so there were wide variations in salary levels, welfare provisions, accommodation, equipment and range. There was, however, a degree of uniformity in the final (state) examinations taken and the diplomas awarded.

#### *The Second World War*

The war years were not without their problems for the arts, particularly the performing arts, and arts education. The setting up of the *kultuurkamer* by the occupation authorities in November 1941 was to pave the way for a reorganization of culture and central organization of artists. Most performing artists registered with the *kultuurkamer*, although only a minority became individual members. Despite a large measure of collaboration, the National-Socialist cultural policy failed to become really effective (Mulder, 1978).

The war years were to result in major changes in arts education since for the first time there was a central policy towards this aspect of education, and this was to prove important in the post-war period. After the war central government continued to be responsible for arts education and as a result it came to be increasingly felt that a thorough reorganization of the system was needed.

One result of the centralization of authority was that the inspectorate of music education was established. Initially it operated as a supervisory body for both the music schools and orchestras subsidized by central government and the schools subsidized by other bodies.

#### *Relocation*

In the fifties and sixties government recognition and subsidy of arts education became the general pattern, partly as a result of the express policy of the government to achieve an even distribution of services etc. throughout the regions. At the time arts education was the province of the Ministry of Education, Arts and Science. In 1965 responsibility for the arts passed to the newly-created Ministry of Cultural Affairs, Recreation and Social Work, which also took over arts education. The head of the Music and Dance department at the new ministry was Mr. B. Wagemans.

The new ministry assumed responsibility for the following 28 schools which provided arts education (Van Wolferen, 1967):  
15 schools for professional training in music;  
3 schools for professional training in drama;  
1 school for professional training in cabaret;  
7 schools for professional training in dance;  
the national Academy of Fine Art and the Jan van Eyck Academy.

The Ministry of Education and Science became responsible for the following 23 educational institutions:  
12 schools of art and applied art;  
10 courses of training in architecture and town planning;  
1 film academy.

### *Reforms*

In the post-war period the generation gap became increasingly evident. In the theatre world the young generation rejected the traditional companies and set up smaller groups such as Test, Puck and Centrum to experiment with new forms of drama. Moreover following the unofficial concerts organized during the war, there was a trend towards small-scale music performances.

In the sixties criticism of the 'established' arts system grew and reflected the broader movement for social change which was also evident at the universities. The growth in social awareness led to calls for a re-examination of conventional practice in the arts. In 1969 this discontent resulted in demonstrations in theatres and concert halls known as the 'Tomato' and 'Note-cracker' campaigns.

The effects of these developments were felt in education, more obviously in drama than in music. Both inside and outside educational circles, there was a demand for greater democracy. At the same time there was a general desire to broaden the aims of education. It was felt that art could no longer be seen in isolation, that it could be socially relevant, and that this had consequences for education. This meant that schools would be concerned not only with training in artistic skills, but also with training in educational skills at both the professional and amateur levels. As a result the scope of teacher training courses was broadened and a greater degree of professionalism introduced. In music the courses for instrumental and vocal teachers and those for performers remained integrated. The courses for secondary school teachers (in general musical education and school music) came increasingly to form a separate entity, on the lines of the situation in the visual arts.

In drama the function of teacher training as regards educational objectives and general social education gradually came to be recognized. As with music, in drama this led to a distinction between teacher training for general education and that which concentrated on a particular aspect of the art. This latter type of course was integrated with those for creative and performing artists.

The sixties also saw the growth of inter-disciplinary approaches to various fields in the arts. One example of this was the establishment of the Drama School in Amsterdam, which brought together existing courses in drama, dance, cabaret and mime.

In the field of education in the visual arts the question of having less sharply drawn boundaries between subjects was discussed. The change from assessment by examinations (in the form of tests) to assessment through the curriculum took place much more slowly in music than in drama. The drama schools abolished final examinations in the form of special tests (except in dance) and it was agreed that each school would have the right to formulate its own requirements and methods of assessment.

### *The Lochem Work Groups*

While these changes in arts education were going on, the structure of education in general was very much the subject of discussion. The Secondary Education Act (popularly known as the 'Mammoth Act') was being drawn up and involved considerable changes at all levels.

It covered professional training in the arts, so when it came into force in August 1968 this type of training was governed by statute for the first time. This was the beginning of a new phase in the sense that from then on professional training in the arts was entirely financed by central government. Since this involved far-reaching changes the need was felt to discuss how this type of education was to be adapted to the new Act.

On the initiative of the then Inspector-General of Education, Mr. M. Goote, talks were held at which headmasters and teachers were represented, together with educationalists and members of the profession concerned. Gradually all types of courses came to be represented in these discussions and government representatives concerned with general cultural and educational policy attended as observers. Similar work groups were set up for each type of school or education, including education in the visual arts, music and drama. These groups came to be known as the Lochem Work Groups after the place where they met.

The groups studied such topics as selection and admission, educational organization, and graduation and examinations. The problems of regional distribution of educational services were studied, and an outline structure for courses was drawn up which could be completed by individual institutes according to their own curricula.

The Lochem Work Groups brought out their reports between 1968 and 1973. The final reports contained advice and proposals which the Minister of Education and Science gradually implemented in the form of annual circulars pending a possible Higher Education Act.

### *The 1968 Secondary Education Act*

In 1967, prior to the introduction of the Secondary Education Act, the Interim Secondary Education Act was passed. It stipulated that as of 1 January 1968 responsibility for professional training in the arts would be transferred to the Ministry of Education and Science. A special department for arts education was established within the Ministry. The Secondary Education Act itself came into force on 1 August 1968.

All schools for arts education came under this Act except for the National Academy of Fine Art (Rijksakademie) in Amsterdam and the Jan van Eyck Academy in Maastricht. At the time the National Academy offered both initial education and advanced courses (the so-called studio years or 'loge-jaren'), while the Jan van Eyck Academy was primarily concerned with post-art college education. The two institutions also differed as regards financing: since its foundation in 1817 the National Academy had been entirely financed and supervised by central government whereas the Jan van Eyck Academy which was founded in 1948 was not completely subsidized until the 1960s. The two academies have a special position and make their own autonomous arrangements under the Ministry of Cultural Affairs, Recreation and Social Work.

They differ from other institutions providing professional training in the arts in the following ways:

- a. teachers have the title of *hoogleraar* or professor. This is not the case anywhere else.
- b. the responsibilities of the teachers correspond to those of university lecturers rather than secondary school teachers: provision is made for them

to carry on their own work apart from teaching (their salaries, however, do not correspond with those of university teachers).

Measures are currently being prepared to do away with lower level education at the National Academy and to give the advanced courses the same post-college function as at the Jan van Eyck Academy.

There were originally two state schools of music in the Netherlands, in Amsterdam and The Hague. The Amsterdam School of Music and Song proved short-lived and closed about twenty years after its foundation (Van Dokkum 1929 and Kasander, 1976). The Hague School of Music and Song was later promoted to the status of a conservatory. As the only state school of music, it has always enjoyed a special position within the system of professional training in music. However, like all other conservatories, it comes under the Secondary Education Act. The passing of the Act in 1968 meant that institutes for professional training in the arts were no longer financially dependent on private funds, the municipal and provincial authorities, or the limited basic subsidies provided by the Ministry of Education and Science and later the Ministry of Cultural Affairs, Recreation and Social Work.

Article 13 of the Secondary Education Act states that arts education is a form of vocational education. Article 14 deals with the various types of vocational education and states in connection with arts education: 'Schools for arts education are taken to be those which prepare students for careers in the fields of music, drama, dance, the cinema, free and applied visual arts — including architecture — and industrial design.' This was later changed because it was felt that this list of the various fields could form an obstacle to the free development of the arts. The later version read: 'Schools for arts education are taken to be those which prepare students for careers in various fields in the arts' (Van Wolferen, 1967).

Although Article 13 of the Act states that arts education is part of vocational education, no attempt was made to divide it into lower, secondary or higher grades. The minister generally takes the view that arts education can be regarded as higher vocational education. Because of its special character the more detailed educational regulations have not been applied. The following points illustrate this:

- a. admission to arts education cannot be based solely on standards of general education;
- b. the regulations governing the general structure and content of arts education are less stringent than in ordinary education;
- c. one general problem in arts education is how to establish standards of knowledge for use in selection by examination;
- d. there is no system of certification or legally recognised qualification for those giving professional training in the arts;
- e. given its nature and objectives, arts education does not fit into the legal framework provided by the Secondary Education Act, especially in view of its function in relation to research and experiment in the arts;
- f. in the fields of music and drama the training courses for performing artists and those for teachers (in the case of music, instrumental and vocal teachers) are not separated institutionally.

So the question of professional training for the arts remains open, which was confirmed by the discussions about the draft Secondary Education Bill in the Arts Council and the Dutch Federation of Professional Associations for Artists (now known as the Federation of Artists Associations).

## 1.2. University education

### *Origins*

There are post-secondary courses in music and drama at university level, i.e. the courses in musicology, and theatre studies or drama.

The first chair of musicology was established at the University of Utrecht in 1930, the second established at the University of Amsterdam in 1937. At both these universities musicology can be taken as a main subject; it can only be taken as a subsidiary subject at the universities of Groningen, Leyden and Nymegen.

In 1964 Amsterdam became the first university to have a chair of theatre studies, followed by the University of Utrecht in 1966. It is also possible to take drama as a subsidiary subject at the University of Leyden.

The sixties was a stormy period at the universities, particularly in theatre studies, which was affected by changing ideas in drama and music (the 'Tomato' and 'Note-cracker' campaigns mentioned earlier) and the forging of links with other disciplines such as sociology, in addition to the general issue of democratizing education. As with other university departments, a greater social awareness was apparent in the subsequent period and this had an effect on the structure and content of the courses. In musicology these effects were felt less immediately and the same also applied to professional training in music.

The university courses in music and drama differ from the professional training offered by other institutions in the following ways:

a. career preparation.

The university courses are designed to prepare students for academic or more general careers such as, critics, media advisors or with companies involved in the arts. Vocational education is designed to prepare students for careers as creative or performing artists or as teachers giving professional and amateur training.

b. the principle of selection.

University entrance is based solely on whether candidates meet the admission requirements; there is no selection on the basis of quality.

In the non-university sector great emphasis is placed on selection by quality.

c. At the universities teachers and students are provided with facilities to do research; this is not the case with institutes offering professional training.

### *The University Restructuring Act*

One of the main effects of this Act on the university courses in music and drama will be to reduce their length to 4 or at most 5 years. At present, musicology takes 6 or 7 years and the problems involved in reducing the length of the course are similar to those faced by other university departments.

In the case of theatre studies, however, there is the additional problem that up to now this has been a 3-year course in the Faculty of Letters taken only after students have passed the *kandidaats* examination. According to the new Act the length of study after the *kandidaats* examination may not exceed 2 years. Because of this reduction and the problems involved in adapting the course to the *kandidaats* examination in the Faculty of Letters, it has been proposed that theatre studies should be made into a separate course.

### 1.3. Teacher training

Training courses for teachers of music and drama can be divided into those which are specialized and those of a general nature. The specialist courses have already been discussed in Section 1.1 and come into the category of professional training in the arts. The more general types of courses (e.g. general musical education, school music, drama and rhythmic) still at present fall within the system of professional arts training. The exceptions are the university courses in school music as part of musicology, and the general drama courses at the Academy of Expression through Word and Gesture, which are classed as socio-pedagogic training.

The proper place for these general teacher-training courses is currently the subject of debate. It is felt that since the emphasis is on general education there is little point in integrating these courses with those for professional artists. The general view is that better guarantees for a professional level of teaching skill would be provided by treating them separately.

In principle teacher-training courses with an emphasis on general education can be grouped into those for:

- a. 4 to 12-year-olds (primary education);
- b. 12 to 16-year-olds (secondary education);
- c. 16-year-olds and above (secondary education).

#### *Primary education*

Drama and dance play only a marginal role in primary education, and although music is a compulsory subject it rarely amounts to much. In recent years the government has been attempting to improve the situation, and students at colleges of education are now obliged to take one of the creative arts (visual arts, music or drama) as a subject in their final examinations.

#### *Second- and third-grade sector*

Secondary education for 12 to 16-year-olds is known as the second- and third-grade sector. Traditionally, the compulsory creative subjects in this sector have been drawing, handicraft, working in textiles and music. In practice, however, the pressure of other subjects in the timetable is so great that they receive little attention. At present there is not a great deal of scope for training in artistic expression, the main subjects offered being handicrafts, drawing and music. The policy document 'Contours of a future education system in the Netherlands' (1975) opens up the prospect of more opportunities being available in future in, for example, drama, audiovisual media, dance and mime.

Government policy is to include the training courses for teachers of artistic expression at the second- and third-grade level in the New Teacher Training Courses (NLOs). This is already the case with the courses for teachers of drawing, handicrafts and textiles. This arrangement was implemented relatively quickly in 1975 because:

- a. in the visual arts, the system of a main and a subsidiary subject does not present any problems: different combinations of drawing, handicrafts and work in textiles are possible;
- b. there are already separate teacher-training courses in the visual arts, whereas in music and drama these courses are integrated in professional training.

The question of whether the training courses for second- and third-grade music teachers should also be included in the NLOs is now being discussed. At present subjects such as drama, mime and dance are rarely taught in secondary schools. As a result there is a more detached attitude to the question of whether teacher training courses in drama should be included in the NLOs.

### *First-grade sector*

Secondary education for those aged 16 and over is known as the first-grade sector. Both the teacher training courses within professional training for the arts and the university courses confer teaching qualifications at this level.

The position of teacher training courses for the first grade is the subject of debate. The Arts Education Section on the Higher Vocational Education Council (HBO-raad) is in favour of the music courses being offered at the conservatories on the model of the teaching option available at the universities. This would be in agreement with the policy decision announced by the Ministry of Education and Science in November 1975 as regards teacher training in drawing, handicrafts and textiles, that courses in these subject should be linked to the colleges of art.

## **2. Educational organization**

### **2.1. Introduction**

From the point of view of educational management the Secondary Education Act has focused attention on three areas: admission, the structure of education, and examinations.

In the following sections we will deal with admission and examinations (2.2 and 2.3 respectively) to the extent that they have corresponding aspects in music and drama education. More detailed consideration of these points, and of the structure of education, can be found in Chapters 5 and 6 on music and drama education. Section 2.4 outlines the frameworks within which research and experiment in the arts can take place.

### **2.2. Admission**

#### *Professional training in the arts*

Throughout music and drama education both admission requirements and selection on the basis of quality are applied. In professional arts training great emphasis is placed on *selection* by quality. In the 'Guidelines for the curricula of schools and courses of professional training in music and drama' the criteria for selection are described as sufficient natural aptitude and ability and sufficient motivation (see Appendix A). In the case of music this is further defined in the 'Guidelines' as follows: '... shows sufficient aptitude as regards instrumental or vocal ability and an ear for music, a basic knowledge of general musical theory, and sufficient motivation.' Early training in music is essential to reach the required standard, especially for pianists and violinists.

The special nature of dance education means that thorough early training is essential (except for dance expression). The criterion given in the 'Guidelines' is 'advanced proficiency in the performing arts'. This can only be achieved by taking music or dance lessons in addition to normal school education. The large differences between professional arts training and the preceding ordinary education create problems. The difficulties are greater with the courses in violin, singing and dance than in those demanding less technical skill. In drama, cabaret and mime the situation differs from that in music and dance in that the level of previous training cannot be used to judge aptitude for a course. Up to 1966 all schools applied the selection criteria laid down in 1962 in the 'Regulations for state-subsidized drama education', although each school had different standards for determining aptitude.

In 1964 the drama schools introduced an entrance examination. Those who passed were admitted provisionally and the final selection was made later (in December). Nonetheless the procedure used varied greatly from school to school. In 1972 Spoelstra and Swaab concluded that changes were desirable and their work yielded results before they published their final report. In 1967 the procedure for final selection was changed, and the



provisional admission procedures made more uniform by the introduction of orientation and selection courses (which had the formal status of courses as defined in the Secondary Education Act). They were intended to give professional students an idea of the subjects covered in the study, and to give the teaching staff an impression of the candidates and their aptitude. The results of these courses are still used in selection for admission to the first year of study.

*Admission requirements* are the formal qualifications demanded and relate to the level of general education. They apply to all music and drama education and are laid down in the 'Guidelines' referred to above (see Appendix A). In general less emphasis is put on formal qualifications than on selection on the basis of quality.

#### *University education*

There is no selection for university entrance other than that the formal qualifications required for admission must have been obtained, namely the diploma awarded to students completing a pre-university course at secondary school. As with all other university courses, this diploma is a requirement for taking musicology as a main subject.

At present it is necessary to have passed the *kandidaats* examination of the Faculty of Letters before one can take theatre studies and graduate with a *doctoraal* degree. If theatre studies becomes a separate university course, the only requirements for admission will be the pre-university school diploma.

There is no selection of candidates for university courses in music and drama, as opposed to professional training courses, where there is selection. As a result, in the case of music the level of accomplishment of university students is often insufficient. A desire to introduce selection in addition to the formal admission requirements has been voiced at the universities, but the concept of selection on the basis of such factors as musical aptitude is foreign to the whole system of university education in the Netherlands.

#### *Teacher training*

Training courses for drama teachers are at present offered at institutes for professional arts training and at the Academy for Expression through Word and Gesture, a college of socio-pedagogic education. Training courses for music teachers are also offered at institutes for professional training and at one university (Utrecht).

In the case of training courses for teachers in schools and extra-mural classes there is less of a tendency to base selection on practical skills in drama, music and dance than with the courses for teachers in preliminary and professional training.

### **2.3. Examinations**

#### *Professional training*

One of the general problems in professional arts training is how to formulate the criteria used in selection during the course of study.

In some areas of drama education and in a few areas of music education (e.g. piano and violin) the *general principle of assessment* is under discussion. There is a growing feeling that once students have been definitely accepted for a course (after a probationary year ending in an examination) the aim should be to guide them through to graduation.

In music the situation is complicated by the fact that the teacher's legal position is directly related to the number of students he or she teaches: the appointment of teaching staff is determined by the number of students. Because of the large number of individual lessons, there is a danger of vested interests affecting the assessment of students.

Apart from the principle of assessment, the *methods of assessment* are being questioned. Opposition to traditional examinations began in the early sixties and concentrated on two aspects: procedure (a single examination as opposed to continuous assessment) and the standards of final examinations, which it was felt did not provide adequate safeguards for uniform quality at the different institutes.

As far as music education is concerned this led to fundamental discussions in the Lochem Work Groups. A report by Dr J. Daniskas (1969) on revising the examination system which argued in favour of continuous assessment on the basis of the curriculum, was an important first step towards change.

This suggestion received the backing of the Lochem Work Group, but to date, no general agreement on this point has been reached. A similar debate on how the courses of study should be concluded is going on in drama education.

Since the introduction of the 1968 Secondary Education Act, there has been continuous discussion over how much say practising artists should have in the final assessment of the level of achievement of music and drama students. The issue has hinged on the relative roles of external examiners and the school's own final examination committee. It was suggested that the task of the external examiners should be limited to judging the education provided, and that the final examination should be solely the responsibility of the school concerned.

The upshot of these discussions was that the external examiners lost their right to fail a student by exercising a veto. In 1971 this was followed by the abolition of external examiners in drama education. In music, external examiners were abolished in 1974 (except for the teacher-training courses in school music, general musical education and rhythemics) and in dance in 1977.

#### *University education*

In musicology assessment takes place through the normal university system of examinations at the end of each phase of study. These are the pro-paedeutic (or preliminary), *kandidaats* and *doctoraal* examinations. The standards applied in the *doctoraal* examination (final examination for the first degree of *doctorandus*) are formulated in general terms, as they are in the case of the same examination in theatre studies, although this is a main subject.

## **2.4. Research**

In considering the position of research, the Ministry of Education and Science is concerned with research related to education, either in the initial or post-initial (or post-college) phase. The Ministry of Cultural Affairs, Recreation and Social Work is concerned with research outside the educational system. The distinction between research taking place within and outside the system is a useful one, although the approach taken to the place of research will depend on whether it is considered from the point of view of educational policy or of arts policy.

In this study we are primarily concerned with the situation in the educational system. In practice, however, it is sometimes difficult to distinguish between research in the post-college phase of education and that outside the educational system. We will deal with the latter kind of research only to the extent that it overlaps with education-related research.

#### *Initial phase of education*

The initial phase of professional training in music and drama not structured to allow for research and experiment. This is evident from the fact that the duties of the teaching staff are limited to teaching. No provision is made in the curricula or budgeting for carrying out research or learning research methods. In contrast, the university courses in music and drama do provide

for research and experiment as required by the University Education Act. University staff are given the opportunity to undertake research in addition to their teaching duties.

The university budgets allow for the financing of research facilities, and the courses of study provide for students to become acquainted with research methods. The University Restructuring Act envisages an academic or research option which students will be able to choose after taking the *kandidaats* examination. Plans for a research option in musicology at the University of Amsterdam have been made, and for a research option in theatre studies at both Amsterdam and Utrecht.

#### *Post-initial phase of education*

##### *a. University education*

It is possible to do research for the higher degree of Doctor in musicology or theatre studies after taking a first degree conferring the title of *doctorandus*. Plans have been made for a research year in the post-initial phase. As with all other university departments, funds are limited so only a few students are accepted for research places in musicology and theatre studies.

The Secondary Education Act makes no provision for research in the post-initial phase of professional training in music and drama. Nonetheless there are occasional opportunities for research in the so-called 'advanced courses' which are formally part of initial training.

##### *b. Artistic research*

There is a growing need among present and past students of professional arts education, and among those who have worked in the arts for some time, for opportunities to carry out research and experiment.

Since there is no provision for this in professional training, the only possibility consists of the facilities offered by the Ministry of Cultural Affairs, Recreation and Social Work in the form of:

- (I) stipendia, grants and commissions for individual artists;
- (II) subsidies for experiments by individual artists and small groups;
- (III) subsidies for institutes.

*Stipendia, grants and commissions* are intended for individual artists who want to pursue their studies in their own particular field. To date applications for stipendia and grants have come mainly from creative or performing artists, so that the studies and experiments are generally of a practical nature and concerned with technical or didactic aspects.

Stipendia and grants have always tended to be awarded for further study in other countries. In 1977 the Advisory Commission on Grants for Study Abroad in Music and Dance put forward a proposal to make more funds available so that it would be possible to take advanced courses in the Netherlands.

The *subsidies for specific projects by individual artists or small groups* come from the Experiments Fund, which is administered by the Arts Council. Some local authorities provide similar subsidies.

The last form of aid is the *subsidizing of institutes carrying out research and experiments*.

The institutes concerned are workshops as outlined in the policy paper 'Towards a structure of development'.

At present these are the Centre for Work in Ceramics in Heusden, the Plastics Workshop in Delft, the Research Institute of the Netherlands Theatre in Amsterdam, and the Electronic Music Research Institute ('Sonologisch Instituut') in Utrecht. According to the policy paper there are '... workshops specializing in the use of a particular material or technical resource for which comparatively expensive apparatus or equipment is needed.'

A distinction is made between these and workshops '... which, because of the equipment and staff available, offer opportunities for research into various art forms which may or may not be inter-related.'

Since 1975 the Jan van Eyck Academy in Maastricht and 'Ateliers '63' in Haarlem have fulfilled this workshop function in the field of visual arts.

There are plans for a Living Environment Design workshop in Amsterdam. The Opera Studio of the Netherlands Opera Foundation in Amsterdam functions as a workshop to some extent, as do STEIM (the Foundation for Electro-Instrumental Music) and the technical theatre group Perspekt (in Amsterdam and Haarlem respectively).

The various forms of financial aid are used by the Ministry of Cultural Affairs, Recreation and Social Work to stimulate development and innovation in the arts through artistic research and experiment.

### *c. Educational research*

In recent years the Ministries of Cultural Affairs and of Education and Science have been closely involved in the exchange of ideas on research into the teaching of artistic expression. In 1975 the policy paper 'Towards a structure for the provision of services for education in artistic expression' was presented jointly by both ministers (see Chapter III). The origin of this paper lay in the lack of a coherent system of facilities for the support and provision of this type of education. The need for research and the development of new methods was clearly apparent, the main question being how to apply artistic resources and methods in educational practice (nota 'Kunst en kunst-beleid', 1976).

What is being done in the way of research into new methods in teaching artistic expression at present is unstructured and unsystematic. There is no organizational link between this research and teacher training and educational practice. The research is conducted in a more or less independent fashion at the universities or comparable institutes. It is difficult to get an overall picture of what is being done, and the situation is unsatisfactory as regards the future development of research. An attempt is now being made to ensure that there is feedback to the educational world.

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## CHAPTER V: MUSIC EDUCATION

### 1. Introduction

Post-secondary education in music may be divided into the initial and post-initial phases. The initial phase consists of:

- a. professional training for creative and performing artists or for instrumental and vocal teachers;
- b. theoretical courses in musicology;
- c. teacher-training courses.

*Professional training* comes under the Secondary Education Act and is provided primarily by the conservatories and training colleges for teachers of music. Musicology courses are given at the universities and come under the University Education Act. The teacher-training courses are mainly intended for secondary school teachers. Up to now teachers for the 12 to 16 age group have been trained at the institutes providing professional training in music. Teachers for the 16 and over age group have come from both professional training and university courses.

The origins and development of these three sorts of education are dealt with in Section 2. Section 3 covers their educational and pedagogic structure. Section 4 is concerned with the research which is taking place or could take place in the initial and post-initial phases. In this section the advanced courses, post- 'doctoraal' research in musicology and workshops are considered to the extent that they can be regarded as post-initial education.

### 2. Background

#### 2.1. Professional training

At the time of the Royal Decree establishing schools of music and song in Amsterdam, The Hague, Brussels and Liège in 1826, Belgium and the Netherlands together comprised the United Kingdom of the Netherlands. When Belgium left the United Kingdom four years later, the Netherlands had only the two schools in Amsterdam and The Hague, and there was no form of regular music education in ordinary schools.

#### *The Society for the Promotion of Music*

According to Van Dokkum (1929), it was this lack of music education in schools which led to the founding of the Society for the Promotion of Music (Maatschappij tot Bevordering der Toonkunst) in 1829. The aims of the Society were:

- (I) to promote music education;
- (II) to create a music library;
- (III) to stimulate composition;
- (IV) to improve the social circumstances of musicians;
- (V) to promote concert performances.

In the first decades after its foundation the Society established departments in a growing number of towns and through them subsidized music education. It was particularly active in establishing and supporting local schools of singing and in this way its concern to promote music education took shape in a permanent and organized form, especially between 1840 and 1850. At that time education in music was generally dealt with at the local level, and the number of municipal schools was small.

It was not until long after the Second World War that the municipal authorities became more involved in running music schools either by establishing a local school or foundation or by subsidizing existing schools.

In the first 100 years of its existence, the Society was responsible for a

whole range of activities which included organizing festivals of music and the publication of scores as well as establishing music schools, choir schools and schools of singing.

#### *The first examinations*

As interest in music education grew, the problem of training teachers became more acute, both for professional training and for the school system. The Society was primarily interested in providing teachers who could give professional training.

In 1846 it produced the first proposals for a system of school-leaving examinations for the schools of music and song but attempts to secure the cooperation of central government in the project failed. This initiative was followed up by the Dutch Musicians Society, a subsidiary of the Society for the Promotion of Music which had been founded in 1875 for the benefit of the 'working members' of the Society. In 1880 this body organized the first examinations for those wishing to obtain a diploma of proficiency in giving professional training in music.

A year later the Society took over the administration of the examinations. It drew up a comprehensive set of regulations and a programme in which pedagogics played an important part. The examination consisted of four parts: singing, instrumental performance, theory and the study of composition, and teaching skills. In 1889 examinations for certificates in the teaching of singing at nursery and primary schools and at schools of singing for children were established. For a short time (1898 to 1912) it was even possible to take an examination for a diploma in piano-tuning (Van Dokkum, 1929).

Apart from the introduction of examinations, this period was noteworthy for the founding in 1885 of the first *Hoogeschool* or College of music, the Conservatory in Amsterdam (Van Dokkum, 1929). It should be noted that this is not the institution referred to in later discussions about a 'top' or leading academy of professional training.

In 1900 the Royal School of Music in The Hague was renamed the Royal Conservatory.

Central government continued to show little or no interest in music education or education in the arts in general until early in the present century. The situation gradually changed after the creation of the Department of Education, Arts and Sciences in 1918 and a number of major educational acts of parliament were subsequently passed. As a result, more attention and funds were given to both ordinary education at the nursery, primary and secondary levels and to general arts education, including music, in schools.

After 1919 the Society for the Promotion of Music received a subsidy under the new arts policy making it possible for it to promote all kinds of activities related to music education. These included support for music education departments at teacher training colleges and for courses in the teaching of singing at schools (followed later by similar courses for nursery and secondary schools).

#### *The thirties*

Social changes in the thirties led to central government taking a different attitude to education: it was no longer regarded as a philanthropic activity, but as something to which everyone had a right. The content and structure of education was changed with the aim of providing opportunities for self-development for the whole population.

Accordingly, the approach to music education in general changed fundamentally, as did the content of music teaching in schools. Courses preparing pupils for the state examination were introduced at many of the larger music schools. In addition a number of music classes for adults were opened which tended to concentrate on singing.

## *The Second World War*

Far-reaching changes took place during the War. In 1940, after the Royal Conservatory in The Hague had been renamed the National Conservatory, education in music came to a virtual halt there as it did at other institutions. The German occupation authorities planned to reform and centralise the whole system of music education as follows (Kasander, 1976):

- a. expanding opera training and combining it with ballet training;
- b. thoroughly reorganizing the training of orchestral musicians; establishing a central training orchestra to provide practical experience during the course of education;
- c. expanding teacher training in the subject of school music so that there would be enough teachers to provide compulsory music lessons at all schools;
- d. introducing a system of study grants.

After 1945, professional training in music came under the central direction of the Department of Education, Arts and Sciences. In early 1946 a government advisory commission on music education, the Dresden Commission, was appointed. One of its tasks was to look into training of professional musicians, the central point at issue being government recognition of the various institutes offering this type of training.

### *Inspectorate*

The creation of an inspectorate of music education reflected the fact that government policy was more centralised and purposeful in the post-war period.

In the time of Walther Boer the inspectorate was originally intended to supervise subsidized music schools, subsidized institutes for professional music training, and orchestras. During his time as head of the inspectorate, completely new schools were established in Utrecht (Conservatory and Church Music School), Rotterdam (Conservatory), Amsterdam (College of Music) and Maastricht (Conservatory).

In 1968 a separate inspector for music schools was appointed, and after 1974 the inspectorate of music education was no longer responsible for supervising orchestras. The inspectorates of music and drama education were then merged.

### *Regional deployment*

After central government had assumed responsibility for music education, it came to be felt that a thorough overhaul of the system was needed. In 1954 the Minister of Education, Arts and Sciences appointed a new commission on music education which came to be known as the Reinalda commission. It reported in 1956 and recommended regional deployment of courses of professional training in music in line with the governments's general policy of deployment at the time. The Witteman commission made similar recommendations.

As regards reorganizing professional training in music, the Reinalda commission recommended a system based on three levels: the conservatories, the colleges of music, and professional training courses at music schools. The commission suggested that the conservatories should offer the complete range of courses: solo and orchestral playing, instrumental and vocal teaching diplomas, the B level teaching certificate in school music, the A level teaching certificate in general music education, and certificates of performance. The colleges of music would offer the same range of courses with the exception of solo playing. Professional training courses at the music schools would be limited to those leading to certificates of performance and the A level instrumental teaching certificate. The commission's proposals introduced a distinction between the courses for the A and B level teaching certificates

for the first time. At that time there was no difference between these courses at the conservatories.

The Commission Reviewing Diplomas and Final Examination Standards established in 1958 chaired by Dr. J. Daniskas, the State Inspector of Music Education was given responsibility for the practical implementation of these reorganization proposals. The commission's report, 'Professional Training in Music in the Netherlands', was published in three parts in December 1960, and became known as the 'blue book'. The report specified guidelines and conditions for government recognition of conservatories, colleges of music and professional training courses at music schools, and laid down examination regulations and standards.

The guidelines and conditions contained in the report made it possible for many local authorities to establish new schools or recognize existing ones. However, the initial costs for these schools had to be borne by the local authority and in many cases this proved a major obstacle.

Between 1963 and 1966 it became clear that when the Secondary Education Act came into force, the costs of running the schools would be met by central government. As a result the number of recognised schools increased to a total of 15, comprising 8 conservatories (2 in Amsterdam and the rest in The Hague, Rotterdam, Utrecht, Groningen, Maastricht and Tilburg), 3 colleges of music (Arnhem, Enschede and Zwolle), 2 professional training courses at music schools (in Haarlem and Hilversum), 1 Church Music School (in Utrecht) and 1 Carillon School (in Amersfoort) (Van Wolferen, 1967).

In this way the regional deployment recommended by the Reinalda commission was achieved.

The years preceding the introduction of the 1968 Secondary Education Act were rather turbulent and were marked by a desire to change and reform traditional systems and growing social awareness. There was a general feeling that the scope of existing courses should be widened and that more attention should be given to developing educational skills.

The same development was to be seen more clearly and at an earlier stage in drama education.

#### *The Lochem Work Group on music education*

The Work Group was set up early in 1966 to study how professional training in music was to be adapted to meet the demands of the 1968 Secondary Education Act. It examined such points as:

- (I) selection and admission;
- (II) educational structure;
- (III) graduation and examinations.

It was not easy to fit music education into the framework of the new act. The following were among the problems encountered:

- a. at the time, the Royal Conservatory in The Hague was the only school of music that was completely subsidized by central government. The rest received basic subsidies and were otherwise dependent on grants from local government;
- b. salary scales varied between the different schools;
- c. the Royal Conservatory was not officially required to meet the guidelines and conditions or the examination regulations specified in the 'blue book'. The examination regulations were in fact applied, except for the provisions regarding government external examiners.

#### *Secondary Education Act*

The passing of the Secondary Education Act in August 1968 meant to put all the conservatories (including the Royal Conservatory) and colleges of music on an equal footing.

Initially this was reflected in changes in the system of financing through grants and in acceptance of the principle of equal pay. Later the structural

differences between conservatories and colleges of music became less marked.

On the advice of the Lochem Work Group, the triple system proposed by the Reinalda and Daniskas commissions (i.e. conservatories, colleges of music and professional training courses at music schools) was changed to a dual system of conservatories (which included the colleges of music) and training colleges for music teachers. The latter group included all institutions which only offered teacher training courses, i.e. for school musicians, music school teachers and teaching staff for amateur musical activities and church music. The term 'conservatory' was applied to those institutions which also offered courses for professional musicians (Lochems Overleg, 1973).

### *Mergers*

In the present decade there has been a tendency for schools to merge resulting in several changes in the system of professional training. There has been a merger between the two conservatories in Amsterdam and the professional training course at the Haarlem Music School. Discussions are now being held on greater cooperation between the Utrecht Conservatory and the professional course at the Hilversum Music School. New training colleges were opened at Leeuwarden in 1970 and Alkmaar in 1975 (see Appendix B: List of institutions offering professional training in music, 1977).

### *Educational management*

The first systematic control of music education can be traced to the introduction of central examinations in 1880.

However, in the subsequent period the government continued to take little interest in music education. As a result the Society for the Promotion of Music administered the examinations and asked the government to introduce state examinations in music. This was done and initially the Society was responsible for administering these examinations. This task was later taken over by the inspectorate of music education.

In 1958 the Daniskas commission was appointed to study the system of diplomas and final examinations. Between 1960 and 1963 the government introduced new internal school examinations, for example the A level teaching certificates in accordion, saxophone and recorder. The standards of the external state examinations were revised in accordance with these new school examinations.

The guidelines formulated in 1960 by the Daniskas commission continued to be used for many years, even after the introduction of the 1968 Secondary Education Act. The changes required as a result of the 1968 Act had little effect on music teaching practice at first. The Lochem Work Group was still discussing what changes were needed, and by the time these discussions were finished the government had no funds available to implement its recommendations.

## **2.2. Theoretical courses**

While professional training became established in the latter half of the 19th century, it was not until 1930 that the first chair of musicology was created. Since 1875 the Society for Promotion of Music had been urging the government to include 'academic study of the history of the fine arts, and particularly music' in university courses (Van Dokkum, 1929). In 1928 a royal decree granted the Society permission to establish a special chair in the theory and history of music at the University of Utrecht.

## *The Society for the History of Music in the Netherlands*

This Society originated from the Society for the Promotion of Music and was founded in 1868. It was to lay the foundations for musicological study in the Netherlands. It took charge of the music library of the parent Society and promoted historical studies in music. In 1919 the Society commissioned a study in the history of music from A. Smijers who in 1930 became the first professor of musical theory and history and founded the Institute of Musicology within the Faculty of Letters and Philosophy at the University of Utrecht.

In 1947 a special chair in the cultural history of music was established at Utrecht (Reeser, 1960).

Musicology at the University of Amsterdam began in 1929 with the appointment of K. Bernet Kempers as an external lecturer. In 1937 he became a Reader and an Institute of Musicology was founded. Bernet Kempers was appointed professor in 1946. One of his colleagues was J. Smits van Waesberge, who founded the Institute for the Study of Mediaeval Music in 1957. The University also had a special lecturer in ethnomusicology (J. Kunst) who worked at the Tropical Museum and laid the basis for what was to become the Ethnomusicological Centre.

It is possible to take the 'doctoraal' degree in musicology at Amsterdam and Utrecht, but many students take the subject as a subsidiary. Musicology can also be taken as a subsidiary subject at the universities of Leyden (since 1950), Nymegen (since 1952) and Groningen (since 1960).

### *Course content*

Initially Dutch musicology courses tended to be modelled on those in Germany and Austria. After the Second World War the influence of the U.S.A. and the U.K. became stronger, no doubt partly because many eminent musicologists had emigrated to these countries. The growth in interest in musicology in the post-war period was therefore accompanied by changes in the content of courses. Initially, studies were confined to the history of music, but over the years the emphasis shifted and increasing attention was paid to the works of contemporary composers and to the processes and social context of music. It might be said that the subject became more socially integrated and that the scope of studies was broadened (Forchert, 1976).

Given the international character of musicology, it is inevitable that the nature of Dutch courses will be influenced by the practice in other countries.

## **3. Educational and pedagogic structure**

### **3.1. Professional training courses**

#### *Educational structure*

Professional courses can be divided into:

- a. instrumental and vocal training;
- b. training for teaching amateurs;
- c. others

As regards *instrumental en vocal training*, the Lochem Work Group re-examined the system of courses established in 1960, and concluded that the distinction between the courses for performing musicians and those for teachers should be maintained. The Work Group was in favour of making a stronger distinction between these two types of course because of the different demands made by the two types of career. It recommended that in the courses for teachers, instrumental training should be more closely integrated with general music subjects and that the repertoire should be adapted to suit the ability of amateur musicians. Professional musicians who wanted to

teach at a music school could follow a short course in teacher training (Lochem, 1973).

However, two major problems remain:

1. the distinction between solo and orchestral playing in the courses for performing musicians;
2. the shape of the instrumental and vocal training for teachers, and the distinction between the A and B level teaching certificates (Enquête Rijksinspectie Muziekonderwijs, 1970).

1. The courses for performing musicians differentiate between the latest developments in musicology concern electronic music and the possible use of computers.

### 2.3. Teacher training

Until late in the 19th century being a professional musician meant having a low social status. It was only towards the turn of the century that this situation gradually changed and the profession came to be socially acceptable. At the same time greater interest was taken in music education and there was a growing demand for well-qualified teachers. As a result, institutes for professional training in music began to include teacher training in the courses they offered and the teaching of music gradually came to be recognized as a separate profession. In 1960 the different types of profession in music were categorised for the first time in the Daniskas commission's report, 'Professional training in music in the Netherlands' which called for specific courses for soloists, orchestral musicians, composers, and conductors, and proposed a separate scheme for students intending to teach: they would study for the music teachers's qualification at A or B level, or take courses in school music and general music education.

The aim of the commission's proposals was to raise the level of teaching proficiency and skill. In practice this has been only partially achieved, and the effect has simply been to create vocal and instrumental courses leading to different qualifications. It is more and more common for practising musicians to combine performing with teaching, solo playing or singing and orchestral playing. The diploma in solo playing or singing is awarded on the basis of individual performance, and the orchestral diploma on the basis of ensemble playing.

The Lochem Work Group concluded that in practice there was no need for this advanced form of specialization. It was assumed that the primary aim of the course was to give instrumentalists and singers a broad form of training to enable them to choose a specialization according to their own preference and ability. The course would then lead to a final diploma for instrumental or vocal performance.

2. The courses for instrumental and vocal teachers have not become established as separate entities and are largely derived from the courses for professional performers. There is a need to re-examine these courses in the light of the musical and educational problems encountered in teaching in music schools.

The instrumental and vocal courses have always formed the nucleus of professional training. They can be divided into the compulsory subjects offered by all institutes and the optional subjects (see Appendix A: 'Guidelines for the curricula of schools and courses of professional training in music and drama').

In principle all the training institutes can examine for the final diploma of performance on any instrument studied and for the A and B level teaching certificates. There is a growing feeling that the distinctions between the A (lo-

wer) and B (higher) level certificates is irrelevant and wrong since there is no difference between them in length of study (5 years) or subjects taken: the only difference is in the level of instrumental skill achieved. The Lochem Work Group suggested that the distinction between A and B should be dropped, arguing that while instrumental skill was important, it should not be seen as decisive in relation to teaching ability.

In the field of *amateur music activities*, the institutes of professional training, and particularly the training colleges for music teachers, offer courses leading to a certificate in choral direction, wind and brass-band conducting, Catholic church music (organ and choral direction) and Protestant church music (organ and church choirmaster).

Apart from these courses, the *other courses* include those leading to the final diploma in conducting. There are also courses in church music. A number of conservatories offer courses in Protestant church music leading to a certificate.

The Netherlands Institute of Catholic Church Music in Utrecht has courses for final diplomas in organ music and choral direction. In order to broaden the range of careers open to students on these courses, it is now possible for them to obtain other qualifications awarded by the conservatories during their studies.

The Netherlands Institute of Catholic Church Music will be merged into the planned Netherlands Institute of Church Music, an interdenominational body offering a course in church music organized jointly by the Roman Catholic, Netherlands Reformed, Reformed, and Evangelical-Lutheran Churches. In addition, all institutes for professional training will continue to offer an option in church music.

Amersfoort had one of the three carillon schools in Europe. It awards final diplomas (if carillon is the main course of study) and certificates of performance.

#### *Pedagogic structure*

Professional training courses are divided into preliminary, training and final phases of study. In practice the first two phases are devoted to general musical training and the last phase to specialization. This scheme applies to all types of initial training: instrumental and vocal courses for both professional musicians and teachers, courses for the certificate in amateur musical activities, and secondary school teacher training.

For the first three years of these initial courses general subjects are taught, and an examination is held at the end of the third year. Selection also takes place at the end of the first year, but it is less elaborate than at drama schools because admission to professional training in music is selective on the basis of previous training.

In the case of instrumental and vocal courses for professional musicians the first year is a trial period and selection is primarily intended to smooth out the differences resulting from previous training. In the next phase, attention is concentrated on varied studies in the main and subsidiary instrumental or vocal subjects and in the general subjects, i.e. the history of music, solfeggio, general musical theory, counterpoint and harmonic analysis. The last phase is devoted to specialization in the main subject and preparation for professional practice. In the case of the teacher-training courses this phase includes study of educational methods.



The length of study varies from course to course. The instrumental and vocal training courses for professional performers take six years, and those for instrumental and vocal teachers five years. Teacher training in school music and general music education also takes five years. The length of study is variable in the sense that individual students may complete the course in a shorter time. It may also be longer if a student takes more than one main subject.

### **3.2. Theoretical courses**

#### *Educational structure*

Musicology can be studied as a main subject at the universities of Amsterdam and Utrecht. There are differences of emphasis in that at Amsterdam the approach is more phenomenological, while at Utrecht it is more historical. This is the reverse of the situation in drama, where Amsterdam follows a historical approach and Utrecht a phenomenological one.

As required by the University Restructuring Act, the University of Amsterdam has put forward proposals for general, teaching and research options in the last phase of study before the 'doctoraal' examination. However, the proposals for the teaching option are not in accordance with government guidelines, and have therefore been rejected by the Ministry of Education.

The University of Utrecht proposes to offer students a choice between a general option and a teaching option after they have passed the 'kandidaats' examination. In this scheme the general option would be an 8-month course before the 'doctoraal' examination. The student would choose from a number of special career-related subjects such as journalism, sociology of music, librarianship, sonology, and editing for publication. The teaching option would also be an 8-month course, but it would not start until 2 months before the 'doctoraal' examination and would continue for 6 months after it.

#### *Pedagogic structure*

The structure of musicology courses follows the general pattern of all university courses: a preliminary or propaedeutic phase, followed by a phase leading up to the 'kandidaats' examination, followed by the last phase leading up to the final 'doctoraal' examination. The preliminary phase takes a year. The 'kandidaats' examination is taken at the end of the fourth year, and is generally followed by a further two years' study for the 'doctoraal' degree.

The University Restructuring Act envisages a change to courses divided into a basic education phase and a specialization phase. The basic phase would be taken two years, of which the first would be a preliminary year. The period of specialization would be divided into 'kandidaats' and 'doctoraal' stages and be primarily devoted to the main subject of study. Regardless of the special subject, there would also be the choice of the general, teaching or research options.

At present musicology as a main subject takes 5 to 6 years but under the University Restructuring Act this would have to be reduced to 4 years. However, the new course proposed by the universities would take 4 years and 8 months. They argue that this is necessary because the students have had little or no previous musical education at school. Another argument is the need to maintain a standard of education equal to that in other countries.

### **3.3. Teacher training**

The memorandum 'Contours of a future education system in the Netherlands' ('Contouren-nota') distinguishes between music teacher training for:

- a. primary education (ages 4 to 12);
- b. the second- and third-grade sectors in secondary education (ages 12 to 16);
- c. the first-grade sector in secondary education (age 16 and over).

Music education in *nursery and primary* schools is comparatively new, even though 'singing' has been a compulsory subject since 1920 and has gradually developed into general musical tuition. Special qualifications are not required to teach music at this level, and in principle any member of the teaching staff may do it. This had meant that very little attention had been given to music.

Teachers can take special courses in music teaching at the Dr. Gehrels Institute, the Ward/Lennards Institute, and the Orff work groups. There are also specialist teachers who have completed a course of professional training.

The 1948 report of the Government Advisory Commission on Music Education was a first step towards the decision that music should in principle be a compulsory subject in secondary schools. In practice this was by and large the case at the secondary schools for girls (MMS), colleges of education, nursery teacher-training colleges, and technical and domestic science schools for girls.

Little has changed since the passing of the 1968 Secondary Education Act and music education in secondary schools is still far from satisfactory. This is because:

- (I) too much time is taken up with other subjects for the creative arts to receive much attention;
- (II) there is a lack of qualified teachers.

Teachers in school music are trained at the conservatories and training colleges for music teachers, where they can obtain the A teaching certificate which qualifies them to teach 12 to 16 years-olds. In the future it may be possible to obtain this same qualification by taking one of the New Teacher Training Courses (NLO's).

The *first-grade sector* of secondary education consists of the group aged 16 and over. At the end of 1975, the Minister of Education and Science decided that teacher training for this sector should be the same at the universities and institutes offering professional training. This means that the courses at the conservatories will have to be restructured to become teaching options like those planned for the universities. University graduates in musicology are qualified to teach in this sector. It is planned to introduce a teaching option into the university course, and the University of Utrecht has put forward proposals for this which will involve the Institute of Pedagogics and Didactics.

The University of Amsterdam takes the view that if there is to be a music teaching option, the students must be given opportunities to acquire practical musical knowledge. This is thought to be necessary because of the inadequacies of previous musical education at school.

For this reason, in the Amsterdam proposals the teaching option would be at the beginning of the course and not, as the Minister suggests, in the final year. This is also why the Amsterdam proposals were rejected by the Minister.

The conservatories will continue to offer teacher-training courses in school music which lead to the B teaching certificates and qualify students to teach in the first sector.

## 4. Research

### 4.1. Professional training

Since professional training comes under the Secondary Education Act, there is no provision for research facilities for teachers or students. Nonetheless there is some evidence of activities which could be described as research, taking place on an incidental basis:

1. in the course of studies in the history of music, research is carried out on the repertoire and methods of playing early instruments;
2. new educational methods are being developed at some conservatories where modern music is studied in the course of general theoretical studies;
3. the therapeutic use of music is being studied;
4. scales and systems of tuning are being investigated;
5. experiments are going on in new fields such as electronic music and the use of computers in education;
6. in the field of light music great emphasis is put on improvisation in performance;
7. in teacher-training courses attention is being given to problems in music education, e.g. group didactics for teachers at music schools and the integration of school music with other subjects. These developments are taking place within the framework of advanced courses, the electronic music studios at conservatories and the workshops.

#### *Advanced courses*

Advanced courses are often a continuation of initial studies and to some extent can be regarded as research courses.

The following courses deserve mentioning by virtue of the number of participants they attract: music theory, composition, operatic training, practical studies in early music, conducting, and the 'prix d'excellence'.

#### *Music theory*

In professional training, music theory and solfeggio/general music theory are separate main subjects. It has come to be felt that there is little point in keeping these subjects separate, and the Lochem Work Group has suggested that they be amalgamated into one main subject of music theory.

Originally the subject of music theory was only included in the teacher-training courses leading to the B teaching certificate, so that only those students taking a teacher-training course could study it as a main subject. A few years ago the Lochem Work Group recommended that the study of theory as a main subject should no longer be tied to teacher training. It proposed the introduction of a final diploma in music theory and that the course should offer two options:

- a. a teacher-training option leading to a final diploma with a teaching qualification;
- b. an academic option leading to a final diploma without a teaching qualification.

In the case of the latter option there would be some overlap with university courses. The Work Group's proposal listed the following subjects as the nucleus of a course in music theory: analysis, proficiency in methods of composition, history of music, literature on the subject, and musicological research.

The Minister has not yet taken a decision on these proposals.

#### *Composition*

Although music theory and composition are separate subjects, up to 1961 the only difference in the examination requirements was that students of

composition had to show examples of their own compositions. The Daniskas commission found this situation unsatisfactory and said that the reason for the requirements being largely identical was that 'it is almost impossible to formulate demands for composition'.

It was then decided to offer a conservatory prize to students displaying a certain level of accomplishment in composition to be awarded by a jury on the basis of the student's own compositions. In practice most students of composition take conducting or theory as their main subject. In the course of their studies they decide which direction they will eventually follow so that in fact the study of composition is similar to independent research.

#### *Operatic training*

The conservatories in Amsterdam, The Hague and Maastricht offer courses in operatic training. The first stage is combined with the vocal training courses in the initial phase. The Lochem Work Group recommends that in future students should first follow the initial vocal training course before being admitted to an opera workshop for a few years. With a view to geographical distribution, the Work Group also recommends that the opera courses in Amsterdam and The Hague should be merged. The course in Maastricht would remain, so that there would be two centres for operatic training. These proposals have not yet been implemented.

The Netherlands Opera Foundation has started its own studio because it was dissatisfied with the existing situation. The studio is subsidized by the Ministry of Cultural Affairs, Recreation and Social Work and is similar in nature to the 'Probetheater' in Vienna.

#### *Practical studies in early music*

These studies began among groups led by teachers who were interested in research into methods of performance. Many of the teachers and students at the conservatories in Amsterdam and The Hague are from abroad.

Research in this field is also done outside the educational system, for example by the Studio Laren and by the Musical History Department of the Municipal Museum in The Hague.

#### *Conducting*

The Lochem Work Group also put forward proposals for reorganizing conducting courses whereby the course for the practical certificate in conducting would cover a wider range of musical activities. The Work Group also recommended that the initial phase of study for conducting should be retained, but that admission should be restricted to students who have already had opportunities to practice with a choir or orchestra.

The training courses for conductors form an example of an area where the responsibilities of the Ministries of Education and Cultural Affairs overlap. The Work Group suggested that specific arrangements for these courses should be made in consultation with the Ministry of Cultural Affairs.

#### *Prix d'excellence*

In 1930 the Royal Conservatory in The Hague decided to institute a course of several years advanced study following the award of the final instrumental or vocal diploma. The student kept the same teacher for this advanced course the aim of which was the 'prix d'excellence'. Other conservatories followed suit and national regulations governing the award of the prize were established. Admission to the course is decided by the examination committee of

the conservatory and outside experts. The course ends with an examination and a public performance.

The close links between the course for the prize and the initial training presented a danger that selection might not be stringent enough. Moreover, the fact that students on the course were supervised by the same teachers as in their previous training made objective assessment difficult. Accordingly, a majority of the representatives of management, teachers and students at conservatories in the Lochem Work Group was in favour of ending the link between the prize and the conservatories (Lochems Overleg, 1973).

In early 1978 the Advisory Commission on Grants for Study Abroad in the fields of Music and Dance put forward proposals for reorganizing the *prix d'excellence* courses. The most important recommendation was that responsibility for the courses should be transferred to the Ministry of Cultural Affairs, Recreation and Social Work. This would mean that the distinction 'admitted to study for the *prix d'excellence*' would no longer be given on the basis of the final diploma examination at the conservatories. Instead there would be an open procedure for application for admission to the course administered by the Ministry of Cultural Affairs.

Adoption of this proposal would bring the course for the prize into the post-conservatory sector of instrumental or vocal study.

While these advanced courses (with the exception of that for the *prix d'excellence*) are formally part of initial professional training, they are often post-initial in nature.

#### *Studios at conservatories*

In recent years there has been much discussion about the studios at the conservatories. The main point at issue has been the purpose of studios for electronic music. The Arts Council makes a distinction between three main types:

- a. studios for educational and research purposes;
- b. production studios offering a range of services;
- c. private studios.

In a survey conducted between 1973 and 1974 the Arts Council found that there were 22 electronic music studios, of which 11 were available for educational purposes. Of these 11, 5 were at the conservatories of Amsterdam, The Hague, Tilburg, Groningen and Enschede. The Arts Council report omits the C.E.M. studio (see below), which became part of the Utrecht conservatory in 1973.

There are also electronic music studios at the Institute of Sonology of the University of Utrecht and at Eindhoven University of Technology. They are used for education and research.

The remaining 4 studios used for educational purposes are at institutions for musical education for amateurs. The activities at these studios have a place in initial music training.

#### *Workshops*

Research and experiment also takes place in a number of workshops and studios which are not formally part of the educational system. They fall between the post-initial phase of education and the private sector. Over the last 10 to 15 years several workshops providing educational or other services have been established. They are often financed by private funds supplemented by government grants. In 1954 the Netherlands Radio Union set up an experimental electronic music studio. A second studio was added a year later, the Electronic Music Centre.

The Centre ('Contact-orgaan Electronische Muziek', C.E.M.) was founded in 1956 and its first professional studio was opened in 1957 at Delft University of Technology. The Philips Gloeilampenfabriek N.V. opened a studio for electronic music in Eindhoven at the same time.

In 1959 a teaching studio managed by the C.E.M. was opened in premises owned by the Gaudeamus Foundation in Bilthoven. Here it was possible to learn about electronic music and the techniques involved, whereas the other studios were primarily intended for production purposes. In 1973 this studio was taken over by the conservatory in Utrecht and is now no longer run by the C.E.M. At present the C.E.M. organizes concerts and lectures. In 1962 it organized the first courses in electronic music. These days courses are taken by music students and by amateurs, especially members of pop groups.

#### *Electronic Music Studio*

In the early sixties the studios in Delft and Eindhoven were closed and the equipment transferred to a new Electronic Music Studio at the University of Utrecht which was administered by the university authorities (through a supervisory commission) and came under the department of musicology. In September 1977 it formally became part of the Faculty of Letters.

The Studio was first used to produce electronic music and for research. Considerable changes were made in subsequent years as regards its educational and research aims and the number of staff employed and the amount of space it occupied grew accordingly. The range of activities had increased so much that in 1969 the new name of Institute of Sonology was adopted.

#### *The Institute of Sonology*

The Institute is subsidized by the Ministry of Education and Science and its task is to provide education and perform research with composition as the main subject of study. The Institute serves as a laboratory for new electronic music, and provides facilities for research into a new generation of instruments.

The aims of the Institute extend beyond producing electronic music and include developmental research in music. In this connection audiovisual experiments have been made (in cooperation with Peter Struycken). Many foreigners attend the Institute as well as Dutch musicology and conservatory students.

#### *The Foundation for Electro-Instrumental Music (STEIM)*

As part of the 'Note-cracker' campaign in 1969, five composers and two lyricists formulated their ideas in a work called 'Reconstruction' for which the technical know-how was supplied by the Institute of Sonology.

STEIM was founded in 1970 because of the need to exercise control over the technical equipment. In accordance with the conditions for subsidies from the Ministry of Cultural Affairs, Recreation and Social Work, STEIM became an open workshop. Its task is to promote the use of electronics in instrumental music and to provide studio facilities for technical work on instruments. The studio enables students to acquaint themselves with the equipment available.

The priorities at STEIM have varied from time to time. Originally it was openly political and in its stormy early days many political concerts were organized. Things have subsequently quietened down and nowadays there are fewer concerts and more courses (e.g. for the Youth and Music Foundation).

Since 1971 priority has been given to:

1. equipment research and development;
2. promoting composition and organizing concerts.

In recent years the emphasis has shifted from the purely musical to multi-media, i.e. the audiovisual use of electronic music. This has been stimulated by activities undertaken in cooperation with the Drama School and the Mime League.

The participants in STEIM's activities often have a classical music background (conservatory students and graduates) but some are jazz or pop musicians.

Although there are no official links between STEIM and the conservatories or the Institute of Sonology, there are frequent contacts and people are often referred to STEIM, particularly those who want to 'make music'.

#### *The Gaudeamus Foundation*

The Gaudeamus Foundation in Bilthoven has been engaged in promoting contemporary music since 1945. It is particularly concerned with promoting performances of the work of young composers. For this purpose it organizes the SKUM projects, music weeks (and competitions) and concerts abroad.

During the SKUM projects students of composition perform works together with musicians and singers. They are held twice a year and were started in 1976 at the request of a group of composition students from several conservatories who asked the Foundation to help in organizing a workshop with the aim of bringing composers and performers closer together.

There are no opportunities for this kind of workshop in the composition courses at the conservatories. A group of conservatory students studies the works of the composition students, and the composer is closely involved in the rehearsals of his work. Gaudeamus also organizes an annual international music week which includes a competition for young composers up to the age of 35. Young composers can also compete in the annual competition for interpreters of modern music.

Other activities organized by Gaudeamus include:

- a. an exchange programme for Dutch and foreign students of composition (in 1976 there was an exchange with German and Italian students, in 1977 with British students);
- b. the Podium for Young Artists. This is intended to provide young soloists and ensembles at the start of their career with an opportunity to give a concert performance under supervision. One condition is that the programme must include new Dutch compositions;
- c. administrative and organizational involvement in various bodies, including the C.E.M.

The Gaudeamus Foundation receives a subsidy from the Ministry of Cultural Affairs, Recreation and Social Work.

#### **4.2. University Education**

The University Education Act provides for research facilities on the basis of the responsibility of the academic staff to conduct research as well as teach. Although neither teachers nor students are bound by rules, most of the research in musicology is of a historical nature. This applies to research at both Amsterdam and Utrecht. In the case of Amsterdam there is often a socio-cultural element in research and an interest in social determinants. Other faculties, such as Social Studies, occasionally carry out research into the so-

cio-cultural background to music. There have also been studies of methods of testing for natural musical ability (Sterken).

Practical as well as historical and theoretical research is done at the Ethnomusicological Centre in Amsterdam. Research into the application of new media is carried out at the Institute of Sonology which has an educational responsibility and in principle offers opportunities for research in the initial phase of studies in musicology. However, the Institute is much better known as a studio for post-'doctoraal' and private research, for which reason it has been discussed in detail in the 'Work-shops' section above. Research for a higher degree at the post-'doctoraal' phase is generally historical and theoretical in nature.



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## CHAPTER VI: DRAMA EDUCATION

### 1. Introduction

Post-secondary drama education can be divided into initial and post-initial phases. In the initial phase there are:

- a. professional training courses for creative and performing artists and for teachers of drama or dance in the amateur and professional fields;
- b. academic or theoretical courses in theatre studies at the universities;
- c. training courses for teachers in schools and extra-mural classes.

The *professional drama training courses* come under the Secondary Education Act. According to the 'Guidelines for the curricula of schools and courses of professional training in music and drama', the aim of drama school is 'to prepare students for a career in drama or related fields'. Drama schools may have:

- a. one or more dance departments;
- b. one or more drama departments;
- c. a cabaret department;
- d. a mime department.

The *courses in theatre studies or dramatic art* are university courses and come under the University Education Act. *Teacher training* is provided by the institutes for professional training and by those for socio-pedagogic training (HBO). In Section 2 the origins and development of these three sorts of education are outlined. In Section 3 their educational and pedagogic structure is described. Section 4 covers the research which is being done or can be done in the initial and post-initial phases of drama education. In the post-initial phase particular attention is paid to advanced courses, the Netherlands Theatre Research Institute, and postgraduate research at the universities.

### 2. Background

#### 2.1 Professional training

##### *Origins*

The first initiative in the field of dramatic training came from the professional theatre. In 1869 the Dutch Stage Association was founded and in 1874 it opened the first school of drama in Amsterdam with the aim of 'raising the level of acting through better training'. The school was financed by contributions from private individuals, most of whom were members of the Association. Membership of the Association grew from 500 at the outset to 1500.

The Society for Public Welfare (Maatschappij tot Nut van 't Algemeen) played an important role in culture and education in the late 19th century. It took an interest in the drama school and gave its support to the project. In 1880 the government gave the school a grant. Some years later the Amsterdam city council and the provincial authority of North Holland also gave financial aid. However, until 1918 the only drama school in the Netherlands was dependent on private donations occasionally supplemented by grants from the municipal or provincial authorities.

After the First World War and the creation of the Ministry of Education, Arts and Sciences, more government aid was provided. From 1919 the Academy of Dramatic Art, as the school came to be known, received an annual subsidy from central government, but the level of funds available to it remained well below that of ordinary schools receiving statutory financial support. It was not until 1968 that the subsidizing of the drama school was laid down by statute.

After 1945 the school was run by an independent foundation formed jointly by central government, the municipality, and the Dutch Stage Association. The Ministry of Education, Arts and Sciences became responsible for the

education it provided and the level of subsidy was substantially increased. Under the direction of Willy Pos the school became a much more professional educational institution.

Dance training was not institutionalized until much later and was available in professional or semi-professional groups and at private ballet school. Until the Second World War students had to rely on the training provided by foreign teachers such as Green, Leistikow, Collin, Georgi, Rodrigo, Schwezoff and Tamarova which was in fact inadequate for many students who consequently completed their studies abroad.

Schools offering professional dance training were founded as a result of private initiatives and were not subsidized by the government. The cost of running these schools was met from the profits from dance schools for amateurs or by dance companies. In Amsterdam a school of professional training was gradually created as a subsidiary activity of the Scapino dance company (Snoek, 1959). The Netherlands Ballet also had connections with a school. In addition some dance training was frequently provided through dance companies taking pupils.

#### *Regional deployment*

In the fifties government policy was to encourage wider dissemination of art and culture to the regions. As a result the facilities for drama and dance training were expanded considerably. New drama schools were established in Maastricht and Arnhem. The school in Maastricht was founded in 1950, with a strong Catholic influence, in the same period as the Jan van Eyck Academy of Art (1948). The drama school in Arnhem was founded in 1956 under the auspices of the 'Theater' company with which it later became closely associated. In 1962 the first central government grants scheme for drama schools was introduced but schools nevertheless still relied mainly on grants from the local and provincial authorities. It was not until the 1968 Secondary Education Act that central government assumed the main financial burden.

The government regulations dealing with the subsidizing of drama schools did not cover all aspects and were mainly restricted to educational matters. One of the controversial points was the government's policy of making a board of external examiners and an inspection commission responsible for assessing the standard of education. The board of external examiners was drawn from members of the profession and consequently their view of the kind of students the school should be producing was based on professional criteria and was very different to that of the teachers at the schools who believed that drama training should emphasize innovation and change. The gap between these two points of view widened and eventually the board of external examiners was abolished. The inspection commission was never established and in 1968 the Ministry of Education and Science appointed an Inspector of Drama Education.

The policy of wider cultural dissemination also affected dance education. In 1957 a dance course was started at the Royal Conservatory in The Hague leading to a final diploma recognized by the Ministry of Education. At the same time a state examination in dance was introduced for students at other institutions. In the early sixties a government scheme for recognition and subsidizing of dance training similar to the scheme for drama schools was established. The distinction between recognition and subsidy was made because it was anticipated that some private schools would not be prepared to give up operating on a commercial basis. In practice recognition meant the diplomas awarded by a school were recognized as equivalent to state diplomas. As a result of the scheme, after 1962 many schools became government-recognized and eligible for limited financial aid.

### *Grants system*

A system of government grants awarded on the basis of national auditions was introduced in the fifties for pupils showing a talent for music or dance. The system was abolished in the sixties pending the introduction of the 1968 Secondary Education Act, as a result of which all music and dance students at government-recognized and subsidized institutions became eligible for a grant as a right.

### *Ministry of Cultural Affairs, Recreation and Social Work*

In 1965 responsibility for the arts was transferred from the Ministry of Education to the new Ministry of Cultural Affairs, Recreation and Social Work which took charge of professional training in the arts. At the time there were three drama schools, seven dance schools and one cabaret school (see Appendix C: List of schools of dramatic arts, 1965).

The *Cabaret Artist's Academy* had been opened in Amsterdam in 1962 as a private institution. It received government aid from 1965 on the understanding that it would eventually become part of the Drama School in Amsterdam.

The introduction of grants for training courses in *mime*, which had begun as a result of private initiatives, also led to an increase in the number of courses. Beginning in 1954, Jan Bronk and Will Spoor offered tuition for professional performers. In 1956 Will Spoor opened a training studio and in 1961 Jan Bronk and Frits Vogels founded the Netherlands School of Mime. In 1965 Frits Vogels started the School for Movement Based on Mime. The training courses in mime became part of the Amsterdam Drama School in 1969 and the two schools of mime merged into one course under Frits Vogels (Vogels, 1973).

### *Reforms*

The first signs of a movement for change in the theatre were apparent soon after 1945 and later led to the founding of new groups such as Test, Puck, Studio and Teater Terzijde outside the established companies. Dissatisfaction with the existing situation culminated in 1969 in the 'Tomato' demonstrations.

The close links between the professional world and drama education meant that the movement for change and renewal influenced the drama schools and university drama departments. Drama education was affected by the demand for democratization and by developments in the field of education as a whole. Students showed increasing interest in social issues and developed new attitudes towards the role of the actor in society. In general, the emphasis moved from preparation for a career in the established theatre towards education as an agent of change and renewal. The scope of drama education was broadened in the following ways:

- a. training for teachers of drama was expanded;
- b. subsidies were provided for training in cabaret and mime;
- c. the subject of dance expression was developed;
- d. courses in direction became more professional;
- e. attention was given to the media of film and television.

Final examinations at drama schools were abolished and were replaced by public performances by students throughout their period of study. The entrance examinations were replaced by selection and orientation courses.

### *Integration*

As part of the policy to integrate the different forms of professional arts training, particularly in the field of the dramatic arts, agreement was reached in 1968 on cooperation between drama courses. At the suggestion of the Inspector of Drama Education all the courses in Amsterdam in drama, dance, cabaret and mime became affiliated to the city's Drama School. Willy Pos'

successor, Jan Kassies, became director of the Drama School in its new form. Later the drama school in Arnhem joined the Amsterdam group.

#### *The Lochem Work Group on Drama Education*

Apart from the tendency towards integration, there were developments in the structure of drama education in preparation for the 1968 Secondary Education Act. The Lochem Work Groups were set up in the mid-sixties to study how professional training in the arts was to fit into the framework of the new Act. The proposals made by the Work Group on Drama Education formed the basis for the 1976 'Guidelines for the curricula of schools and courses of professional training in music and drama' which were drawn up pending a future Higher Education Act. In 1977 their period of validity was extended.

#### *The Secondary Education Act*

After the passing of the Act in 1968, drama education was no longer financially dependent on the more or less chance availability of private funds plus grants from the local and provincial authorities and limited subsidies from central government.

The 1968 Act was particularly beneficial for dance education. In The Hague and Rotterdam training in dance was already associated with the institutes for training in music. With the new Act the other professional dance training courses became associated with conservatories or joined a group of institutions providing education in the dramatic arts. Professional dance training courses existed in The Hague, Amsterdam (2), Rotterdam, Arnhem, Enschede and Tilburg (see Appendix D: Professional training in dance, 1968). One dance course in Delft was closed before the introduction of the 1968 Act. In 1972 the professional training course in Enschede was closed but the preliminary course continued.

The two dance schools in Amsterdam became part of one organization centring on the Drama School, so that there are now five schools of professional dance training. They are officially recognized by the government and award diplomas to dancers and dance teachers. It is also possible to follow a course for the state examination in dance at a number of private institutions.

The Dance Academy in Rotterdam used to be the only professional school for modern dance, but the subject has gradually come to be taught at the other schools. In the mid-sixties Koert Stuyf's studio in Amsterdam laid the foundations for a training course in modern dance. In 1968 it became part of the Amsterdam Drama School, as did Pauline de Groot's studio at a later stage. It was not until the mid-seventies that the Amsterdam Drama School developed a course in modern dance which was not tied to the artistic and educational ideas of one individual.

The subject of expression through movement is now included in dance training. In 1969 the Drama School in Amsterdam introduced a teacher-training course in dance expression. This began as a part-time course, but a full-time course was started in 1970. The part-time course continues to be available for those already employed in teaching. The courses in dance expression form a more or less separate entity within the Drama School. In Rotterdam and Tilburg there are specialist courses in folk dance as well as dance expression which are accepted as equally valid options within the curriculum of dance training.

## **2.2. Theoretical courses**

### *Historical development*

The training provided at drama schools is of a practical nature; the universities offer more theoretical and academic courses in theatre studies and playwriting. The teaching of drama as a separate subject at the universities began in 1918 with the appointment of J. L. Walch as an unpaid external lec-



turer in the history of drama and theatre at Leyden. It is still possible to take drama as a subsidiary subject at the Institute of Dramaturgy at Leyden. In 1924 the director of the Drama School in Amsterdam, Balthazar Verhagen, began lecturing on dramatic composition at the university there. Lectures stopped during the Second World War, but the tradition was revived in 1952 when the new director of the Drama School, Dr. W. P. Pos, became an external lecturer and later a Reader at the university.

The first chair in theatre studies was established at Amsterdam in 1964 when the Institute of Dramatic Art was founded. The first professor was B. Hunningher, who at the time was working at the Columbia University in New York and had been theatre advisor to the Ministry of Education, Arts and Sciences in 1945. He was appointed to the University of Amsterdam to teach dramaturgy and the history of dramatic art.

There had been a department of theatre studies at the University of Utrecht since 1961. The first chair was created in 1966 and held by Professor H. de Leeuwe. In Utrecht the main emphasis is on drama but also includes opera, dance and mime.

### *Course content*

Theatre studies originally concentrated on the history of drama and the theatre, i.e. the history of plays and performances and less attention was devoted to dramatic composition. The reason for this was that theatre studies had developed from the study of literature and the relation with literary studies is still very evident; the courses at Amsterdam and Utrecht are modelled on those at German universities, where the accent is very much literary and historical. In contrast, the approach in drama courses at English and American universities tends to be more of a practical nature.

Until quite recently theatre studies in the Netherlands was primarily concerned with history. In the late sixties this emphasis was challenged at home and abroad and at the same time the areas covered came under discussion.

In 1976 the Institute of Dramatic Art at Amsterdam published a paper on reorganizing the curriculum. One of the main questions discussed was whether it should be broadened to include forms of drama in which the performance is recorded by technical means, forms which impose different demands as regards acting, direction, scenography, and audience. The problems encountered in working in new media are reflected in the university courses.

The limits of the field of theatre studies are also matter of current concern. At the University of Utrecht specializations have recently been introduced in the sociology of theatre, and television and radio drama.

The broad differences between the courses in Amsterdam and Utrecht are as follows: at Amsterdam, studies currently focus on the history of Dutch theatre in the 18th and early 19th centuries and the approach is historical and literary; at Utrecht the emphasis is on the 19th and 20th centuries and the approach is more phenomenological.

Until 1966 theatre studies could only be taken as a subsidiary subject at Amsterdam and Utrecht. In 1967 it became possible to take the 'doctoraal' degree in the subject after passing the 'kandidaats' examination of the Faculty of Letters. In this way theatre studies became a post-'kandidaats' course of study.

### **2.3. Teacher training**

Attitudes towards working in the arts have changed considerably in the last 10 years and the relationship between education and future career has altered in the sense that the aspirations of drama students are now much less directed towards a traditional career on the stage. These days they are just as likely to consider a career in education or working with amateurs.

In the early fifties Wanda Reumer put forward the idea of introducing a teacher-training course at the Drama School in Amsterdam. At the time, the

main concern of the School was to raise the professional level of the training of actors and little attention was actually paid to teacher training.

Wanda Reumer gradually began an experimental private school offering voice and speech training. In 1956, after attempts to become associated with the Drama School had failed, a separate school was formed, the Academy of Expression through Word and Gesture. The Academy submitted a request for a subsidy to the Arts Department of the Ministry of Education, Arts and Sciences but because of a lack of funds was referred to the Department of Technical and Domestic Science Education. The Academy was treated as a form of socio-pedagogic education and subsidized under the Technical and Domestic Science Education Act. A few years later the final diploma in dramatic training awarded by the Academy was recognized by the government as a teaching qualification.

The Academy's acting diploma also came to be recognized as a teaching qualification in the same field, but at a lower level because of the limited attention given to educational skills in the course.

In the latter half of the sixties the importance of teacher-training in drama was acknowledged. New courses were started and existing ones recognized as the realisation dawned that drama education had a role to play 'in the training of those wishing to work not only for but with others in the field of drama' (Lochem, 1973). Most drama schools now have teacher-training courses as well as courses for creative or performing artists.

A teacher-training course in dramatic education was started at the Drama School in Amsterdam in 1967, and at the schools in Arnhem and Maastricht in the following year. Both types of course are also available in mime. Measures are currently being introduced to make the teaching qualifications obtained in socio-pedagogic education and professional arts training equivalent.

In dance education, teacher training has always been important because of the system whereby a group of pupils study under one or more teachers. Teacher training gradually became institutionalized and all schools of dance (except for that at the Royal Conservatory of the Hague) came to have courses leading to officially recognized teaching qualifications in classical, modern or folk dance expression (Kans voor de dans, 1977).

### **3. Educational and pedagogic structure**

#### *Professional training courses*

From the beginning there were training courses for creative and performing artists in drama similar to those in music. There were also related courses for teachers in the training of creative and performing artists. In both cases the main concern was with professional training. The emphasis in teacher training has gradually shifted towards more general educational aims. The kinds of teacher training which deal with the whole field of general education and cultural awareness are discussed in detail under the heading 'Teacher-training courses' below.

The distinction between the courses for performers and those for teachers in specialized professional training is reflected in the educational systems at the various schools. Each school decides on its own structure according to its own ideas. As a result of developments in the theatre and the existence of different forms of drama, there are different schools of thought on how drama education should be organized which are reflected in the curricula of the drama schools.

The Lochem Work Group on Drama Education argues in its final report (1973), that every institution providing initial drama education should offer two general courses:

- a. one for creative and performing artists;
- b. one for teachers in preliminary and professional training.

The report says that the distinction between these two courses should not lead to their segregation as close links are essential to ensure a diversity of

study opportunities and to allow the education to benefit from the possibilities of mutual influence.

In *drama, cabaret and mime* both types of course consist of three phases:

- a. preliminary or propaedeutic;
- b. general training;
- c. final.

The length of study may vary, depending on the student's previous professional experience or training and on the choice of subjects and specialization.

In the first phase a general introduction to the profession is given in an intensive course which generally takes a year, extended to the maximum of two years in exceptional cases. Final selection for admission is made at the end of this year.

The general training phase varies in length, the minimum being one year and the average two years (extended where necessary). During this phase the technical and theoretical foundations are laid for professional practice. Assessment is based on commitment, progress and personal development.

The last phase is '... a period of consolidating what has been learned, deeper or broader study, and practical preparation for professional work' (Lochem, 1973). Only minimum requirements are set by the school in this phase: the school provides facilities for work and study and decides in consultation with the student on the number of pieces of work to be presented. The presentations of work also serve to introduce the students to a wider audience outside the school. The average length of study in this phase is one year. The general scheme for drama education drawn up by the Lochem Work Group also applies to the courses in cabaret and mime (see Appendix E).

The structure of *dance training* is broadly similar to that of drama education and consists of the same preliminary, general and final phases. The preliminary phase lasts for one year during which the teaching staff can assess the students' attitudes and abilities, and the student can reach the standard required for the subsequent phases.

One major difference between drama and dance is that as a rule the students have had several years of previous training so that the first year is used to determine the direction of their studies rather than to select the most talented. The same is true in music.

The general phase usually takes two years, but may be only one year in the case of the course for professional performers, depending on the amount of previous training. More specialized courses are offered during this phase and the student chooses those options which will most benefit him in his chosen career.

The final phase takes an average of one year. Daily training continues but there are more opportunities for free study and the emphasis moves from formal teaching to individual experiment and research. There is interaction between education and professional practice in this phase.

The length of study is generally longer for teacher training than for professional performers. A higher level of general secondary education (H.A.V.O.) is required for admission to teacher training than for other courses.

The normal requirements as regards previous dance training do not apply to admission to dance expression courses where the students tend to have started dancing rather later than those following other courses.

### *Theoretical courses*

Since the sixties university courses in theatre studies have devoted greater attention to the social aspects of drama and have become more closely related to the social sciences. At the same time the intention is to broaden the scope of the study programme to include for example the relation of the theatre to other media. These concerns are reflected in the teaching and re-

search programmes. In the latter, attention is given to productions staged by the department, practical studies and workshops. The results and experience gained here are used in teaching.

As a result of the University Restructuring Act there has been discussion about whether the post-'kandidaats' courses in theatre studies at Amsterdam and Utrecht should become separate degree courses. The following arguments are put forward in favour of this:

a. The 'kandidaats' course at the Faculty of Letters is an inadequate preparation for theatre studies, at least as regards the drama content. Moreover, the problems involved in moving from the one course to the other have increased in recent years as a result of the broadening of the scope of theatre studies mentioned above.

b. If theatre studies continues to be a post-kandidaats' course, the length of study will have to be reduced. The University Restructuring Act provides for 18 months or a maximum of 2 years study after the 'kandidaats' examination, whereas theatre studies at present takes 3 years.

Another provision of the Act is the introduction of options in university courses. The departments of theatre studies at Amsterdam and Utrecht have proposed that they should both have:

- a. a course for research students (academic or research option) and
- b. a course for careers in drama criticism, in dramaturgy with theatre companies or radio or television, or in teaching the history of theatre at drama schools (professional option).

The department at Utrecht has also expressed the wish to establish a teaching option.

At present the first year of theatre studies is a preparatory year. In the second year there are projects and work groups, and this is followed by a final year of specialization.

The restructuring proposals envisage a separate degree course in theatre studies consisting of a basic and a final programme of study. The basic programme would take two years, the first of which would be preliminary. The final programme would be a specialized course of two years leading to the examination for the 'doctoraal' degree. In the last year a choice would be made from research or professional options (at Amsterdam and Utrecht) or a teaching option (at Utrecht).

### *Teacher training*

It has gradually come to be realized that theatre training need not be solely oriented towards specialized professional training. It can also be concerned with general education, as has in fact been the case at the Academy of Expression through Word and Gesture in Utrecht since 1956. The Academy of Expression and Communication in Leeuwarden has similar aims, and there are plans to open such an academy in Kampen.

In the late sixties teacher-training courses in drama education were introduced together with courses in dance expression and are primarily for teachers in secondary schools. There is however, a real problem concerning the position of these courses.

Teacher-training in general is based on the system of different qualifications for the different sectors of education (primary, 12-16 age group, 16 and over age group). Up to now the teacher-training courses in drama have not been differentiated according to such a system since they are not categorized according to age group, type of school or field of education. As a result there has been fierce debate within drama education on whether different levels of teaching courses and qualifications should be introduced.

The strongest opposition to such a move has come from the Lochem Work Group on Drama Education which regards the system of qualifications at different levels as discriminatory from the point of view of the teaching staff and wrong in principle. It would prefer a basic teaching qualification valid for all age groups, type of school and fields of education. In addition, students should have the opportunity to choose between specialized courses relating

to a particular age group, type of school or field of education.

The National Consultative Committee on Drama Education (VLOT) is equally opposed to different levels of teaching qualifications. It believes that if qualifications are to be graded, they should all be regarded as at first-grade level (16 and over).

It should be noted here that drama, mime and dance are not compulsory subjects at secondary schools so that the debate on this issue is wider than is possible in music or art (i.e. drawing, handicrafts, and textiles).

The Institute of Expression of the Amateur Drama Foundation ('Stichting Ons Leekenspel') at Bussum which is subsidized by the Ministry of Cultural Affairs, Recreation and Social Work originally provided courses for people engaged in amateur drama. It also had a part-time course in dramatic training and later introduced an in-service course in dramatic expression for teachers. This subsequently became a part-time teacher-training course of 3 years, and was recently taken over by the Drama School in Amsterdam. A part-time teacher-training course in dramatic training has recently been reintroduced at this Institute and at the Drama School in Maastricht and the Academy of Expression through Word and Gesture in Utrecht. These courses are intended as further study for qualified teachers or people who have had relevant practical experience.

#### **4. Research**

##### *Professional training*

Professional training in drama comes under the Secondary Education Act so there is no obligation on the staff to conduct research and no funds are allocated for this purpose. Nonetheless there is growing interest in research at the drama schools. The fields involved include:

- a. experiments in playwright, set design, direction, dance and mime choreography;
- b. exploration of the relation between the dramatic arts (including mime and dance) and other disciplines such as fine arts;
- c. research into voice, acting and movement techniques;
- d. research into technical resources such as stages, sets, lighting and cameras;
- e. research into didactic processes and their aims (in the case of teacher training);
- f. developing ways of presenting social processes;
- g. experiments with audience communication;
- h. developing the techniques involved in radio and television drama.

As far as the initial phase of drama training is concerned, the research takes place in the final phase of a number of courses where the emphasis is on independent work in the framework of projects, work groups and practical exercises. In the final phase of study the students prepare for professional work.

Within the professional theatre more opportunities for research and experiment have gradually been created. This is reflected in the history of theatre groups such as Test, Puck, Studio and Centrum and the brief existence of Teater Terzijde. The same process can be seen in the development of groups such as Sater and the Werktheater and in socially committed groups such as Proloog, GL II, Dokumentair Aktueel Theater (DAT) and the Onafhankelijk Toneel.

In a related development a number of theatres such as the Mickery, Brakke Grond, Shaffy, Melkweg and Centrum Bellevue in Amsterdam, the Lantaarn in Rotterdam, the HOT in the Hague and 't Hoogt in Utrecht have become known for small-scale projects and avant-garde theatre.

The 'Discussions memorandum on theatre' has this to say on the subject: 'Pure experiment and research into new forms of theatre differ in aims and intentions from avant-garde theatre, although at present the two are often com-

bined. Avant-garde theatre is primarily a kind of theatre; experimental work is primarily research'.

There are similar trends in dance, as can be seen from the growth of small new groups (usually with young members) such as Penta and Werkcentrum Dans. The choreography workshops held during the Summer School for Dance and the plans for a permanent choreography workshop are part of the same development. In addition there are experiments which aim to combine dance with other disciplines including the work of Koert Stuyf and the mixed experiments in which mime has played an important part, e.g. BEWTH and Bart Stuyf.

The developments in the Theatre, together with the discussions in the Lochem Work Group, led to the idea of a workshop for research into new dramatic forms. It was felt that there was a need for a place where it would be possible to experiment with new forms and means of expression in drama outside the daily routine of the professional theatre.

#### *Research Institute of the Netherlands Theatre*

The Institute was founded in 1971 to provide the type of workshop outlined above. The intention is that it should be a national institution, but for administrative purposes it is part of the Drama School in Amsterdam. It became more independent in 1978.

The aim of the Institute is to carry out research into the theatre, in particular into its means of expression and function in society. This has taken the form of about 15 projects of limited duration in which varying groups of up to 5 or 6 people have been involved.

Initially one of the main objects was to stimulate the writing of plays in cooperation with actors. This has resulted in a number of well known writers continuing to write plays for the subsidized companies. Writing has also been encouraged by Ministry of Cultural Affairs, Recreation and Social Work grants to the Netherlands Centre of Dramaturgy.

Ideas for projects may come from within the Institute or from the theatre itself. The Institute is primarily intended to cater for and stimulate initiatives from the profession. The staff are drawn from both within and beyond education.

Financial support is provided by the Ministry of Cultural Affairs (accommodation, equipment and maintenance) and by the Ministry of Education and Science (two full-time teachers of drama).

#### *Set design*

Plans are also being made for a workshop for set design.

At present the subject is offered as a specialist course in initial studies at the National Academy of Fine Art and as an advanced course at the Jan van Eyk Academy. The approach is based on the Fine Arts and most of the students come from art colleges.

The development of a course of study in set design is closely related to the discussions on the future of the National Academy. The Steering Committee at the Academy (Stuurgroep Rijksacademie) has drawn up plans for reorganisation which envisage an advanced course in the form of a workshop, the students being drawn from various disciplines such as fine arts, the performing arts in drama, and dramaturgy.

A more or less related project in the shape of a technical centre to be used for training and research has been proposed by the professional bodies for theatre technicians.

This idea has not got off the ground because of disagreement about whether such a centre should be associated with a particular location or theatre companies.

#### *Direction*

The nature of the courses in direction is the subject of discussion. At the Drama School in Amsterdam the course offered originally developed from the course in acting.

Some years ago it became part of teacher training in drama education, and now takes between 4 and 6 years.

In recent publications dissatisfaction with this link to teacher training has been expressed since it is felt that courses in direction should be open to film, mime and fine art students and graduates in theatre studies as well as to drama students.

#### *Operatic training*

Operatic training forms a bridge between music and drama. Its development is discussed in the chapter on music education.

#### *History of dance*

In 1973 the post-academy course on the history of dance was organized on the initiative of the inspectorate which lasted for 18 months and served to underline the fact there are no courses in dance at university or equivalent level in the Netherlands (Hartong and Van Mackelenbergh, 1974). This situation coupled with the international nature of the subject has led to many students going abroad to study. Grants to do this are available to students who have completed dance training in the Netherlands from the Ministry of Cultural Affairs, Recreation and Social Work.

#### *University education*

Facilities for research are provided for university courses in theatre studies and research is currently being done in the following areas:

- a. historical and theoretical research into various aspects of drama and theatre;
- b. social and cultural aspects of the theatre and theatre-going;
- c. workshops in playwriting theatre criticism, television dramaturgy;
- d. audience communication, particularly in relation to political theatre.

Over the last decade roughly half of university research in this field has been historical. More recently there has been a tendency towards more research in the field of applied dramaturgy ('Nota Onderzoek', 1975).

Since most students take theatre studies as a subsidiary subject and not as a main subject, the number engaged in research is very small. Graduates only rarely go on to do a higher research degree in the subject.

Within the social sciences research is occasionally conducted into the social aspects of theatre and theatre-going. The Work Group on Research into Dance Training has put forward proposals for physiological and didactic studies in dance training. These proposals were made in cooperation with the Coronel laboratory at the University of Amsterdam, but have not yet been implemented.

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**Table 4. Music students: main subjects and year groups, 1977/78 session**

main subject	overall total		1st year		2nd year		3rd year		4th year		5th year		6th year		
	total	men	women	men	women	men	women	men	women	men	women	men	women	men	women
total															
without duplications	4 776	2 905	1 871	701	460	592	404	476	336	478	291	451	275	207	105
with duplications	5 450	3 392	2 058	840	507	705	452	576	377	553	319	498	295	220	107
singing															
solo voice	242	64	178	17	45	15	24	10	31	8	34	10	30	4	14
wind instruments															
flute	228	83	145	21	30	21	30	11	34	14	24	14	20	2	7
recorder	221	68	153	18	25	12	34	11	40	10	27	14	22	3	5
oboe	87	60	27	9	6	14	8	9	5	12	2	10	5	6	1
clarinet	113	90	23	26	6	16	3	17	4	7	3	13	6	11	1
saxophone	65	55	10	17	4	7	2	13	2	6	2	8	—	4	—
bassoon	21	16	5	3	3	—	—	4	—	3	1	3	1	3	—
French horn	47	37	10	6	3	12	—	2	2	3	2	8	2	6	1
trumpet	120	106	14	28	7	25	3	18	—	16	2	16	1	3	1
trombone	61	60	1	14	1	9	—	15	—	8	—	11	—	3	—
tuba	14	14	—	3	—	5	—	—	—	3	—	1	—	2	—
baroque flute	5	2	3	—	—	—	3	—	—	2	—	—	—	—	—
bowed instruments															
violin	278	124	154	20	36	21	33	14	26	25	23	24	23	20	13
viola	49	27	22	6	3	7	5	1	2	4	4	5	2	4	6
violoncello	93	38	55	14	11	5	12	5	10	4	6	7	9	3	7
double bass	47	45	2	21	2	10	—	3	—	5	—	5	—	1	—
viol	10	4	6	2	2	—	2	1	2	1	—	—	—	—	—
keyboard instruments															
harpsichord	77	33	44	4	8	7	6	10	6	4	11	7	10	1	3
piano	782	373	409	85	98	81	97	57	66	71	62	52	64	27	22
organ	327	267	60	54	16	60	14	46	10	48	10	26	6	33	4
electronic organ	38	32	6	11	4	7	2	7	—	2	—	—	—	5	—
accordeon	83	51	32	15	5	8	7	8	7	10	3	6	7	4	3
plucked instruments															
harp	29	4	25	4	9	—	6	—	2	—	3	—	1	—	4
guitar	376	318	58	74	13	65	9	69	14	48	10	48	10	14	2
lute	20	17	3	7	—	1	—	2	1	4	2	3	—	—	—
percussion	108	105	3	32	—	24	1	18	1	13	1	16	—	2	—
teacher-training courses 1)															
general music training	589	308	281	71	63	55	78	56	48	68	45	44	42	14	5
rhythm	16	—	16	—	10	—	1	—	2	—	2	—	1	—	—
school music, 'B' course	556	364	192	86	46	87	49	60	40	64	27	47	25	20	5
other courses															
solmization, general music	5	5	—	2	—	—	—	2	—	1	—	—	—	—	—
theory of music	69	66	3	20	—	10	2	11	1	10	—	13	—	2	—
choir master	96	77	19	16	5	11	2	16	3	14	6	18	3	2	—
conductor	35	33	2	8	—	6	—	6	2	2	—	10	—	1	—
Band music (brass and wind)															
director	160	153	7	38	3	36	4	28	—	25	—	22	—	4	—
Catholic church music															
choir master	22	16	6	3	3	5	2	3	1	5	—	—	—	—	—
Catholic church music															
organ	28	19	9	3	4	9	3	2	—	3	2	2	—	—	—
Protestant church music															
choir master	14	12	2	1	—	1	—	4	2	2	—	3	—	1	—
Protestant music															
organ	24	23	1	—	—	4	—	1	—	8	1	7	—	3	—
carillon	25	17	8	6	1	5	2	1	2	1	2	4	1	—	—
composition	63	61	2	11	—	16	1	15	1	7	—	8	—	4	—
opera singing	56	29	27	8	10	4	2	4	9	4	2	6	3	3	1
proficiency prize	69	57	12	19	5	12	5	15	—	5	—	4	1	2	1
special study 2)	42	31	11	13	8	10	—	1	1	3	—	2	1	2	1
other	40	28	12	24	12	2	—	—	—	—	—	1	—	1	—

1) on 1 December 1977, 375 students (240 men and 135 women) were registered for university musical studies courses (provisional figures).

2) e.g. of chamber music, an instrument etc.

Source: Central Bureau of Statistics, The Netherlands.

**Table 7. Present and succeeded students on Theatre studies**

	students			passes 1)		
	total	men	women	total	men	women
total						
without duplications						
1976/77	884	245	639	71	22	49
1977/78	942	246	696	122	34	88
with duplications						
1977/78	1 029	284	745	133	35	98
full-time education	1 007	275	732	133	35	98
performing artist/training for lecturer: drama	59	26	33	—	—	—
performing artist	434	145	289	60	19	41
dance	228	51	177	28	4	24
mime	43	25	18	9	4	5
drama	129	56	73	13	7	6
lecturer's training 2)	514	104	410	73	16	57
dance	349	28	321	44	2	42
mime	34	17	17	8	1	7
drama	131	59	72	21	13	8
part-time education	22	9	13	—	—	—
lecturer's training 2): drama	22	9	13	—	—	—

1) no. of passes in 1976 and 1977 respectively.

2) on 1 December 1977 119 students (55 men and 64 women) were registered for university Theatre Studies courses (provisional figures).  
In 1976/77, 7 students (1 man and 6 women) passed the 'doctoraal' exam in Theatre Studies.

Source: Central Bureau of Statistics, The Netherlands.

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