

SUMMARY REPORT 1970-1977

selected summaries of Boekmanstichting
research in the field of art and culture

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The aim of this report is to provide a further step in the exchange of research information on the international level.

The accessibility of the research results in the field is hindered by several factors.

I could mention in this respect the barriers caused by the particular cultural characteristics inherent to each of the various countries which are sometimes hard to translate. Another considerable problem is brought about by the fact that a great deal of the reports are published in languages not widely known in other parts of the world. Last but not least there is the problem of the differences in cultural infra-structures. The latter implicates that especially reports with relevancy for cultural policy are hard to understand without preceding knowledge of the nature of the cultural institutions in a particular governmental entity and their relative importance in the network of institutions.

Though supranational organisations do much good work in distributing information and in bringing together the research workers in the field of culture it must be stated that an international scientific forum is still lacking. There is, for instance, no authoritative social scientific periodical specialised on art and culture. Perhaps this indicates the pre-scientific state of a science like culturology. But the more there is a need for inventive solutions to build up systems of information-exchange and evaluation of the results of research in our field. It doesn't seem logic why a basic aspect of human life like culture should not be covered by its own scientific tradition.

In the mean time we have to borrow from other disciplines like sociology, communications, political science and economy to answer the questions raised in the field of culture. Because of the diverging terminology of these disciplines, this also may be considered as a serious problem in the optimisation of the exchange in research matters. As the title indicates this report is, as mentioned in the beginning, an attempt in the direction of promoting the exchange of research information on the international level. It is restricted to a certain period. Beside it is restricted to research done by the Boekmanstichting, which mainly focusses itself on the so-called arts-based culture.

The selection of summaries I made, consists of 13 out of 36 research reports issued by the Boekmanstichting in the period 1970-1977. My selection is based on supposed relevancy for the topics as I experienced them on international conferences and in the debates with foreign visitors of our institute in the last few years.

I decided not to standardize the summaries. In my experience standardization of summaries means loss of information which might be highly significant in the opinion of the authors themselves. Moreover the nature of the subjects and the methods and techniques used seem to have a kind of natural recalcitrancy against being fitted in beautiful schemes.

The summaries may be categorized into four blocks, partly overlapping each other.

The following studies are concerned with reactions of a public on cultural stimuli:

Subsidies for Purchasers of Works of Visual Art; Queuing up for the Nightwatch; Experiencing Monuments; The Impact of Advertisement Art; The Dutch Dance Situation; Sonsbeek beyond Lawn and Order; Theatre and Public in The Netherlands; Music and Public.

The production of art comes in the picture with:

The Dutch Dance Situation and The Dutch Film Situation both in different ways center on the problems of the supply side of cultural goods and services.

Presented under the heading: Policy studies are:

Sonsbeek Beyond Lawn and Order; Government Expenditure on Visual Arts; Network Analysis in the Visual Arts Sector; Policy Analysis in the Visual Arts Area, State and Processes; Rotterdam's Arts Policy, a Diagnosis.

Finally, separate attention may be paid to two trend reports:

Theatre and Public in The Netherlands and Music and Public.

Further classification in this place seems to be of minor utility. The forms of art generally concerned appear in the titles, while the headlines easily refer to topics, dimensions and variables.

For questions on a particular study and the subjects dealt with, you are kindly invited to contact the author(s) on the address of the Boekmanstichting.

From: GELD VOOR KUNSTKOPERS, Het funktionieren van de Aankoop
Subsidie Regeling Kunstwerken, Boekmanstichting, Amsterdam
1976, (282 p.)

The ASK is a Dutch programme for government subsidies to purchasers of works of art. Its purpose is to encourage individuals to buy works of arts produced by contemporary Dutch professional visual artists. The subsidy is granted through government approved exhibitions to private purchasers and therefore is a consumers' subsidy.

The ASK subsidy was granted for the first time in 1960 and the programme was in its 15th year when the present study on its functioning was carried out. To that effect a representative sample was selected from the purchasers who benefited from ASK in 1973.

The objectives of this subsidy programme are characteristic of the nineteen-fifties, the period in which the scheme was initiated. During these post-war years, the idea of a "welfare state" began to develop and more attention than ever before was paid to a fair distribution of material as well as immaterial wealth, such as for instance cultural participation. Since similar efforts were made before the war, these ideas were not completely new, but the form into which one tried to mould the solutions was different from those previous efforts.

We find both material and immaterial aspects in the ASK scheme:

- firstly: the government tried, by means of the ASK subsidy, to improve the relation between the presentday visual arts and the public by encouraging broad strata of the population to buy works of art. This was part of the "taking art to the people" ideas of the fifties; the so-called social, or vertical spreading of art. In addition the government intended to spread art all over the country: the so-called geographical or horizontal spreading.
- secondly: by promoting the sale of works of art, the government also tried to improve the socio-economic position of the contemporary visual artists. As in most West European countries this position was very weak indeed. It was assumed that the traditional reign of Maecenas, viz. a "deep market" with a few people buying many works of art, was finished and couldn't be restored because of the levelling of incomes. One should now concentrate on creating a "broad market". This meant that broad strata of the population should be encouraged to buy art, in particular people who were insufficiently emancipated: their educational level and their income being too low.

In order to attain these ends two problems arose:

- a long term problem: how to educate broad strata of the population to enjoy art and to buy works of art.
- a short term problem: how to eliminate practical impediments and facilitate a confrontation of people with art. The ASK subsidy could possibly remove such a barrier: the price of works of art. Moreover a short term arrangement such as the ASK, most likely would result in increased sales, which would also improve the social-economic

position of the artists.

When the ASK was brought into existence there were doubts about whether this scheme could contribute to the realisation of these objectives, but in general a rather optimistic feeling prevailed.

The development of the ASK scheme was very impressive. In 1960 an amount of f 65.000 was allocated for the subsidies, in 1966 half a million, in 1973 more than one million and for 1977 the government makes almost two million guilders available.

During the first years of the programme a thousand works of art were annually sold with ASK subsidy. At the end of the sixties this number had increased to about ten thousand a year, and in 1973 approximately 23.000 works of art were covered by the programme.

In 1973 the total turnover of works of art sold under the programme amounted to more than seven million guilders.

The number of organizers of exhibitions (in particular art galleries) who received a subsidy in behalf of their private clients, increased from approximately 100 in 1963 to 255 in 1973. ASK did contribute to the establishment of selling points for modern art throughout the country. However, in spite of this geographical spreading, two thirds of the total number of works of art traded under the ASK programme are sold in the "Randstad", the densely populated western part of the Netherlands. Apart from the central government several provinces and municipalities have their own subsidy schemes. The majority of these can also be found in the "Randstad".

The number of artists selling their work under the ASK programme has also increased; from about 200 in the initial period to more than 1000 in 1966 and more than 2000 artists in 1973. However the artists do not benefit equally from the programme: more than half of the total ASK sales goes to 7% of the participating artists.

The number of buyers benefiting from ASK increased from 700 in the first years to some 4000 in 1966, with a further increase to approximately 12.000 in 1973.

The most privileged groups in the Netherlands benefit from the ASK subsidies:

- ASK users belong to the highest socio-economic classes:
- 72% have a university degree or a higher professional education.
- 82% belong to the active working population.
- 50% are occupied as a business manager, as an executive or in the liberal professions.
- 35% have an income of over f 51.000 a year.
- ASK users in general belong to the cultural élite, as shown by their frequent visits to theatre, concert, ballet etc.
- ASK users in general are very much interested in visual art.
- The ASK programme however does not primarily cultivate a broader interest in art, but is, in fact, based on the existing interests: ASK users frequently visit museums and exhibitions and they often actually practise visual arts.
- 25% of the ASK users are art collectors and/or investors.
- in 1973 50% of the ASK users also bought art without ASK subsidy.
- 60% used the ASK programme before; this means that in 1973 40% used the subsidy programme for the first time.
- 76% learned about the ASK possibilities through their existing connections

with the artistic world. This means that information about ASK primarily reaches insiders. The consumer's (first) interest in art is not aroused by buying a work of art and by being encouraged to do so because of the subsidy. On the contrary: the buyer has the intention to buy and incidentally takes the advantage of the subsidy.

-93% of the ASK users didn't buy art for the first time in 1973 and therefore are not a new public.

-ASK users bought their first work of art at an early age (29). The younger a buyer was when he started to buy, with or without ASK subsidy the more he buys now and the more he is inclined to buy regularly with a subsidy.

In view of the ASK objectives, these results are not very encouraging.

The ASK subsidy hardly reaches broad strata of the population.

ASK did not really open a new "broad market" for the visual arts, but rather regained a previously lost "deep market".

Most ASK users buy only one work of art with ASK subsidy, and relatively few users buy many works of art.

Few people receive a relatively large part of the available ASK subsidy and most users only receive a small amount.

In 1973 approximately 6% of the ASK users bought more than one third of all works of art traded under the programme. They are very frequent buyers (great collectors).

About 40% of the ASK users regularly benefit from the programme. They have become real "habitués".

These collectors and habitués are the "real" ASK clientele: they enjoy a very high income, have a very high social status, show much interest in art and buy many works of art also without an ASK subsidy.

About 40% of the ASK users used the programme for the very first time. They are new subsidy users, but most of them did buy art before.

About 8% of the ASK users are new art-buyers: they not only used the programme for the first time but also bought art for the first time.

The larger part of the ASK users (70%) only bought one work of art under the programme. This group accounts for approximately one third of all works of art traded under the programme, i. e. just as much as the 6% of very frequent buyers, the collectors.

These ASK users who don't buy frequently have almost the same educational level and cultural interest as the average ASK user. However, they are slightly younger and have a lower level of occupation and a lower income. Nevertheless it is unrealistic to expect that these groups will form the basis for a new younger, broader and regular ASK clientele. This expectation is based on the fact that most of them used the ASK only once (in 1973) and is based on their motives for buying art. There is every indication that these motives will not lead to future purchases. These groups do not show a deep interest in visual art; they merely form a floating public.

Apart from the groups of infrequent buyers described above, there are three other separate categories which don't buy frequently:

-the investors who enjoy high incomes and are less interested in visual art, who buy art with a government subsidy in order to invest their money. They represent about 6% of all ASK users.

-people over the age of 60 with a rather low income, who buy art with subsidy in order to increase the purchasing power of their family budget.

- young couples with a relatively low level of income, who buy a work of art to decorate their living room.

As has been stated before, it was expected that the ASK programme would eliminate existing barriers which hamper the confrontation between public and art, and would reach insufficiently emancipated groups.

Since 1960, the year the ASK scheme was implemented, there has been a considerable increase in the average educational level and income of the population.

However, this social emancipation does not automatically mean that people become interested in art and art purchases. Many people with a high education and a high income level never buy art. Not a high level of education together with a high income are the necessary conditions for buying art, but rather the educational level combined with a general cultural interest. These two criteria distinguish the buyers from the non-buyers.

The extent to which one buys art depends on a specific interest in visual art and on the available financial means. The interest in art is a very good predictor for the motivation to buy: it determines how many works one buys and how frequently. The available income is a predictor for the possibility to buy: it determines the total amount of money one spends on art.

Investigations have shown that government support in the socio-cultural field often has cumulative effects. Subsidies go to people for whom they were not originally intended. The ASK programme shows the same characteristics. Especially people with higher and for the most part even very high incomes benefit from the subsidies. The subsidy schemes initiated by the local authorities reinforce these cumulative effects, this is true for both the social and the geographical spreading of art. The major part of the turnover goes to a small number of well-known artists.

Apparently it is not so easy to avoid such cumulative effects and to realize a more favourable distribution among producers, consumers and a better spreading over urban and rural areas. The problem is that art not only has quantitative, but also has qualitative aspects:

- quality of the consumer (his motivation)
- quality of the producer (his product)
- quality of the environment (e. g. an inspiring urban culture).

There exists a certain tension in the relationship between these qualitative aspects and the tendencies towards equalization and quantitative distribution.

During the past two decades other distribution channels have been tried out: for achieving a better social spreading of art. For instance: art distribution through department stores, mail order houses, additional subsidies for young couples, and, for the past few years, art lending centres. But even these distribution methods did not really result in a broader social spreading of art.

The ASK meets the demands for a rather privileged public and probably plays an important role in maintaining the private art market.

However, its role in achieving a more favourable social spreading appears to be limited, because, as pointed out earlier, the social spreading of art is not just a matter of quantitative distribution and marketing of works of art. Firstly the demand for works of art is not evenly spread over the

various strata of the population and secondly art also has qualitative aspects and works of art are durable and relatively expensive products.

Prospects for a more favourable social spreading of art can possibly be found by confronting people with art in their everyday environment, where a more evenly spread demand for works of art, as well as the quality of art can be guaranteed. Initiatives which may be a step forward in this direction require an "investment subsidy" of relatively large sums of money. During the past few years visual artists have become involved in, for instance, town planning and building projects, in the restoration and renovation of old parts of the inner cities, in landscape gardening, in youth work, therapeutic work, etc.

From: QUEUEN VOOR DE NACHTWACHT, Het Rijksmuseum en zijn bezoekers, Boekmanstichting, Amsterdam 1976, (150 p.)

SUMMARY AND CONCLUSIONS

Within the framework of a "Policy Analysis" planned in 1972 by the Ministry of Culture, Recreation and Social Welfare for National Museums, a need arose for an analysis of the public especially for the Rijksmuseum in Amsterdam. It was derived from general statistics that the number of visitors of museums showed a disproportionate increase.

The increasing interest was beyond expectations in view of the growth of population; the increase of the number of tourists in our country and the large number of museums and exhibitions.

This increasing interest was the more striking because one simultaneously was confronted with a further decrease of the number of visitors to concerts and theatres.

One actually did not hope that the increasing interest in museums meant a break-through of the traditional social composition of the museum public. Other investigations had already shown that, in spite of an increase of the number of visitors, there was still a sharp over-representation of the higher social classes among museum visitors. It is not probable that an analysis of the social backgrounds of the visitors to the Rijksmuseum would yield new insights.

QUESTIONS

Three questions were asked:

- what are the motives of the public to visit museums in general and the Rijksmuseum in particular;
- what is the impression of the Rijksmuseum made on visitors;
- who choose what forms of public guidance.

STRUCTURE

In 1973, a test sample was taken of the visitors to the Rijksmuseum, 3 times during three weeks. The 3 weeks were chosen on the basis of the number of visitors and taking into account typical seasonal fluctuations. The first interview week took place in March (in the off-season), the second in May (in the mid-season) and the third in July (in the high season). Foreigners filled in a questionnaire on the spot and Dutchmen were asked a few questions in the museum and a day later were sent questionnaires to their private addresses.

Six months later the Dutch respondents were sent again questionnaires. The 3 test samples referred to a total of 2400 visitors, of whom 81% came from abroad. It is surprising to add in this respect that expressed in a percentage, the mid-season (May) contained more foreigners (viz. 87%) than the high-season, the month of July.

A GENERAL PICTURE

The impression of the square in front of the Rijksmuseum full of tourist coaches may suggest that the visitors come in large organised groups to queue up for the Nightwatch. However, appearances are deceptive.

Visitors to the Rijksmuseum mainly consist of small groups built up from relatives and/or friends. Especially in the high-season, the Rijksmuseum is almost exclusively a conglomerate of such small groups. Large groups of tourists play a marginal role and individual visitors will hardly be found there. Once such visitors are inside, they stay there for at least one hour but seldom for more than 2 hours.

On an average, the foreign visitor stays in the museum a little shorter than the Dutch visitors. During such shorter period, the foreigners do buy more articles such as picture-postcards, slides and books on art and it looks as if they visit more sections of the museum. I say "it looks" because it appears from the report that the visitors do not have any idea which sections they have actually visited. In evidence of this statement, over 50% of the visitors say that they have visited the section of the paintings of the 18th and 19th centuries.

Both the experience of the museum employees and of myself characterise this section as a quiet one, which would not be possible if more than fifty per cent of the total number of visitors would walk around there.

I think that the greater part of the visitors are not able to make a distinction between all the centuries of which objects are being displayed in the Rijksmuseum. A clear indication of the name of the section and time of origin seems to be basic information which should not be held back from the visitors. And the visitor would like to be informed as appears from the result that about fifty per cent of the visitors make use of one or more of the forms of public guidance offered by the museum. With the Dutch, especially practical information such as the "Rijksmuseum guidebook" is highly popular.

THE RIJKSMUSEUM AS FOLKLORE

On the list of Dutch museums, the Rijksmuseum has a place of its own. Said place appears not only from the largest number of visitors but also from the kind of public visiting the museum. The Rijksmuseum is probably the only cultural institute in our country where visitors include a wide representation of the lower social classes. Dutchmen should have visited the Rijksmuseum once in their life. For this reason, the Rijksmuseum is part of the phenomenon folklore.

Folklore means "the lore of the folk" or the traditional anecdotal knowledge of the non-cultural classes of civilised nations. In elementary education in history already, the anecdotal knowledge of the Dutch Golden Age is strongly emphasized, when Amsterdam was the economic and cultural centre of Europe. It is in the same Golden Age that our Masters of Painting were active.

The works of these Masters are known to the public from soup bowls, chocolate boxes, biscuit tins and cigar bands.

In the high season the social composition of the Dutch visitors almost constitutes a proportionate reflection of the total Dutch population. This is when the folklorist aspect of the Rijksmuseum comes to the fore.

It may be clear from the above that this folklorist characteristic especially holds good as regards the high season. During the offseason (in our case in March), the Dutch visitors are the everreturning visitors who, as regards their social backgrounds, often remind of the usual art participant.

The organised school visits are mainly decisive for the mid-season period in the Rijksmuseum. These secondary school-students often visit the

Rijksmuseum for the first time. However, we do see a number of regulars in the museum during this period. The new public, people coming for the first time, is mainly found in family relation during the high season. The large differences in social background among the visitors of the three periods of our investigation also have their indirect effect as appears from the differences between cultural interest and behaviour. These results are important because, in spite of these essential differences among the three periods, use is made to the same degree of one or more forms of public guidance. On the basis of the specific groups of public and in view of the above background, it appears justified to create public guidance in the museum applied to specific groups of public.

VISITORS' MOTIVATION

The motivation of the people to visit museums has hardly been analysed in the Netherlands. When visitors' motivation came up for consideration, it was nearly always limited to the question whether one came to see a specific exhibition or the permanent collection. In such analysis, the visitors' motives are entered into more generally. In a pilot-study several motives could be distinguished; however, in the main study they appeared to overlap one another for a substantial part.

Factually, only the distinction between the presence and the absence of a motivation remained.

However, the centre of such motivation is the educational element. Educational in the sense that one comes either to learn something, to teach the children something or for inspiration for one's own creativity. The fact that a general educational visitors' motivation could only be discussed, limited additional analysis of this phenomenon. There is an educational tendency disguising a multitude of opinions.

MOTIVATION TO VISIT THE RIJKSMUSEUM

In addition to a more general motivation to visit museums, we also looked for a specific motivation to visit the Rijksmuseum out of all. Quite often the visitor of the Rijksmuseum is simply indicated as a tourist visitor.

Especially as regards the Dutch visitor this is not correct or the visitors should be referred to in an other manner. It should rather be called a folklorist national visitors' motivation. We are proud of "our" museum, where "our" objects of art are displayed of "our" 17th century's ancestors of "our" Golden Age. The motives of a large group of visitors may be ascribed to this. They are the families coming for the first time during the high season, usually staying there a long time and not being sure whether they will come back again in the near future.

Many persons think it very hard to formulate why they went to the Rijksmuseum. They say things like "out of interest" and they are not able to indicate the direction of such interest. When persons are able to tell a bit more about the reason why they come to the Rijksmuseum, it appears that the educational elements plays an important role. They say they come because they can learn something there. It is also said that they come because it is part of the education of the children and the children can be taught something about the history (of art) of our country. Both educational motives show much resemblance but they disguise a different conduct in the museum and a different cultural background. The motivation to teach others something is mainly found with visitors coming with their family during the high season, staying there a long time and not having the intention to visit the museum again within six months. Persons wishing to learn something in the museum are culturally interested and moreover say that they want to repeat this visit in the near future.

More than 12 per cent of the Dutch visitors say that they went to the Rijks-

museum for a special exhibition or section. The section of "Dutch History" is very often mentioned which, at the time of our study, had not been open to the public for a long time and hence had the kind of function of an exhibition. The visitors of exhibitions are the regulars of the Rijksmuseum. Every visit is rather short but they do come back for they are among the culturally interested persons. Changes in the presentation of a museum collection or the organisation of special exhibitions by the Dutch museums and the Rijksmuseum should particularly be regarded as a very important policy for the creation of a permanent relation with visitors.

PICTURE

What is the picture, what impression does the Rijksmuseum make on the visitor. It is too simple to assume that such an impression will be somewhere between a positive pool and a negative pool. Before visiting a museum, persons often form an opinion of such museum. They prefer such an opinion to be confirmed rather than negated. A visit to a museum should fit in with an aim to satisfaction of needs. When persons react negatively to a visit to the Rijksmuseum, this would mean that they personally did something to disturb their inner balance. People permanently try to avoid this dissonance. For this reason, every visitor who disliked the visit will always look for positive aspects of the visit as a result of which the final opinion on the visit will yet show aspects of usefulness or cosiness. "We did not like those paintings at all but we had quite a laugh about an attendant and we had a delicious crab cocktail in the restaurant." Five judgment dimensions on the Rijksmuseum can be distinguished.

1. The first dimension particularly refers to an opinion on the value. This value dimension has a strongly esthetic and also educational character. This opinion of the Rijksmuseum strongly lives among the visitors. The visitor who comes for the first time as well as the visitor who has paid several visits to the Rijksmuseum equally regard the museum as being esthetically educational. In this opinion it is immaterial whether or not one has made use of some form of public guidance. A short visit will sooner lead to an esthetically educational opinion rather than a long visit. Visitors intending to visit the Rijksmuseum again within six months have a less strong esthetically educational opinion. This may be accounted for by the fact that the visitors intending to come back include many professional visitors (which often means guides for foreigners) and visitors of exhibitions, two groups of visitors less readily inclined to have an esthetically educational opinion of the Rijksmuseum. If museums should be visited on the ground of general educational motives, the visit is not experienced as such. It is very possible that educational motives induce people to visit a museum but during the visit it is found out that it may also be cosy and very quiet there. Compared with other cultural behaviour and attitude, we may say that it is rather a culturally progressive and active public experiencing the museum as being esthetically educational. Moreover, it is interesting that this opinion is often found with college students and other students wishing not to be reckoned to form part of any religious group. An other analysis showed that, compared with the national figures, denominational schools pay relatively little attention to the arts. This may perhaps account for the result referred to.
2. The second judgment dimension of the Rijksmuseum is especially applicable to the atmosphere of the museum and also to the degree of activity. One experiences the museum as being silent, select and quiet. We called this dimension "calmness". Especially the visitors coming in family groups, educationally motivated and intending to visit the

museum again within the coming six months score high on this dimension. T. V. plays an important role in the life of visitors who mainly think of the museum in terms of calmness. One likes to watch all kinds of programmes and is mainly culturally informed through this medium. Social backgrounds of visitors play no role in this judgment. To regard a museum as being "calmness" is found in all socio-economic groups of our society.

3. The third opinion found shows that one has enjoyed oneself in the Rijksmuseum and that the visit has certainly not been experienced as problematic. The regular visitors coming to the museum out of educational motives mainly score high on this relaxing and non-problematic judgment dimension. This judgment not only includes a large interest in visual arts but also in other forms of culture especially when they are of a more traditional character. The so-called cultural elite mainly arrive at this opinion of the Rijksmuseum. At a very young age, one visited the museum, one has at least a secondary education and considers oneself to be religiously reformed or feels no attraction to any religious group.
4. Fourthly, the visitors appear to consider the museum to be contemporary and vital. This opinion of the museum is vaguely present. We cannot give a clear outline of the visitor who arrived at this opinion on the Rijksmuseum.
5. The same holds good, somewhat, as regards the fifth and last judgment dimension, which we called "distant respect". This opinion was mainly found with people visiting the museum out of folklorist-national motives or only stated "interest" as their motive of visiting the museum. This opinion is also strongly found among students visiting the museum. Generally, they are youngsters especially from a low social class where it is not a habit to visit museums.

PUBLIC GUIDANCE

The respondents were interviewed as regards five forms of public guidance:

1. conducted tour by official Rijksmuseum guide;
2. conducted tour by guide not attached to Rijksmuseum;
3. sound and tape show in David Röllenzaal;
4. Rijksmuseum guide book;
5. map of the Rijksmuseum.

On account of the small numbers of respondents, it was hard to analyse each of these five forms of public guidance. As regards the degree of satisfied with the sound and tape show and the least satisfied with the Rijksmuseum guide book.

The public guidance, also characterised as the means of guidance, is mainly used by new visitors. It should not be deduced that public guidance should exclusively be intended for the group of new visitors. One-third of the regular visitors still makes use of some form of public guidance.

The visitors may be divided into two almost equally large groups viz, those who use and those who do not use a means of public guidance.

The group having chosen public guidance generally obtains less information on what is going on in the cultural field.

Whether or not guidance is chosen has nothing to do with other forms of cultural behaviour. Also, a visit to the museum out of educational motives need not lead to the choice of any form of public guidance.

Whether or not one chooses a guided visit strongly depends on social class

or professional position. However, it is hard to make a classification here on the basis of traditional social class relations. Much more difference exists between the white collar and the blue collar. The white collar employee of whatever level, moreover originating from a social class where the white collar was pre-dominant, is less readily inclined to choose public guidance, contrary to the employees from the technical professions (blue collar) also originating from such social class.

SIX MONTHS LATER

Six months later the respondents were again sent questionnaires. The answers showed that three-quarters of the visitors intending to visit the Rijksmuseum again within six months, actually did so. If the answer "perhaps" had been given to the question on future visits, it appeared that this "perhaps" nearly always meant "no". Of the visitors who came to the Rijksmuseum for the first time, almost no one comes to the museum again within six months. The folklorist national visitors' motive, distinguished above, means that this was the only visit during these six months.

There are 2 groups of visitors returning to the Rijksmuseum within six months: regular visitors of exhibitions and professional people. Six months after the first interview, we found no unilateral change in the motivation to visit museums. It can be said that a visit to the Rijksmuseum does not have a discouraging effect on museum visiting in general.

The same holds good as regards the opinion on the Rijksmuseum. Here too there are hardly any changes. Nearly all judgment dimensions resulting from the first phase of the investigation are repeated almost identically six months later. The only new feature is an opinion (hardly present) showing the uncertainty of the museum visitors. Uncertainty being expressed in a slightly uncomfortable feeling as regards this visit. Irrespective of the fact whether or not the Rijksmuseum was visited again during last year, the opinion remains the same. Six months is a bit short but it may be said that the opinion of the visitor of the Rijksmuseum is constant data.

From: BELEVING VAN MONUMENTEN, Boekmanstichting, Amsterdam, 1976, (212 p. ; including extensive bibliography).
- English by Riekje Brunsmann-Meyling.

The report on 'Experiencing monuments' contains the results of a study, carried out by the Dr.E. Boekman Foundation, Amsterdam, on the instructions of the Dutch Ministry of Culture, Recreation and Social Affairs. Chapter 1 contains a description of the questions this study deals with: how do people experience architectural monuments, what are the differences between the various social categories in experiencing monuments, has there been a change during the past few years in the way monuments are experienced?

It has been determined to what extent existing studies have led to some understanding of these issues. This research has been restricted to Belgium, West Germany, East Germany, Britain, France and the Netherlands and has not the pretention of being exhaustive for any of these countries.

Chapter 2 gives a survey of some historical developments in the field of monument care. It can be concluded that the answers to questions like "what is meant by monuments", "why should monuments be protected" and "how should they be protected" vary according to period of time and country. Some differences and similarities in the countries' present situation with regard to monuments are described.

In chapter 3 the social effects of the (non)conservation of historical buildings are discussed. Only very few empirical data are available on this subject.

Chapter 4 deals with the choice of the theme of this study: the way different social categories experience monuments.

In the existing literature on monuments there has never, to our knowledge, been developed a model, which could provide a theoretical insight in the variables influencing the way people experience monuments. In Chapter 5 we have tried to develop such a theoretical model. It is based on a number of aspects and viewpoints which may, as we presuppose, influence the way monuments are experienced, viz.:

(a) historical aspect, (b) esthetic aspect, (c) practical usage, (d) qualification as a "protected monument", (e) relative invariability, (f) comparison with new buildings, (g) opportunity for confrontation of people to monuments.

We have made a series of presuppositions on variables influencing the way people experience monuments based on these (overlapping) starting-points.

Chapter 6 contains a survey of the present situation in the various countries with regard to research into the issues this study deals with. Only a few relevant studies are available.

Our presuppositions, therefore, could not be sufficiently sustained by empirical data.

Some national and regional inquiries held in Western Germany, France and the Netherlands, show that a large majority of the people agree with the effort of preserving old buildings and monuments and prefer to live in an environment with old buildings. In this respect the level of education is an important factor: categories with a lower education have less knowledge of monuments and have less interest in the preservation of monuments than

categories with a higher education. The research literature provides some indications that there are differences in the way the various kinds of monuments are experienced, especially by the different social categories. Factors that seem to play a role in this respect are the level of education and the relationship between the social categories on the one hand and, on the other hand, the practical (former) usage of the buildings or social groups who made or still make use of the buildings.

This report contains furthermore a series of observations and personal impressions found in literature and relating to our issues and presuppositions.

For further questions on the study and the subjects dealt with, please contact the author at the following address: Postbus 18, Overveen, the Netherlands.

From: HANS KOETSIER IN VRIJ NEDERLAND,
Boekmanstichting, Amsterdam 1976, (143 p.)
- English by Peta ten Seldam.

Beginning of 1974, over a period of eight weeks, four advertisements of visual artist Hans Koetsier appeared in the weekly Vrij Nederland (VN). Hans Koetsier had obtained a subsidy from the Ministry for Cultural Affairs, Recreation and Social Welfare (CRM) for this publication out of its budget for experiments. The Dr. E. Boekman Foundation received the request to research readers' reactions.

The series of advertisements in question could be regarded as a continuation of similar activities of the artist in previous years. The new series, written in English, with the motto 'combinatory or formal esthetics', represented an aggravation and elaboration of the ideas behind these advertisements. Language played a principal part and in great outlines it was intended to make clear to the readers -by bringing examples of personal associations and haphazard combinations of words or sentences- that things may also be experienced or approached in an unusual way.

The reason behind all this was: an effort to stimulate creativity and to make it more rational.

Within the framework of our research, there was no solution for problems connected with test variables, the external check of conditions and other methodological problems. So, we were forced to drop the notion of creativity as object of the research and to reduce 'readers' reactions' to more tangible behaviours. The advertisement as a form of bringing visual art distinguishes itself from the traditional form of exhibition halls insofar as confrontation with the 'object d'art' happens uninvitedly and unexpectedly. Moreover, the advertisement is just one informative item in a periodical in amidst a host of other information.

So, the first question that we posed ourselves in connection with the specific characteristics of this form of presentation was connected with seeing the advertisements; seeing these ads is dependent on what? This had to do with querying influences on selection as far as the attention of the readers is concerned.

The next tangible behaviour was reading the advertisements, possibly an indication for the amount of interest gained by the advertisements after having caught the attention.

The subsequent behaviour was understanding the advertisements, with a distinction between technical understanding (form) and understanding the contents (ideas).

Judgement was selected as fourth behaviour: what do the readers think of the advertisements?

Questionnaires were despatched to 1578 subscribers to VN, divided up in four samples, from which the four behaviours were lifted together with a great number of variables that are possibly related.

Response amounted to 36.12 percent.

Great value in explaining phenomena was attached to the variable 'previous experience with Hans Koetsier's work' and, more especially with previous advertisements from the series in question.

Thus seeing the advertisement came out clearest; it increased in the course of the series. One is sooner inclined to seeing something that looks like something one already knows, and the more so if the knowledge gained is of recent date.

The influence of previous experience could also be found in testing the reading, to the effect that it decreased in the course of the series. Readers also indicated themselves that their amount of interest happened to decrease. It was notable that one simultaneously made fewer efforts to understand the forms of the advertisements from the first onto the fourth one. It might be concluded that the serial character of the advertisements was of positive influence on the catching of attention and of negative influence on the amount of interest.

The degree of technical understanding was not influenced by experience, nor the understanding of contents.

This difference from the foregoing would seem explainable: one selects information based on experience, and one reads and exerts oneself because one is interested, whereby the amount of interest is positively or negatively influenced by previous experience. In both cases, there is question of a learning process. On the other hand, feed-back of the (in)correctness of that which has been understood might be necessary for learning to understand the forms of and the ideas behind the advertisements. Understanding does not increase (or decrease) simply and purely on basis of having seen and/or read similar advertisements previously. The impact of the advertisements was here indeed influenced by previous experience to the effect that in the course of the series they were judged to lose usefulness. Age protruded as most important factor from background variables and it revealed a reason for the degree of technical understanding and that of contents.

It was thought that the post-war births' generation had better understanding of the advertisements because they better fit the specific patterns of value and of attitude of this age group. A partial aspect of this pattern was, in our research, defined as affinity with experimental art, which also proved to be a relevant variable in understanding.

This same generation also proved to be the group that thought that the advertisements were definitely on the playful side. The higher as well as the lower levels of profession and of training also belonged to this group. Just as with certain forms of anti-humour, the lower white collar class are not greatly impressed by playful treatment of realities.

In general, artistic factors such as cultural reading behaviour, preference for art sectors and passive art participation together with personal inclinations much more often provided an explanation for differences in the dependent variables than background variables such as profession, training, sex and residence (although it was not always possible to render a single relation between a number of phenomena).

It was nowhere possible to attach an explanatory value to the specific forms and contents of single advertisements.

It could be concluded from the comprehension of the contents of advertisements that Hans Koetsier had succeeded in bringing his ideas most consequentially in the four different advertisements.

The results of our research cannot, in our opinion, lead to conclusions regarding all VN readers.

The problems of generalisation that present themselves are inherent in the set-up of a survey research such as ours.

In the first instance, there may be differences between subscribers to this weekly, sampled by us, and the group of other readers (inmates, loose sales).

Beside it, the voluntariness of participation (the return of the questionnaire) raises the question whether this group of respondents is representative for the universe of VN's subscribers. Another factor, the disturbing influence of which is clearly notable in our research, is the phenomenon that the

filling in of the questionnaire itself altered the behaviours under research. This might mean - as far as the seeing and reading of the advertisements is concerned - that the discovered percentages render a somewhat flattered picture of the reach of the advertisements and the amount of interest they raised among the readers, compared to the reality.

- From: - DANSAANBOD, Boekmanstichting, Amsterdam 1973 (165 p.)
- DANS EN PUBLIEK, idem, 1974 (107 p.)
- SOCIALE PROBLEMATIEK VAN DE EX-DANSER, idem, 1975,
(177 p.)

INTRODUCTION

Due to the lack of information about dance supply and dance audience and the eventual relationship between both, the Ministry of Culture, Recreation and Social Welfare commissioned the Dr. E. Boekmanstichting to conduct a study on these aspects.

Up to now, these aspects have not been subject to systematical research. One did not go beyond mere speculations about the above mentioned relationship. These speculations were based on findings from investigations among audiences such as theatre and concert audiences.

The dance research covers the following three aspects of the dance situation in Holland: Part 1: Composition of Dance Supply; Part 2: Composition of the audience (the relationship between the dance supply and the social and cultural range of dance supply); and Part 3: The Social Problems of the ex-dancer.

PART 1. STUDY OF THE COMPOSITION OF DANCE SUPPLY

INDTRODUCTION

Three sectors are to be distinguished within the dance field: art dance, company dance and folk dance. The latter includes folkloristic dance. These dance-forms can be performed on either a professional or an amateur level. This study only directly involves the professional art dance and professional folkloristic dance as they are presented in performances to the public. The cultural supply in terms of performances was composed of the following five elements:

1. means - accommodations
 - productions (genre + nature of performances + geographic spreading)
2. distribution channels (cultural operators)
3. crew - dancers
 - administrative staff
 - technical staff
4. audience - specific features
 - attendance figures
5. financial data.

These elements, especially the genre, nature of performances and geographic spreading were further traced. The data were related to attendance figures.

GOAL OF RESEARCH

The goal was to supply further insight into the composition of Dutch dance supply in general and into the composition of the supply per dance groups. The study includes the following dance groups: the National Ballet, the Netherlands Dance Theatre, Scapino, International Folkloristic Dance Theatre, Rotterdams Dance Centre, Contemporary Dance Foundation and Dance Group Pauline de Groot.

In short, the following were the three main objectives of this part of the study:

- . to obtain insight into the composition of dance supply, in general, and per dance company
- . to trace the geographic spreading of performances
- . to distinguish the performances by their nature.

METHOD OF RESEARCH

The information was obtained from the following sources:

- . continous research by the Central Bureau for Statistics on the seasons from 1967/68 to 1971/72
- . incidental research by the dance-companies themselves
- . newspaper items and reviews from the Documentation Division of the Central Dance Council Foundation in the Hague
- . interviews with key-people
- . literature

With the help of the available figures and the other above mentioned sources, a description of the dance supply could be made.

SOME OF THE FINDINGS

Dance Supply

During the years 1967 to 1972, the major portion of the Dutch dance supply was provided by the National Ballet, Netherlands Dance Theatre, Scapino and the International Folkloristic Dance Theatre. Each of these four dance-companies could be easily identified by their repertory composition.

The main goal of The National Ballet was to present a general picture of the universal repertory. This meant that the company produced as many romantic-classical ballets as modern ballets. Yet a visible trend towards producing more modern works was observed.

The Netherlands Dance Theatre repertory consisted of modern ballets and dances. Similair to the National Ballet, this company was moving in the direction of building-up a more modern repertory. The Netherlands Dance Theatre no longer performed romantic-classical ballets.

Initially, the International Folkloristic Dance Theatre began by only performing dances originating from Eastern Europe. In recent years, this company started to include Western European folk-dances into its repertory, among which Dutch folk-dances.

Scapino concentrates its performances on youth groups. Because of this, Scapino has gained its unique character. Scapino confronts the youth with those dance-forms, performed by the Netherlands Dance Theatre, the National Ballet and the International Folkloristic Dance Theatre. Scapino's repertory is not limited to a specific dance-genre. It not only performs romantic-classical ballets and modern works but also folkloristic dances, Seventeenth Century Court dances and jazz ballets.

In addition to these companies, there were also a number of smaller groups

contributing to the dance movement in Holland. Among them were at the time of the research the Rotterdams Dance Centre, Dance Group Pauline de Groot, Contemporary Dance Group Foundation, Marjolein Briër, Penta, Radostan, the North Netherlands Dance Group, DIN-Movement Group and Ballet Studio.

PART 2. STUDY OF THE COMPOSITION OF THE AUDIENCE

INTRODUCTION

In order to gain further insight into the relationship dance supply - dance audience, it has been necessary to examine the public features. Most investigations on culture participation are aimed at establishing socio-economic features of the public. Beside tracing these features, this study wanted also to give a description of the cultural features.

GOAL OF RESEARCH

The first goal of the study was to supply a description of the dance-audience in the light of its social and cultural features. The second goal was to find out if the difference in the audience per dance company went together with the difference in the social and cultural features. And thirdly, if the difference in the audience per city went together with the difference in the social and cultural features.

METHOD OF RESEARCH

The data were gathered by means of a questionnaire which was distributed to the visitors of 8 dance-performances during the 1971/72 season. The total number of goers participating in this study was 1612, a 69% response.

The following were the 8 performances included in this study:

Netherlands Dance Theatre	. the Hague (free performance) _____	
	. Amsterdam (free performance)	
	. Arnhem (buying-out performance) *	
The National Ballet	. the Hague (free performance)	
	. Amsterdam (free performance)	normal
	. Arnhem (buying-out performance)	performance
International Folkloristic Dance	. Amsterdam (free performance)	
Rotterdams Dance Centre	. Rotterdam (free performance) _____	

The material which was obtained from this inquiry was described in its totality and - if possible and relevant - was related to the corresponding features of theatre public in general.

Next the difference in the audience of the concerned dance companies was traced. In other words, tracing the difference in dance supply in relation to the difference in audience features. In order to work out this relationship, this part of the study was limited to the audiences attending the Netherlands Dance Theatre, the National Ballet and International Folkloristic Dance Theatre.

Finally the city differences were examined as well as the audience-

* Note: A "buying-out performance" is when the company receives a fixed amount of money from the performance organiser. The organiser takes the financial risk. The company takes a financial risk in a "free performance". In this case, the company's income depends on the number of seats sold. For statistical purposes, performances are also classified as follows: youth performances and normal performances. Youth performances are performances which are specially organized for the youth and normal performances are aimed at all audience groups.

feature differences.

The cities involved were Amsterdam, Arnhem and the Hague.

DANCE AUDIENCE

The audience research was aimed at the public attending the performances by the National Ballet, the Netherlands Dance Theatre and the International Folkloristic Dance Theatre. The research results showed that 45% of the audience consisted of younger people. The age factor was dominant. This meant that the distribution to all remaining audience features was clearly connected to the age distribution. About 50% of the dance audience had attended (often) theatre performances at a primary school age.

At this school age, they were accompanied by members of the family. This phenomenon went together with a multi-cultural participation behaviour. This was arrived at by visiting (regular attendance) concerts, theatre, film and dance. These visitors talked more frequently about cultural topics. They were also more interested in accepted modern than in the classical or entertainment (cultural) genre. As for dance, this implied that one was better informed on what was being offered in Holland and that one's preference went to modern ballet and dance.

GENERAL FEATURES

In part 2 of the dance study, 1612 visitors attending the 8 specific dance-performances were interviewed. The following gives a general overview of the dance-public.

RESIDENCE

63% lived in the city where the performance was given. (This average was consistent with research results in Nijmegen and Breda.)

SEX

62% of the respondents were women.

AGE

45% were younger than 30 years. (Again this percentage was consistent with results in Nijmegen, Utrecht and Breda.)

CIVIL STATUS

53% of the respondents were either married or living together.

CHILDREN

64% of those either married or living together had one or more children.

EDUCATION

29% of the respondents had primary or lower secondary education, 41% had secondary education and 27% had (semi) post-secondary education. About 50% of the respondents had a partner with an education on the same level as the respondent.

PROFESSION

28% were students. The percentage of women studying was higher than that

of men. 16% were housewives, 29% belonged to the middle professions. - shopkeepers, tradesmen, etc., 6% worked in the arts sector, 15% had independent or management professions.

INCOMES

36% of the respondents had no regular income. 30% earned less than 10.000 guilders per year, 42% 10.000-20.000 guilders per year, 29% more than 20.000 guilders per year.

SOCIAL MILIEU

33% came from a lower social milieu, 47% belonged to the middle class and 20% to a higher social milieu. More women came from a higher social milieu than men.

FIRST THEATRE VISIT

42% of the public was younger than 12 years at the time of their first theatre visit;
40% was between 12 and 16 years, 18% older than 16 years.
49% went to theatre for the first time in company of a family member and 27% via school.

OUT-OF-HOUSE LEISURE TIME ACTIVITIES

34% went to theatre or concert (older ones, those without jobs, artistic and independent professionals, housewives).
20% visited family and friends (independent and management people, those without a profession, housewives) 19% liked to use their free time by sports, games, hobbies (younger people, labourers, students, middle classes).
13% preferred to be active in some kind of art form. (younger ones, artistic professionals). The least interest went to café and dancing (46%), reading (26%) and art activities (13%).

CULTURAL PERFORMANCES

Most of the respondents preferred theatre, dance and concerts. These were more often preferred when the educational level was higher and when the first theatre visit was at a younger age.

BEHAVIOUR AND ATTITUDE TO DIFFERENT ART FORMS

When one was younger at the time of a first theatre visit and when ones educational level was higher, one appears to have a frequent participation and communication with the arts and is more directed to accepted modern and avant-garde art forms.

The following are some of the findings on the different art forms.

CLASSICAL MUSIC

66% often listened to classical music at home. 30% regularly visited concerts (especially older people and people with independent or artistic professions). 64% talked at least once about classical music, 27% often did. One talked more often about classical music if one belonged to a higher professional group.

THEATRE

43% regularly visited theatre performances (many older people) especially men, people with independent professions and those without a profession. 23% talked often about theatre.

FILM

38% regularly went to the cinema and 27% often talked about films (many younger people, students, people with artistic professions and people from middle classes.

VISUAL ART

18% visited a museum on a regular basis and 18% often talked about visual art (many older people, especially men, people with artistic professions). Knowledge about visual art was small (64%), moderate (29%) and great (7%).

BEHAVIOUR AND ATTITUDE TO DANCE

An avant-garde attitude with regard to film, theatre, classical music and a solid knowledge of visual art goes together with a familiarity with dance-compositions, with dance-companies by means of performances and with preference for modern ballet and dance:

An early first visit to the theatre, a professional interest and being actively involved in some form of art (in particular dance) had a positive influence on familiarity with dance-compositions and preference for modern ballet and dance.

A first visit to the theatre at a later age and a lower educational level went often together with a preference for folkloristic dance.

A progressive attitude to art and culture in general went together with a familiarity with dance-compositions.

Further observations were:

- . of the 8 performances, 50% of the respondents gave preference to the dance genre which was being presented in a specific performance
- . 25% gave preference to the dance genre as their second or third choice
- . the distinguished dance-companies presented a varied dance-supply.

DIFFERENCES IN AUDIENCE FEATURES

On which points do the differences in dance-companies - dance supply - go together with the difference in the features of the public composition? The research pointed out that the character of the differences in the audience features was always the same: the Netherlands Dance Theatre followed by the National Ballet and by the International Folkloristic Dance Theatre.

In the light of the following variables, the three audience compositions were quite different:

- . the regional range of the International Folkloristic Dance Theatre was larger than the National Ballet. The Netherlands Dance Theatre had the smallest regional range.
- . the Netherlands Dance Theatre audience more regularly visited dance performances and talked more about dance than the National Ballet audience. This trend was seen the least at the International Folkloristic

Dance Theatre.

- . knowledge about visual art was wider with the Netherlands Dance Theatre audience than with the National Ballet audience, followed by the International Folkloristic Dance Theatre audience.
- . the political party preference of the International Folkloristic Dance Theatre audience was more often for the PvdA (party of the Workers) than with the audience of the National Ballet, followed by the Netherlands Dance Theatre. The National Dance Theatre audience gave their preference more often to PSP (Passifistic Socialistic Party) and D'66 (Democrats '66) than the National Ballet audience did. The International Folkloristic Dance Theatre audience showed the least preference for these last two political parties.

The three audience compositions could be outlined as follows:

There were more younger and unmarried people among the Netherlands Dance Theatre audience than among the National Ballet audience. These younger people belonged to the artistic professionals and students categories. Compared to the audience of the National Ballet and the International Folkloristic Dance Theatre the audience of the Netherlands Dance Theatre had relatively more often a secondary and (semi) post-secondary education. The Netherlands Dance Theatre audience was not as interested in classical cultural events such as classical music and theatre. This audience was more interested in avant-garde or accepted modern. This audience also attended dance performances on a more regular basis. The Netherlands Dance Theatre audience talked more often about dance, had a better idea about dance-compositions and companies and preferred modern ballet and dance.

The National Ballet audience consisted of more older people than the other two dance-companies. More male visitors and married people attended the National Ballet performances. Among these were also more housewives whose partner had an independent or management job and vice versa.

The most important reason given for attending these performances was an "evening out", which was probably planned together.

In regard to their cultural behaviour and preference, the National Ballet audience was more interested in theatre and concerts (regular participation). This audience occupied more often a midway position concerning their attitude towards classical music and theatre. As for dance, the audience did not visit dance performances on a regular basis. They talked less frequently about dance than the Netherlands Dance Theatre audience. Their knowledge about dance-compositions and companies for folkloristic dance was not as great as at the Netherlands Dance Theatre. Nevertheless, this audience knew more about dance than did the International Folkloristic Dance Theatre (except for their knowledge about folkloristic dances). The National Ballet audience preferred romantic-classical ballet.

More women attended the International Folkloristic Dance Theatre than the other two dance-companies. This audience was quite active in some form of art as was also the case with the Netherlands Dance Theatre audience. The International Folkloristic Dance Theatre audience belonged more often to the middle-class professions and a smaller group to the independent and management professions. Their interests also differed from the other two audience groups. Theatre and concerts didn't belong as much to their interests as was seen with the National Ballet audience. Neither did dance belong to their interest in the measure as was seen with the Netherlands Dance Theatre audience. In contrast to the other two audience groups, this group was more interested in cabaret. In regard

to their behaviour and attitude to the different art forms such as film, theatre, classical music and dance the International Folkloristic Dance Theatre audience showed the least regular participation. They talked least about these art forms and were less interested in the avant-garde and accepted modern genre. They preferred the entertainment (cultural) genre.

Each of the three dance-companies with their specific supply attracted its own distinct public. In other words, an obvious need of dance supply existed as it was presented by the three dance companies during the years 1967 to 1972. Besides describing the audience regarding to dance company, a description with reference to city is possible. The composition of the audience per city did not differ as much as was the case with the composition of the audience per dance company. On this basis, one could assume that enthusiasm for dance of the Dutch population appeared to be similar everywhere.

The geographic spreading of the performances was mainly limited to the western region of Holland. For a large part, this could be explained by the financial and accommodation problems. For the companies, this meant a financial risk to give "free performances" in the provinces and pose greater demands on the accommodations. In regard to "buying-out performances", such as theatre etc., there is a financial risk involved when the organizations want to buy-out a large dance company.

Based on the results of these studies, a number of suggestions have been made for the sake of the direction of dance companies, the state, provincial governments and so forth.

PART 3. THE SOCIAL PROBLEMS OF THE EX-DANCER. (english by Peta ten Seldam)

DIFFERENCES BETWEEN THE DANCING AND OTHER PROFESSIONS.

Essential for the dancing profession are factors that are related to the possibilities of expressing yourself in dancing, i.e. the combination of motion and music.

The physical involvement, inherent in the dancing profession, already plays a role in schooling and training. In order to be able to perform physical efforts of a high level in your dancing career, it is necessary to commence training regularly already at an early age. Moreover, the risk of an unsolicited ending to that career is ever-present (e.g. leg fracture). The career perspectives for dancers as performing artists are, also, clearly limited by their ages. In other words, a dancing career is often not a very long one.

Psychically, the dancing profession is not only characterized by the strong personal concentration on this profession; more especially the awareness of the possibilities of his own body completely claims the dancer.

Additional psychical burdens may be:

- unusual working hours (evening performances);
 - the changing locations and the numerous coach trips;
 - the atmosphere in the dance-companies;
 - the strongly hierarchical relationships in the dancers' world;
 - the social insecurity regarding training possibilities in periods of unemployment, as well as release arrangements and possibilities of re-schooling.
-

The physical and psychical aspects, characteristic for the dancing profession, may have consequences for the social reality, i.e. at the end of the dancing career.

A long and specialised dancer's training, started at an early age, may, for instance, affect the choice of school-training, and thus the status after the termination of the dancing career. Making use of re-schooling regulations will then represent a broadening of possibilities of finding another profession.

Social orientation may, however, also be retarded or disturbed in the event that the dancer concentrates solely on his dancing profession and on the functioning of his body. Social relations are all-important. The one-sidedness of social contacts may be due to the alle-demanding concentration on dancing, but also to the unusual working hours and the ever-changing locations.

If these contacts remain limited to the dancers' world, the dancer will experience social isolation at the end of his dancing career.

Training possibilities and release arrangements are there to bridge periods of unemployments. Training possibilities may prevent the premature termination of a dancing career. If a dancer has stopped dancing professionally, facilities of training may help meet his need to recondition his body.

Financial difficulties after the termination of a dancing career may be met by a release arrangement, additional to the unemployment allowance afforded by the Ministry of Social Affairs.

THE DANCING PROFESSION AND TOP SPORTS.

The afore-mentioned physical, psychical and social aspects may be taken as points of difference between the dancing profession and most other professions. There are, however, points of difference that also apply to other professions. We, here, think notably of professional athletes. The situation around exercising your profession and changing it in the world of dancers is similar to that in the athletes' world. In the sporting as in the dancing career, the physical condition plays a predominant role. Every athlete must keep up and improve his physical condition by training regularly.

The decline in the physical condition is inevitable: as age advances, muscles weaken and injuries occur, and the staying-power decreases. This is also true for the dancer. From books on sport it is apparent that the physical condition of top-athletes, on an average, diminishes after the age of 25. The crucial age limit for the physical condition of dancers occurs around the age of 31. The career perspectives of dancers and athletes are thus clearly limited by their ages. The deterioration of the physical condition may be of influence on the psychical and social conditions. The inherent problems become mostly predominant when one has to stop being a professional dancer or athlete.

RESEARCH RESULTS.

We have directed this sample at ex-dancers who used to work with a subsidized dance-company. It was conditioned that they were to have finalized their dancing career in 1950 or later, whereas they were to be of Dutch nationality. It was of practical importance that they were resident in The Netherlands. They were first approached with a written enquiry; later, they were invited to a more thorough, personal interview.

WHO ARE EX-DANCERS?

Most ex-dancers are women (approx. 2/3); fifty percent. are over 40, 25 percent. are between 31 and 30, and the remaining 25 percent. are 30 years of age or younger.

LONG TRAINING - SHORT CAREER.

Female former-dancers frequently commenced dancing before they were thirteen years old (i.e. 2/3); nearly fifty percent. of male dancers started when they were 17 or older. Usually, four years of professional dance-training was entered into. In proportion to such a long training, the dancing career lasted a very short time; over half of these former-dancers did not practise their profession for more than ten years.

HIGH EXPECTATIONS - PROFOUND DISILLUSIONMENT.

Only one out of ten former-dancers had had a reasonably realistic idea of the dancing profession at the start of their career. Most of them had dreamt of success and had cherished a romantic image of this profession. In reality, the all-day involvement, the continual travelling, the never-ending training, the rivalry, the hardly rosy financial situation and the "eternal fatigue" proved a bitter disillusionment for many.

LITTLE INDOCTRINATION, MORAL SUPPORT AND DISCUSSION.

According to half of the former-dancers, management had not really bothered to help them find their feet at their introduction into the dance-company. Almost fifty percent. had at the time not had any say in the casting and two thirds had not been involved in composing the repertoire. (Mostly less skilled dancers.) Twenty five percent. of ex-dancers had had in general, an indifferent, bad or absent relationship with management.

SOCIAL ISOLATION, PROFESSION-BOUND CONTACTS AND COMPETITION.

Social relations of almost two thirds of ex-dancers had remained confined to the dancing world during their career. After having ended that career, only one in ten former-dancers still had his/her best friends mainly in the dancers' world. Whereas, during the career, heavy competition is part and parcel of the relationship among colleagues (two in three had anticipated this), after that career the, then, so badly needed contacts with outsiders are lacking.

Two in three ex-dancers thought in the course of their career that they were obliged to devote themselves to dancing. Almost fifty percent. had, for instance, not given thought to what would happen after they would have stopped their dancing career until the moment when they had to face the end of that career.

DANCING PROFESSION - HEAVY PROFESSION.

Three in four former-dancers had had physical complaints in their dancing career (back, legs, feet or overall fatigue). In many cases, the deterioration of their physical condition proved the reason for calling a stop to their professional dancing. Seventy five percent. of ex-dancers had also had complaints of a psychical nature (the atmosphere in dance-companies, relationship with colleagues and management) or financial ones.

DID THEY JUMP TOO HIGH?

The afore-going complaints particularly occurred among less skilled dancers (aspirants or corps-de-ballet).

End of the dancing career - a leap into the dark.

A major part of former-dancers (varying from fifty percent. to two thirds)

- had problems of adjusting themselves when their dancing career was over;
- had, at the time, not been informed about training possibilities;
- had not been informed of prevailing possibilities of additional schooling or re-schooling;
- were not aware of employment conditions in their contract;
- had never heard of (since 1962) existing release arrangements.

For at least fifty percent. of these ex-dancers, the end to their dancing career was abrupt and unsolicited.

From: FILMSTUDIES

Deel I : Filmacademiestudenten: werkoriëntering, Boekmanstichting,
Amsterdam 1972 (65 p.)

Deel II : Filmproductiebedrijven, idem (92 p.)

Deel III: Filmers , idem (77 p.)

Deel IV: Filmonderzoek: Conclusies, idem (106 p.)

Introduction

Before beginning a four part investigation on the Dutch film situation, a pre-study was conducted. The purpose of this pre-study was to discover at which directions the final investigation should be aimed.

The pre-study indicated that the film sector was confronted with many problems. Actual data were lacking on the problems in the film sector. Of the existing problems employment in the film production sector was chosen as a first point of investigation. One of the key problems found within the employment area was: shortage of employment or a surplus on the labour market.

Existing information on employment and on organizations directly involved with employment, such as the film production division of the Dutch Cinema Union (Nederlandse Bioscoopbond), the Dutch Professional Union of Film Makers (Nederlandse Beroepsvereniging van Filmers) and the Dutch Film Academy (Nederlandse Filmacademie) was lacking.

The initial goal of this portion of the study was to obtain a clearer insight into the film production sector. For this purpose, necessary data were collected by means of an inquiry held among film production companies, television stations and filmmakers. A further inquiry was held among students of the film academy. These students make up a portion of the future supply on the labour market. By doing a survey on the students further insights into their preferences with regard to their future work could be achieved. Besides collecting data on the employment situation, interviews were held among people in the film area about their opinions on the general film situation, the existing problems in film world and possible solutions to these problems.

In regard to the film academy, the investigation supplied more data about:

- the orientation of film academy students to their future work; their opinions about the training at the film academy, their opinions about problems in the film sector and suggestions for solving these problems;
- the opinion of ex-students about the training as a preparation for later jobs in the film world;
- the actual and preferred time-budget of ex-students;
- the opinion of film production companies and television stations about their desire to hire ex-students for doing film production work and reasons why or why not.

As was mentioned earlier the final investigation was broken down into four parts. In 1972 this research was published under the following titles:

- Part 1: Film Academy Students: Work Orientation
- Part 2: Film Production Companies
- Part 3: Film Makers and Crew
- Part 4: Film Research: Conclusions

The following is a summary of the some of the findings in each part:

PART I FILM ACADEMY STUDENTS

51 of the 70 students who were enrolled in 1970 at the Netherlands Film Academy participated in this portion of the survey. Total response was 73%. Interviews were held among the students. The main purpose of these interviews was to find out more about their attitudes toward the present and future film situation.

Background information.

80% of the film students are men. The average age is 23 years. The students come from the socially privileged classes: 53% come from the highest social economic milieu, only 15% from the working class. More than 50% of the students come from an artistic milieu where one or more members of the family are actively involved with some form of art by profession or as a hobby.

Opinions about Employment.

In the film production area in the Netherlands, only 21% of the students feel that there is enough work, 67% not or hardly any work, 12% had no opinion.

Almost all the students indicated that insufficient information was available on employment in the film world. In their opinion more information could be provided if the Film Academy was actively involved with e. g. hearings on employment, if a special paper on vacancies and solicitation possibilities existed, and if an employment agency in the area of film or a trade union existed.

Preference for jobs, work forms, film types and companies.

Most students would like to become a director. Most students would like to work as a freelancer. Most students would rather work on a film which is not bound by a commission. Most students would like to be involved in making a feature film. 37% of the students would not like to work for a certain company in the film production area. Reasons why not were: little freedom, bureaucracy and ideology. Reasons for were: variety, learning, sufficient artistic freedom.

Types of companies: advertising companies were the least preferred, television stations were the most preferred as a place where the students would like to work in the future.

Problems in the Dutch Film World.

Some of the problems mentioned by the students were: shortage of employment, shortage of money and commissions, shortage of good manpower, mentality of film makers, poor co-operation and organization, the government policy and training institutes, insufficient distribution, insufficient interest of the public. However, when the students were asked how these problems could be solved, they often described a better situation, but hardly indicated ways to achieve it.

Opinions about the Film Academy.

About 33% of the students viewed their film education as being bad, about 25% as good and about 25% as neither good nor bad. The remaining group had no opinion.

Their opinion about the study program showed a similar distribution.

The transition from training to practice is viewed as being poor. Shortage of professional knowledge among the teachers, shortage of didactic qualities, shortage of involvement were some of the problems mentioned by the students. Good-fellowship among the students at the film academy was lacking. This resulted in a lack of co-operation among the students.

Discussions.

The realization of a poor situation and insufficient work opportunities in the film area can lead to a decreased activity on the part of the film students (if at they don't believe in improvement) or to increased activity (if they do believe that the situation can be improved). Both reactions seem to occur among the film students.

The lack of co-operation and good fellowship which was observed by the students and by filmmakers could be explained to a certain degree by the insufficient job opportunities. Co-operation is needed for improving the film situation. This co-operation is hindered by the strong mutual competition for the few jobs which are available in this sector.

The preference pattern of film students is more aimed at being an independent artist than a bound artist, stressing values as self expression, self awareness by artistic fulfillment, individualism. Looking at the preference of students for freelancing, one could assume that they do not attach much importance to economic certainty. Factors which might influence the students preference are: milieu, the majority of students come from middle or upper class milieus; young age; news about film in the communication media; training at the Film Academy; orientation of filmmakers; poor job opportunities. How can the film situation be improved when the students leave the film academy? Film productions require team work. This process could be hindered by the individualism and lack of co-operation on the part of the students!

PART 2 FILM PRODUCTION COMPANIES

At the end of 1970 a written inquiry was held among 420 organizations : Television stations, universities and film production companies.

Of the 420, 269 (67%) responded to the inquiry. In 1970 only 150 of these 269 organizations were actually involved in film production activities.

The film production sector seems smaller than the officially registered 420 organizations. The organizations who answered to the written enquiry employed 1220 people in film production jobs (1970, 2 december).

In the second phase of the investigation, verbal interviews were held among organizations doing film production work. This involved 5 television stations, 6 universities, 2 companies with laboratory and/or studio work, 28 film production companies.

Some of the findings.

Most of the organizations doing film production work were located in the urban agglomeration: Amsterdam, Rotterdam, the Hague.

The total staff of 50% of the organization consisted of less than 4 people.

About 75% of respondents started their activities after 1955. 38% of the respondents are active with documentaires, 37% feature films, 34% television commercials, 23% cinema commercials.

The number of freelancers is the largest by film production companies (40%), by television stations (20%) and the least by universities.

Jobs.

70% expressed that a surplus in manpower existed, 50% indicated (also) a shortage, 80% shortage of qualified jobs.

Film production work has its peak periods, November and December were mentioned as the busiest months. During this time, freelancers are hired.

Television stations and universities (in the 3 year period prior to the research) showed an increase of people with permanent jobs. The opposite was seen at the film production companies.

Recruitment for freelancers or people for film production companies occurs mostly via relations or verbal contacts; television stations and universities use advertisements.

Television stations, universities, laboratory/studio groups prefer having on their permanent staff ex-students from film academies; the preference at film production companies is freelancers but not ex-students from the film academies because they have not enough practical experience; too individualistic, not team workers, too much thinkers and too little doers!

The most important problems found in the film production sector are: lack of available money, people who give commission have insufficient knowledge of filming, poor co-operation between film production companies, insufficient continuity in productions, and the mentality of the staff such as being too individualistic, too little interest, etc.

Television stations see financial and creative limitations as the most important problems in laboratory/studio groups the most important problem is the lack of continuous work, and the lack of separate professional training for many functions.

Universities mentioned that problems existed in their relations with the Ministry of Culture; with the audio-visual departments and the faculties which use their services.

PART 3 FILM MAKERS

The researched group consisted of 491 people. In 1970, 100 verbal interviews were held; in 1971 a written inquiry was held among 247 filmmakers. Total response (verbal and written) was 71%.

Background information.

91% of the researched group consists of married Dutch men, younger than 40 and living in the urban agglomeration Amsterdam, Rotterdam, the Hague. 50% of the filmmakers are self-taught people, 26% had lower education and 15% extended lower education.

Work

55% work exclusively in film production work;
15% do film work as well as other work;
20% have other work and 9% have no work;
40% work at two or more jobs.

Documentaries and advertising films are the film types done the most.

Incomes.

In 1969 and 1970, about 50% of the respondents incomes came entirely from film production work. The incomes from the other 50% were entirely or partially built up from other incomes. The incomes of the group with earnings exclusively from film production work were higher than the incomes of the other group. In 1969, 60% had incomes of more than 15.000 guilders, 12% more than 30.000 guilders and 21% less than 10.000 guilders.

Time spent at work.

14% had no film production work. 41% worked 5 or more days per week. 75% would like to work 4 or more days in the week. Those who worked less than 4 days in the week preferred to do more film production work.

Opinions about employment.

37% were of the opinion that there was sufficient work for themselves in film productions. But only 14% thought that there were enough job oppurtunities in general. Only 10% of the respondents expressed that there was sufficient information available on jobs in the film world.

Job preference.

Jobs such as director and scenario writer were preferred above jobs such as producer or production leader. 80% mentioned director as the most preferred job, in the second place came scenario writer (59%) and in the third place camera man (53%). The group who had had film training wanted less to be a producer than those without a film training.

75% of the respondents would like to be active as a freelancer. 38% would like to be permanently employed. 38% would like to be active in managing a film company. Respondents with film training had more preference for freelancing and less for being an employee in a film company than those without film training.

Making independent films not bound by a definite commission were preferred more than commissioned films. Advertising films such as TV-commercials and cinema commercials were the least preferred. Feature films and documentaries belonged to the most preferred film types.

Those who had had film training preferred more to work at feature films and documentaries and less at TV-commercials and cinema commercials, than those who did not have a film training.

Work satisfaction.

About 50% were satisfied with their work: contents of work, sufficient freedom and possibilities for artistic freedom, job environment income. The other 50% were dissatisfied with their work: income, too little work, the company did not offer enough continuity and security, too little freedom, not enough opportunities for artistic development.

Opinion about film training.

Of the group who had had a film training, 42% expressed that this training

served as a good preparation for later work, 40% expressed moderate, 14% poor. Reasons why one felt the training was moderate or poor were: not enough practice, too much theory, teachers were not competent.

Opinions about problems in the Film Area: Suggestions for Solutions.

It appeared that the interviewed group did not have a total overview of the different sectors in the film world and of problems that existed in the film sectors. The problems mentioned were more directed to the production sector and much less to the distribution and showing sector and the public.

The situation in the Dutch film world was viewed as bad or very bad by the majority of those interviewed in 1970. Shortage of employment, shortage of money and commissions, mentality of film makers, poor co-operation and organization, government policy, training institutes, insufficient distribution, insufficient interest of public were mentioned as the main problem areas.

Dissatisfaction about Organizations and Institutes.

Dissatisfaction prevailed about a number of organizations and institutes: the Ministry of Culture, the State Information Service, Arts Council, The Production Fund, the Netherlands Cinema Union and the Netherlands Professional Union of Film Makers. The greatest dissatisfaction was directed to the Ministry of Culture and Arts Council. This dissatisfaction especially involved the lack of expertise and vision on the part of the concerned parties. Further mentioned were: the mentality is wrong, lack of openness and democratic participation, influential friends are too much of an aid in sufficient objectivity, subsidies are low, criteria for grants are not fair, subsidy-requests take too long, subsidies for creative and cultural films are in principle not fair.

PART 4 CONCLUSIONS

In the film world actual data on important points are lacking. This is a real problem with respect to the preparation, execution and evaluation of government policy in this field.

The lack of data is partially caused by a lack of openness in organizations such as the Netherlands Cinema Union, the Production Funds and the Ministry of Culture, Recreation and Social Welfare.

The Ministry of Culture has separate financing and policy for long films which involve the Production Funds and for short and cultural films, which involve the Arts Council. A better coordination between the policy for long films and short films seems to be a more feasible solution than the present situation.

Another problem is the basis on which decisions as granting or not granting subsidies (or financing or not) are made. These decisions are rather arbitrary, due to a lack of clearly stated selection criteria. A definite interpretation of the standards of judgment applied (or to be applied) is of great importance, especially for the applicants.

In the commercial distribution and showing sector another bottleneck is that many interesting films do not come to Holland at all, or with a long delay. The non-commercial side stated that they tried to anticipate this gap in the film supply and film showing, but that they met opposition from the Netherlands Cinema Union, who feared competition.

Other bottlenecks are: a worsening of the financial position of many cinemas and of so-called leasing agencies, a large decline in the number of cinemas, a large decline in cinema attendance (in 1971, for the first time in years, cinema attendance showed an increase). Moreover there is the complaint that the long and short Dutch films do not have much chance of being distributed and shown at the cinemas. Television distributors and cinema operators state that Dutch producers do not sufficiently take into account the taste of the public when producing a film. The question remains whether these last two points still exist in the light of the recent success of several Dutch films.

- From:
- Sonsbeek buiten de Perken, deel I, Boekmanstichting Amsterdam, 1971 (34 p.)
 - Sonsbeek buiten de Perken, deel II, Boekmanstichting Amsterdam, 1973 (64 p.)

Introduction

Sonsbeek beyond Lawn and Order was an avant-garde exhibition held from June 19 to August 15 in 1971. Sonsbeek is the name of a park in the city of Arnhem. Arnhem which is situated in the middle eastern portion of Holland is the capital city of the Province Gelderland.

A two-part study was done on Sonsbeek beyond Lawn and Order. The first part of this study dealt with the public's reaction to this exhibition. This study was published in 1971. The second part examined a) the course of policy by Arnhem's municipal government for this event and previous Sonsbeek exhibitions and b) the reaction of the Dutch press to this event. This was published in 1973.

1949 marked in the year of Sonsbeek's first "open-air sculpture exhibition". The idea of having an exhibition such as this came from a Mr. Klompé, one of Arnhem's aldermen at that time. During a trip to London, he witnessed one of the first organized open-air sculpture exhibitions in Battersey Park. Upon his return to Holland, M. Klompé took the initiative to set up a similar exhibition in the Sonsbeek park. He hoped that Arnhem's tourist industry would increase with such an exhibition, especially because Arnhem was terribly damaged in the second world war, which gave a decrease of the tourist industry. After 1949, exhibitions were held in 1952, 1955, 1958, 1966 and finally 1971. . . Sonsbeek beyond Lawn and Order.

The open-air sculpture exhibitions which were organized in 1949, 1952, 1955, 1958 and 1966 had similar themes. The sculpture which was exhibited was to represent an overview of modern sculpture from Rodin to present times. All exhibited works and activities were held only in the park.

The planners of Sonsbeek beyond Lawn and Order chose a different course of action. In the first place, the planners chose a more avant-garde approach to the exhibition. Instead of presenting an overview of sculpture as was done in the previous exhibitions, more emphasis this time was being placed on contemporary works.

Instead of confining all the activities to the park, the activities for this exhibition were spread over twenty different places in Holland. To help inform and educate the public about the exhibition, discussion, communication and information centres were set up in the Sonsbeek park.

Public's reaction to Sonsbeek beyond Lawn and Order

The first part of the study examined the public's reaction to this exhibition. Names, addresses, telephone numbers, age and profession were collected on the public attending Sonsbeek beyond Lawn and Order during one of the weeks of the exhibition. Questionnaires were then sent out to these people. The response was 63%.

The organizers of Sonsbeek felt the communication aspects accompanying the experimental visual arts exhibition was a very important concept. The purpose of setting up discussion, information and communication centres was to make the exhibition more accessible to the public. Nevertheless the possibilities of discussions and experiments in new communications techniques were limited. These centres were hardly put to use. Only 25% of the public attended a slide program. This slide program was to be used as a means for explaining the ideas behind the exhibition. 43% of the visitors were dissatisfied with information obtained from the communication centre. 35% of the visitors felt the slide program did not achieve its desired purpose. It was felt the exhibited works should have spoken for themselves. In other words, the art itself and not the media surround the art should communicate something to the viewer.

Conditions for Communicating with Art.

Artists use their works of art as means for communicating with people and society. This communication process can be achieved by the people's ability to perceive a work of art. From this study, it was found that the conditions required for this process were:

- 1) elementary knowledge about art (in this case the visual arts)
- 2) a progressive cultural attitude
- 3) a critical attitude toward information received

The public who fitted into these conditions understood more about the ideas behind this exhibition.

According to the researcher, these conditions also applied to the Sonsbeek's public Knowledge- 70% of the public belonged to the highest educated group in Holland Progressive social attitude -53% voted left, of which 17% voted for the PSP (Passivist Socialistic Party)

Critical attitude -45% read the Volkskrant, 48% Vrij Nederland, and for 50% the VPRO was their favorite broadcasting station.

Spreading of Information

The spreading of information did not compensate for the shortage in the three conditions. The discussion and communication did not fill up the gaps either. The composition of the Arnhem's public did not deviate from the non-Arnhem's public. Yet the Arnhem's public had more information at their disposal than the others. The non-Arnhem's public were an elite art public. They had had a higher education.

They were younger people. They were more progressive in their views. They had a more critical attitude toward information received.

On the other hand, the Arnhem people did not fit into the above conditions. as the others. They had less knowledge about art. Their cultural views were less progressive. They understood less about the ideas behind Sonsbeek. The information available had an influence on the composition of the Arnhem's public. One could say the Arnhem people were more negative about the exhibition. This negative attitude was seen by their reactions in the local and regional papers about the finances of the exhibition.

Vertical Cultural Spreading

According to the research, the ideas behind this exhibition were not so successful. The hope of winning a larger art public did not succeed. The pious desire of so many organized cultural events in making the arts more accessible to the less privileged groups in society still remains as a wish than it is a reality. This situation, according to the researcher, will remain as long as the cultural transfer of knowledge (creative animation) and the cultivation of a critical stand in society (social animation and education) do not burst through to satisfy the social benefits. In comparison to this,

financial barriers carry less weight. There was no entrance fee for the exhibition. The number of people attending Sonsbeek was estimated at 23.000. In relation to the other Sonsbeek exhibitions, the attendance figures showed a decline. In spite of the sparing of difficulties, the costs of the exhibition were 1.000.000 guilders.

Course of Policy

The first section of the second part of the Sonsbeek study examined the course of policy by Arnhem's municipal government to this and previous exhibitions. As has been stated earlier the two main goals of having an open-air sculpture exhibition were: 1) to bring art closer to the people and 2) to increase the tourist industry in Arnhem.

Arnhem and its surroundings had developed into a well rounded cultural area. In comparison to other large municipalities in Holland, film showings and performing arts were more frequently attended here. Arnhem wanted to make its city more attractive by drawing the "tourists with a small purse". Here tourism was talked about as "social tourism". The tourists coming to Arnhem had had less education in comparison to tourists in other vacation areas in Holland. One could say that tourists coming to Arnhem and its surroundings were not directly motivated by the cultural activities which existed here.

The organizers of the Sonsbeek exhibitions prior to 1971 wanted to present an overview of sculpture from Rodin to present times to the people.

The organizers of Sonsbeek beyond Lawn and Order felt the time was ripe to change this ideology by presenting a more avant-garde approach to this exhibition, by choosing themes on a more subjective basis and by creating discussion and communication centres to get the people more involved with the exhibition. The organizers were motivated by the fact that Arnhem should remain as a central point for cultural activities in Holland. The subsidy donor, however, considered the Sonsbeek exhibition as being only of local importance. As it turned out, Sonsbeek was characterized as a large communications disorder.

The organizers neglected to take into consideration the most important issue. Perhaps the people were not ready for such an avant-garde event even with the aid of discussion, communication and information centres. The art should speak for itself. And the people themselves should be confronted with the art and not by the means surrounding it. By this, the organizers alienated themselves from the local municipal directors and the public.

The Press

The newspaper serves as a good medium for conveying information of local, provincial, national and international matters to the public. In regard to the press coverage on Sonsbeek, the newspapers did not succeed in informing the people about the ideology behind Sonsbeek beyond Lawn and Order. The weekly newspapers gave more information on Sonsbeek than the national daily papers and even more than the local Arnhem papers.

The following effects can be drawn from the relationship between the content of newspapers and their readers. If one takes the case of a group of people interested in a certain subject, this group in fact will show a higher consumption of mass media on that particular subject than those not interested in the subject. Within this interest group, users of one specific medium appear to be more or less informed about a certain aspect within that subject conform the more or less information given by this specific mass-medium. This was confirmed in a comparative analysis, which was based on the interested newspaper readers and their knowledge about projects held outside of the Sonsbeek park and the information being given

in the newspapers.

During the Sonsbeek exhibition there were a number of events which remained for the entire exhibition period. In addition to this, there were a number of events which only occurred once or for a short period. These types of events were given the same amount of importance by the organizers. Of the single events occurring in Arnhem, only one of these events were covered by the weekly newspapers.

The national daily papers usually made reference to such events. Yet they were not covered in a comprehensive way. The Arnhem press was the only which did not miss covering any of the single events. These events were not intended as being only of local importance. And this was not in line with the international avant-garde ideology. Another example of press coverage was about an artists protest. The Professional Union of Visual Artists (BBK) protested about Sonsbeek beyond Lawn and Order in Arnhem. This protest only received local coverage. In this exhibition the events were not confined to the Sonsbeek park but spread over twenty different places in Holland. The events held in other cultural centres in Holland only received local press coverage. By this, the people from other areas were not as well informed about these events.

It was difficult to establish how the press gathered its information about ideological points of view of the organizers.

The impression still remained that the weekly papers wrote more about the ideological aspects, the national daily papers somewhat less and the Arnhem's press the least.

From: Geldstromen overheid en beeldende kunstenaars, deel 1,
Boekmanstichting Amsterdam, 1973 (466 p.)

INTRODUCTION

In 1971, the Ministry of Culture, Recreation and Social Welfare commissioned the Dr. E. Boekmanstichting to do a study on the social-economic position of visual artists.

The money spent for visual arts comes from many different public authorities on the national, provincial and municipal levels. The purpose of this study was not to estimate "the visual artists" real income. Only expenditures by public authorities were used for the study. Furthermore this study was meant to find out what portion of the money spent by the different public authorities went to the income of the visual artist and how far this affected their social-economic position.

Eight years of real and estimated expenditures for visual arts on the national, provincial and municipal levels were analyzed.

Within each governmental level there are many public authorities spending money on visual arts. There is a lack of coördination among the different public authorities on each level and within each level. The money coming from these authorities do not arrive directly at the visual artists but rather at the "arts". The money coming from these authorities is one of the major income sources of Dutch visual artists.

Some of the findings:

1. The national, provincial and municipal authorities distribute more funds for wages and less for art commissions and purchases.
2. An increased portion of the fund originate from parts of public authorities whose main function is not specifically aimed at the arts. For example: education, city planning and renovations, creative training, financial aid, creative works in medical care and so forth.
3. Quite a lot of funds for visual arts are not always visible in public budgets. In fact, these funds are actually parts of many different public expenditures. The national, provincial and municipal authorities cannot estimate how much money actually reaches the visual artists. In other words, these authorities cannot supply accurate information on the social-economic position of visual artists. There is a serious lack of coördination among the national, the provincial and municipal funding agencies. Because of this it is impossible for the various authorities to commit a policy as to the relationship between public expenditures - such as city renovation and planning - and the social-economic position of the visual artist. This might result in non-expected changes in their social-economic position, while the authorities do not realise that a change in their

specific policies do have those effects.

4. In recent years, the number of subsidized foundations within the different art sectors has increased considerably in Holland. These foundations are subsidized by different public authorities. For visual artists these foundations become another funds source. For example, a professional theatre company is subsidized by one or more public authorities. This theatre company, in turn, commissions visual artists to design costumes or sets, and so forth. In addition to this there is another issue that further complicates the situation. Every city has its own system for collecting money. This money comes from many different sources (based on certain percentage rules) such as construction of roads and houses, water works and road repairs. Nobody knows when these rules are put to force and what bases are used for carrying on these rules. There is hardly any control possible with regard to these expenditures in total.
5. As some funds come from a number of sources without enough checks, different authorities have the opportunity to save these funds. These funds are then saved and spent in different years. The saving and spending of these funds create unexpected and unknown consequences for the incomes of visual artists. This in turn affects the social-economic position of visual artists for each given year.
It was estimated that the total amount of money saved by the different public authorities amounted to 13.500.000 guilders in 1972. During the same year an increased number of visual artists asked for social assistance at different public authorities. Their income had been below the limit of a minimum.
6. Some figures

On the state level, the main sources of funds in 1972 for visual artists came from:

	(in guilders)
1. Ministry of Education and Sciences	74.434.000
2. Ministry of Social Affairs	10.874.000
3. Ministry of Culture, Recreation, Social Welfare	7.090.125
4. Ministry of Public Housing and Environmental Planning	389.100
5. Ministry of Transport and Water Works	376.100
6. Ministry of Interior Affairs	185.000

On the provincial level, the contribution to visual artists' incomes is minimal.

On the average, the contributions coming from the provinces is not much more than 1 cent per inhabitant. In addition to this, these funds come from a number of different sources in the provincial budgets.

On the municipal level, the contribution to visual artists is fifty times larger than that at the provincial level. It represents about 1/8 of the amount spent at the state level.

The amount of money spent at the municipal level for visual artists in 1971 is:

	(in guilders)
1. Public Works	2.933.234
2. Culture and Recreation	2.514.000
3. Social Care and Social Work	2.491.000
4. Education and Training	2.095.000
5. General Administration	117.000

In 1971, all the different funds originating from different authorities in Holland for visual artists incomes could be divided into the following three headings:

	(in guilders)
1. Wages and appointed positions	73.608.000
2. Art commissions and Subsidies to individual artists	10.100.000
3. Social Assistance	11.112.000

From: Netwerkanalyse Beeldende Kunst, deel I, Boekmanstichting
Amsterdam, 1975 (84 p.)

Conclusion

The phenomenon 'shared membership' can play an important role in arriving at a resolution in boards, committees, governmental colleges and the like. For example, whenever a committee were to resolve on a case that might have direct or indirect consequences for another committee, the resolutions might be influenced by the circumstance that one (or more) of its members hold a function in both committees.

For the member in question, his knowledge of both institutions is bound to play a role in taking his stand.

Therefore, shared membership might be regarded as a possibility to pass on information or to hold it back, and thus as a possibility of influencing institutions.

In this survey, the structures of shared memberships between institutions are studied. Informative data date back till 1972. However, we are of opinion that such structures are reasonably stable and will not have changed radically in past years.

WE INVOLVED OVER ONE THOUSAND INSTITUTIONS IN THE VISUAL ARTS SECTOR IN THIS SURVEY AS WELL AS APPROXIMATELY FOUR THOUSAND INDIVIDUALS WHO HOLD A (LEADING) FUNCTION IN THESE INSTITUTIONS.

Quite a number of them (3303) proved to hold one function in a visual arts college, whereas some, on the other hand, held rather many.

Some 124 individuals hold four to ten functions. This cumulation of functions in a small number of persons make it unlikely that only chance plays a role in achieving functions.

Certain people obviously are sooner considered for functions than others because of certain characteristics.*

This is similar with institutions. The number of shared memberships per institution varies from zero to forty five. Some (kinds of) institutions have very many shared memberships, but most have none or just a few.

Over half of the examined institutions in the visual arts sector do not have shared memberships or are interlinked with just one or two institutions by shared memberships forming a unit. This mainly applies to art-dealers (97 per cent.), galleries (86 per cent.) and to a lesser degree the creative centres (56 per cent.). The remainder, i.e. 518 institutions, is interlinked by shared memberships to one great interconnected structure, 'the network'.

In the network, the average number of shared memberships per institution is 8.5. Advisory colleges to municipalities, the government, boards of foundations and societies normally hold shared memberships above this average.

Art-dealers, galleries and creative centres that are represented in the network (and there are relatively few) hardly ever reach this average.

* This is enlarged upon in 'Network Analysis, visual arts sector, part II'.

Those (kinds of) institutions that hold many shared memberships, are often interlinked by shared memberships. In this way, governmental advisory colleges are mostly interconnected with other governmental advisory committees, with boards of foundations and with municipal advisory committees. Boards of (national) foundations are mostly interlinked with boards of other foundations and with governmental and municipal advisory committees. Municipal advisory committees in particular are interconnected.

So, shared memberships are particularly concentrated within and between specific categories of institutions.

We have described shared memberships as possibilities of communication and of influencing. These possibilities of communication and of influencing are concentrated in governmental advisory committees, foundations, municipal advisory committees and to a lesser degree in boards of societies.*Next to it, other kinds of institutions, such as museums, creative centres and visual art academies, boards of societies for visual artists and galleries are sooner interconnected with governmental and municipal advisory committees than with other kinds of institutions. The municipal, provincial and government authorities are most strongly interlinked with their respective advisory committees. At government level mainly by an official secretary; at provincial, respectively municipal level next to officials also by provincial councillors and by members of the city-council.

Government intervention in the visual arts sector is apparent from contributions to many kinds of institutions such as museums, academies for the visual arts, creative centres and also many foundations that are more or less financially dependent on the government, but also by means of purchases, commissions, the BKR regulation*, percentage regulations*** a. s. f. (compare also Welters, 1973).

It does not stand that these contributions are per definition accompanied by shared memberships. It is, however, important that the government invites the advice from a number of advisory colleges with regard to the realization and the execution of the several sub-divisions of its course of action.

Because such advisory colleges are (also) put together to gain a more or less representative idea of interests concerned - the division of available seats is often arranged in this sense - it is not to be wondered at that here especially rather many shared memberships arise.

The fact that the advisory colleges to the government are centrally situated in between those to municipal and provincial authorities, finds its origin in the circumstance that it is the task of the government to co-ordinate its course of action nationally.

The central position of boards of national foundations is reducible this way. Foundations such as the Nederlandse Kunststichting (the Netherlands Arts Foundation), the Dr. E. Boekmanstichting (the Dr. E. Boekman foundation), the Nederlandse Stichting voor Kunstzinnige Vorming (the

* Compare also Chapter VI

** Beeldende kunstenaars regeling (BKR) read Regulation for visual artists, guarantees the sale of a selection of their work to the government to an annual maximum. It represents, in fact, an additional social measure to meet the needs of Dutch visual artists.

*** Under this type of regulation, a specific percentage of the building expenses for government offices and schools is devoted to the artistic decoration of such buildings.

Netherlands Foundation for Artistic Training) are financially dependent upon the government. These foundations have a typically national task: much stronger than for example most museums or visual art academies. They are therefore interconnected with more especially the governmental advisory committees by means of many shared memberships.

What also speaks well for an explanation in terms of the governmental course of action is the circumstance that the five most central institutions of the network - four governmental advisory colleges and one foundation's board - all deal with matters that concern more than one department. More especially because matters that concern more than one department are dealt with, the mentioned colleges represent the points of co-ordination for the sub-networks around the several departments, which leads to a high degree of centralization.

Art-dealers have never explicitly been subjected to a government policy. In general, the commercial sector of the visual arts has never been seen as a legitimate group of interest. Art-dealers therefore do not or hardly ever take part in the network of shared memberships.

However, it makes a difference if for example a municipality takes the initiative to exploit exhibition halls. In that case, government care (and a non-commercial interest) is involved and such exhibition halls do appear more frequently in the network than the art-dealers mentioned earlier.

The marginal position of the amateuristic art cultivation in the network is, however, not to be accounted for by a lack of interest of the government; it is on the contrary mostly subsidized by the government.

Also the advisory activities concerning the cultivation of art by amateurs are rather isolated from advisory activities with regard to other matters that concern the course of action in the visual arts sector of the Ministerie voor Cultuur, Recreatie en Maatschappelijk Werk (CRM), read the Ministry for Cultural Affairs, Recreation and Social Welfare. The advisory colleges for the cultivation of art by amateurs are only linked up with the cluster of existing advisory colleges for the remainder of CRM and for other departments via art teaching. The cultivation of art by amateurs is also rather isolated organisation-wise, as it is not listed under Culture, but under Recreation.

This somewhat isolated position of the cultivation of art by amateurs - at any rate in this network - probably finds its origin in the fact that the majority of the other institutions deals with professional arts.

All this will not be too promotive of the so desired abolishment of the rift between amateuristic and professional arts introduced in the discussion paper on the cultural policy of CRM.

Previously, the plurality of shared memberships in governmental advisory committees was subject of discussion.

Which are the consequences hereof?

It might be questioned whether this cumulation of shared memberships especially between the governmental advisory colleges does not lead to a rather one-side flow of information to the government.

If we observe the institutions with which the governmental advisory colleges are interconnected, it must be noted that the governmental advisory colleges are not interlinked with the smaller municipalities among those large municipalities examined by us (with over 100.000 inhabitants or provincial capitals).

Only the Ministry for Social Affairs and its advisory committees has many connections with the large as well as the less large municipalities through

the BKR committees.

CRM, however, does not have such a quite generally applied regulation, plus the inherent organizational structure, for its course of action in the visual arts sector. CRM has also relatively few ties with the less large municipalities. This may imply that great discrepancies will occur (and are already occurring in a number of aspects)* between the thinking about the course of action in the visual arts sector at Rijswijk (CRM's location) and the factual regional situation.

* The reaction of VNG (Vereniging van Nederlandse Gemeenten, read the Society of Dutch Municipalities) to CRM's discussion paper on its cultural policy implied the same.

From: Netwerkanalyse Beeldende Kunst, deel II, Boekmanstichting
Amsterdam, 1976 (44 p.)

Conclusion

In part I of the Network Analysis, Visual Arts Sector, the structure was looked into of shared memberships in the visual arts sector.

Point of departure was the situation in 1972.

PART II REPRESENTS ADDITIONAL INFORMATION TO DATA POSED IN PART I. LATE IN 1974, A NUMBER OF PEOPLE (199) WERE INTERVIEWED WHO, IN 1972, HAD HELD ONE OR MORE FUNCTIONS IN THE VISUAL ARTS SECTOR.

It was anticipated that, from the interviews, it would be possible to say more about the precision of a number of presumptions that underlie the analysis of the structure of shared memberships as well as the correctness of several hypotheses that were formulated on the basis of the studied material.

Point of departure in analysing the structure of shared memberships in part I was the presumption that shared memberships afford a possibility of communication and exerted influence between institutions. We also posed that such type of structure was reasonably stable.

The structure that we eventually arrived at is characterized by a rather strong cumulation of shared memberships among institutions with ties with public authorities and especially with the government, as well as by a cumulation of functions among a rather limited number of people.

The presumption was that institutions with multiple shared memberships will be able to have a relatively great influence on the visual arts policy within the overall course of action that is dependent on external factors. The same probably counts for people. People with many functions will generally be able to have a greater influence on the course of action than those with fewer functions.

This simultaneously raises the question in what other respects such people with relatively multiple functions happen to distinguish themselves from others.

Through interviews with people from the visual arts sector we chose to compile additional data on the points in question.

Interrogative points were:

- differences between people with relatively few and people with relatively many functions;
- the way in which those interrogated regard shared memberships;
- the institutions and people regarded as influential by these people; Here we compared the influence on the visual arts policy with the influence on the visual arts as such.
- the institutions in which functions were held, late 1974, by respondents, i. e. the question of stability.

Differences between people

We sought an explanation for the differences in numbers of functions in the reasoning that - if shared memberships are used as channels of

communication between institutions, i. e. as means of creating a flow of information on one institution into others - more in particular such people are selected for committees and boards as happen to have acquired a great deal of relevant knowledge.

As indication for the amount of knowledge that might have been acquired, we took the degree of involvement with the visual arts professionwise, the level of the function acquired and the functions held in other institutions. The man must needs feel involved in establishing the course of action in the visual arts sector if he accepts to participate in committees and boards. Answers from respondents also pointed in this direction insofar as an indication of available knowledge was concerned.

Practically all people with four or more functions proved to have a link with the visual arts professionwise. They even proved to enjoy a rather high level function within this profession. This was less frequently the case with people with just one function. It also proved that people with four or more functions predominantly enjoy functions in institutions that have a central function in the network of shared memberships.

People with just one function, on the other hand, were found to participate in institutions with a peripheral position in the network.

Finally it also became clear that people with four or more functions normally have a higher appreciation of their own involvement in establishing the course of action in the visual arts sector than those with just one function.

Appreciation of shared memberships

The main part of respondents proved to have a positive appreciation of the phenomenon 'shared memberships'. A small minority only rejects shared memberships; probably for fear of strong cumulation. In this connection expressions like 'elite' and even 'maffia' were used.

The positive appreciation of shared memberships most definitely cannot be explained from the point of view that efforts were made to defend one's own combination of functions. The point being that people with just one as well as people with more functions happened to have a similar appreciation of shared memberships. The most frequently used argumentation in appreciating shared memberships were the communicative and/or influential possibilities that are created for institutions by shared memberships. Personal advantages or disadvantages were mentioned to a much lesser degree.

Influence in the visual arts sector

There is a connection between the number of shared memberships, enjoyed by institutions and their influence on the visual arts policy, claimed by respondents.

The advisory colleges to public authorities, with relatively many shared memberships, are also rather often said to be influential. Foundations that also enjoy relatively multiple shared memberships, were seldom indicated as influential for the visual arts policy. Their multiple shared memberships probably stand for a substantial government influence over those foundations. Respondents with few and those with many functions did not differ in opinion with regard to the influence that various institutions might have in the field of the visual arts policy. The government and government advisory colleges were here mentioned more in particular.

However, a clear tendency was apparent of a desire to reduce the influence of public authorities and increase that of advisory colleges.

Shared memberships would seem to have little to do with structures of influence upon the content of the visual arts.

Here, more in particular the museums were said to be influential, whereas, in this section, shared memberships do not frequently occur. Very probably

the influence on the content of the visual arts is less in the case of shared memberships among committees and boards than, for example, in the case of the individual course of action selected by a museum director. Especially one museum director was relatively frequently mentioned in the visual arts sector. Beside this museum director an employee of the Ministry for Cultural Affairs Recreation and Social Welfare was also mentioned as one of most influential people. Both represent institutions that were named as most influential insofar as the content of the visual arts is concerned as well as the policy in behalf of the visual arts. In this sense there is question of a relation between people and institutions that are regarded as influential.

More in particular the people with four or more functions stated to be in frequent contact with representatives of institutions that were said to be of influence upon the course of action regarding the visual arts; such contacts are mostly of an official as well as of a personal nature. Whereas in part I it was stated that possibilities of communication and of exerting influence have been concentrated among certain types of institutions, a strong concentration of communication and exertion of influence is here noted among a rather limited group of people. The limited size of the group is derived from the circumstance that just three percent of people with a function in the visual arts sector have four or more functions.

People with just one function are far less involved in the visual arts policy than people with multiple functions. They are mainly to be found in institutions with a marginal position in the network of shared memberships. Yet fifty percent of these respondents deem themselves (highly) involved in the visual arts policy.

If so desired, a greater spreading of shared memberships and thereby of possibilities of communication and of exerting influence would most probably not have to break down on the argument that only a limited number of people might be willing to co-operate.

Stability

It does not look as if the structure of shared memberships between institutions has changed significantly in the past two and a half years. Careful efforts in that direction may perhaps be seen in the establishment of project groups that report to the programming committee.* What could be noted were mutations in the functions of people. This, however, has not led to a fundamental change of position of such institutions as enjoyed a central position in the network of shared memberships in the year 1972.

* This advisory committee was installed in 1972 by the Minister for Cultural Affairs, Recreation and Social Welfare with as task the programming of exhibitions within The Netherlands, advises the Minister with regard to the character and size of visual art collections, on purchases of visual art, on the taking in loan of works of art in behalf of the said collections.

From: Beleidsanalyse Beeldende Kunsten, Toestand en Processen,
Boekmanstichting Amsterdam, 1976 (342 p.)

The book is about structures and processes of policy-making in the field of visual arts in the Netherlands on state level. One of its facets is the complexity of methodological problems of policy analysis. Many decisions had to be made: -which parts of the political system to select? How and to what phenomena to relate these parts? Which issues to select? What are the relevant empirical dimensions of concepts such as "system", "element", "interaction", "input", "output"- all well known in theory, but quite hard to handle between the huge files of government administration archives. Where to start a case? How to define a case? Which artefacts are imposed by the government documentation system?, - and so on, not to mention the problem of defining the visual arts policy area! We tried to justify our choices as well as possible, understanding that every operationalization of a theoretical construct means loss of relevancy.

We took systems analysis as a general frame of reference, considering the set of government offices with responsibilities (formal tasks) on the allocation of authoritative values affecting visual artists in their professional role as a subsystem of the political system. We explored this object of analysis - the sum of the relevant parts of bureaucracy - on the variables: organization, tasks, ends, intra-, inter- and extradepartmental communication, ways of budgeting and spending. This part of the study is called state.

To study some aspects of the policy-making process we selected and described 10 cases. We used "importance" as selection criterion. Importance was associated with those 'non-decorum' decisions for which the director of the arts division of the Ministry of Culture, Recreation and Social Welfare considered it worth-while to involve the Minister of Culture in the decision. (We called every out-going letter a decision. The whole outflow of letters originated by the visual arts division in 1972, was called the policy content).

Factors of involvement of higher bureaucratic levels and/or of the political leadership: "decorum", law, fundamentals, discord, personal interest, financial consequences, political consequences. From the total outflow of 2595 letters in 1972, 17 "non-decorum" letters were signed by the Minister himself. These 17 letters concerned 10 issues.

The bureaucratic system as we defined it turned out to have a rather weak structure compared with the intradepartmental structures. The main offices with competency to allocate values - in the name of their political masters - are dispersed over 5 distinct departments (Culture etc., Social Affairs, Education, Housing, Foreign Affairs). The vertical (line) and horizontal (staff, e.g. finances!) intradepartmental relationships are dominant over the interdepartmental structure.

The fragmentation of visual arts policies (we located 7 different policy areas dispersed over the 5 departments) seems actually not to be corrected

by any adequate centripetal force. We found no other mutual relationships between responsible offices other than those with the arts division of the department of Culture, etc. The quality of these linkages however was found to be rather weak in a formal sense. They are merely advisory relationships.

The central-local relationships in visual arts policy were found to be a source of centrifugal forces. This originates not only from the well-known fact that local visual arts policy is fragmented. More important seems to be the fact that the visual arts division on the central level has no adequate linkages with the local levels of government. This we found to be true not only in formal and financial relationships, but also in the relationships constituted by the communication network of shared membership of more than 1000 visual arts institutions (committees, foundations, academies, offices and galleries). All the central-local linkages, we found, are outside the competency of the responsible visual arts administrators. (e.g. linkages in Social Affairs, Housing, Education).

In the communication network, the visual arts division appears to have a very central position. We questioned a sample of 200, from a population of 4000 members on their perception of problematic policy instruments. It turned out that: a. in general, instruments outside the competency of the visual arts division have the highest score (are the most problematic) and b. the order in which an elite with a large membership (≥ 4) perceived the problematic issues, is significantly different from the order perceived by all the members together.

This fact is important, because the elite of ≥ 4 is located around the central government.

The demands from parliament, interest groups and members of institutions are mainly directed at the arts division. This division however, lacks the capacity to channel the demands, because these affect the policy areas of the Ministries of Social Affairs, Education and Housing. This demand - non-competency relationship - may be seen as positive support for the arts division.

The arts division was found to generate support from the political leadership of the department (i. c. the Minister of Culture, etc.) particularly in cases of interdepartmental conflict and in cases of designing policy programmes.

The fragmentation mentioned above, and the lack of balance between centripetal and centrifugal forces had determined advantages and disadvantages. An important advantage seems to be the guarantee of a cultural pluriformity. A serious disadvantage seems to be that no-one can be held responsible for visual arts policy because of the fragmented instrumentation. This may be seen as a threat to the capacity of adequate parliamentary control.

Some points of possible methodological gain:

- The concept of system and its implications seem to be less useful in empirical research if applied on fragmented administrative structures, where intradepartmental relationships do dominate interdepartmental relationships between the elements of the policy system;
- The level of bureaucracy upon which a written output of the political system is settled seems to be a useful differentiating measure, with face validity on the "political importance" dimension;
- Time series of the number of total outflow of departmental correspondence seem to be a differentiating indicator, with references, in our case, to the political colour and/or capacity of the Minister.

From: Rotterdams Kunstbeleid, een Diagnose, Boekmanstichting
 Amsterdam, 1977 (54 p.)

PROBLEM

This is a study of the dilemmas with which those responsible for the administration outside the art-institutions (especially the Commission for Art Affairs of the City Council) and those responsible for the policy within the seven large art-institutions (notably the directors) are confronted in their policy-making in the art sector in Rotterdam. Thereupon this study deals with the question whether and to what extent the results of an inquiry among the public could contribute to the solution of a number of policy questions to be considered in that respect. In correspondence with the above an opening is made to an adequate questionnaire for an inquiry among the public.

PROCEDURE

As a procedure to trace dilemmas a choice was made for the elaboration of numerical data from the so-called Stofkamanalysis (a dustcombanalysis). This formed a rather important part of the preparatory procedure for the 1977 arts-budget . In this budget two million guilders of expenditure (2½% of the arts-budget) was debated. A debated budget-item, or part of it, was called decision-space. In first instance this decision-space was indicated by the institutions themselves. On the other hand the institutions could express their wishes. Decision-spaces and wishes were then given an appraisal mark by the institutions as well as by the members of the Commission for Art Affairs. A statistical analysis of this material presented a number of contradictory priorities between the Commission and the Institutions and among the Commission members themselves. The resulting questions are dilemmas, because diverging preferences cannot be honoured simultaneously within these problems.

By means of interviews with the members of the Commission of the City Council and directors of large institutions, we first evaluated the budget-procedure followed. Then these interviews were used to see whether the bottle-necks traced were felt as such and to see whether other policy-problems, not coming up for discussion in the budget-procedure, might exist.

In answering the question of the value of "an" inquiry of the public, we made a link with the results of the inventarisation group Integrale Lange Termijn Planning (Integral Long Term Planning) in Rotterdam. This was to the effect that by means of a Policy Impact Model we designed a theoretical framework in correspondence with the inventarisation group for the use of the policy problems, indicated by us.

RESULTS: a. PROCEDURE

In general the Commission-members were of the opinion that the method of budget preparation was a step in the right direction for the arts policy in order to come to a political balancing, so as to break through the rigidity of arts policy and to create more insight into the policy of art-institutions. It was found difficult especially because many times the information necessary was lacking, the number of items to be judged being so large and not having enough criteria in order to fix priorities.

Within the Institutions the procedure was evaluated in a more diverging way. It was thought that some things had changed for the better compared to previous years, but that still many negative aspects were involved. The short time of preparation, the obscurity of the criteria of judgment and of the political ideas and knowledge of the council-members, gave rise to associations with the Monopoly game. The direct confrontation with politics and the political game connected with this, aroused quite a lot of reluctance with some directors. This seems to be a matter of acquirement that not everybody is equally predisposed to. Where the ability to mobilise political resources is unequally spread over the boards, one shall have to count with frustrations in the future.

b. DILEMMAS

Three policy items were pointed out by us as policy-dilemmas. These three matters seem to form part of larger policy-questions.

1. The debate on the Videocentre of the Rotterdam Art Foundation is part of the question whether policy should be primarily focused on artistic cultivation or that art-production should have priority.
2. The question of uniting Overture (Magazine of the Rotterdam Philharmonic Orchestra) and Bulletin (Magazine of the Museum Boymans van Beuningen) with Magazijn (a general art information magazine) forms part of the larger problem of the Cultural Information supply. Within this problem a number of partial problems can be recognised: supplying general or more specific groups of people; limiting the impact to Rotterdam only or accomplishing a national task; the effect of the institutions' identity by the centralisation of the information; the question after the effect of equalising use of language (opposite to elite use of language).
3. The debate on the international manifestations forms part of the question after the ratio of internationalisation of culture. In Rotterdam much attention was paid to stimulate international manifestations. Everybody thinks they are important. However, the question remains whether the internationalising of the offer is not contrary to the interest of the public.

c. OTHER POLICY-ITEMS

The Commission-members are almost unanimously of the opinion that the policy of the Rotterdamse Kunststichting (Rotterdam Art Foundation) should be discussed integrally. On the other hand no single member felt the need of such a discussion about the Stichting Musische Vorming Rotterdam. As for the other institutions, always two members were in favour of a discussion.

When considering the extension of policy-instruments, the Commission thinks of matters relating to private initiative (offer of literature, galleries), but the notion remains that the government cannot be everywhere. The institutions themselves were mainly in favour of reinforcements of their own policy-instruments.

d. INQUIRY AMONG THE PUBLIC

The inventarisation group Integrale Lange Termijn Planning concluded that measuring the social impact of the cultural goods and services produced is a difficult problem. The importance of the results of this measuring is, according to the group, that, depending on the political weight attached to the impact, a priority classification can be created, not only based on numbers of visitors to the art-institutes.

In the present study it is concluded that from the above a verifying social study should be made to determine the effects of policy. This study could also prevent a number of policy-problems arising from a lack of information. We came to the conclusion that the authorities (politicians) are not yet able to pronounce their preferences for effects of policy in a manageable way. It also appeared that the policy-objectives or policy-aims are no distinctive data in Rotterdam for the time being. Moreover, the relations between policy-objectives and the various institution-programmes are very complex.

Of the measuring pleaded for within the framework of the so-called Policy Impact Model it may be expected that the policy-objectives can be better defined, that the choices from possible policy-means can be based on a better structure and that these instruments can be made use of by the business-economic profitability question for the large art institutions.

Consequently a proposal is made in this respect for a longitudinal panel research. The sample taken at random of the population for this purpose will have to be an increasingly representative sample of the population of Rotterdam. Increasingly because it still is a small percentage of the population that can be deemed to be culturally active.

From: Toneel en Publiek in Nederland, Boekmanstichting Amsterdam,
1970 (260 p.)

Who goes? who doesn't go?

When going out in general is broken down according to sex it can be seen that the development over the last 15 or so years has been that women no longer go out far less than men; they evidently enjoy going out more than men do. There is a higher proportion of women in most Dutch play audiences, which is the opposite of the situation in London and USA.

The significance of the age factor cannot readily be interpreted. The erratic course of attendance figures is presumably due to the influence of marriage and little children, which is linked with age. Nevertheless, in nearly all theatre audiences there is quite a high proportion of young people. There are about twice as many compared with the age structure of the overall local population (the situation in the USA and London is similar). An exception to this is formed by members of audience organisations, whose average age is higher; presumably young people prefer not to be tied but to choose for themselves. Concert, opera, operetta and variety audiences are slightly older than play-going audiences, the musical public is a little younger. It is not known whether the 'youthfulness' of the audiences at performances of plays is a permanent feature or whether certain developments have come about.

As already remarked also marital status leaves its mark on attendance. Married people go out less than unmarried people and on the whole they go less to the theatre. This latter is more obvious from earlier surveys than from recent ones so there is every likelihood for some development to have taken place. There are indications that it is little children that have a braking effect on attendance (and not primarily a different pattern of demand). With regard to social background: the frequent attendance of higher social strata at cultural events is linked with generally going out a lot. The former may therefore be regarded as being a result of the latter and does not necessarily indicate great specific interest in plays, etc. With the wage-earning middle-class (higher employees, white collar) the latter may well be the case; these people go out relatively infrequently but when they do they often go to a play, a concert or something like that. With the working class (blue collar) the relationship is converse; they go out quite a lot but do not attend plays or concerts.

On the whole, it seems that as far as occupation and education are concerned there have been two different developments: education involving more differences, while occupation show less differences in this field than before. In occupations a kind of polarisation developed between on one side the working class and the risk-bearing middleclass (lower sales) (with little difference between them), and on the other hand higher strata and wage-earning middle class (also with little difference between them). The difference between the two poles has diminished somewhat. With regard to education the original polarisation (primary education compared with secondary modern or above) has made room for more gradual but definite progression.

The middle and upper classes very clearly predominate amongst the theatre-going public: they are five times overrepresented compared with the total population; the primary and secondary modern people are seven, respectively

two times underrepresented. In USA and in London this is also evident, probably to an even greater extent. The somewhat greater social scatter of the Dutch theatre-going public corresponds with the fact that it covers a greater though less active proportion of the population. The predominance of the upper levels is evident for theatre, ballet and, in particular, concerts. The lower levels are to be found more at musicals, operas, operettas and variety.

As regards denomination the Calvinists go out less and go to the theatre less (but go to concerts far more) than others; to non-denominationals the opposite applies. However, in this respect a leveling trend can be detected, and the differences have been found to be partly due to differences in social status.

In so far as information on political leanings is available it would appear that theatre-going is mostly linked with moderate (and not progressive) views. With regard to place of residence there is no great evidence that the inhabitants of large towns are most attracted to the theatre; medium-size and small towns do not yield to these in this respect. Immigrants from other towns seem to be more culturally active than autochthons; this applies to plays and particularly to concerts but less to opera and operetta. This is partly due to the higher social level of the immigrants; however there is probably some influence due to horizontal mobility as such.

What makes people decide to go or not to go?

Accommodation may be a factor adversely affecting play-going in that crossing the threshold of culture buildings is still a big step for many - though probably less because of the traditional social inhibitions ('not meant for our kind') than because people just do not feel at home there and, in fact, feel they have no business to be there because they have not been initiated into the theatre or brought up to it by their school or their parents. Conceivably the 'sacred' character of culture and art could well be overcome via accommodation.

A multi-functional building may prevent the presentation of plays becoming too isolated an event.

Lack of interest is the main reason why people do not go to the theatre. Interest is primarily dependent on sex, age and social background. The social level is usually marked by occupation and more particularly by education. It appears that two different aspects must be borne in mind when the influence of education on interest in the theatre is being considered. Firstly, the education itself (what you have learnt as well as where you have learnt it) is important - because it is of great significance for general mental attitude and the variety of the frame of reference, and because the attention paid at school to matters like theatre has a direct influence on attendance. Stimulus on the part of the school is particularly important for those who have an unfavourable jumping off point because their parents have not acquainted them with the theatre.

Secondly, education may generally be regarded as a crystallisation point for (other) factors which directly affect interest and show why education is (apparently) so important although they must be regarded as independent, i. e. factors which have their effect separately from education. In fact, we are here not concerned with the influence of education on interest. The effect of education must generally be reduced by the effect of these other factors. Some could be observed. First visit to the theatre at an early age is an important factor: the younger people are when they go for the first time the greater the likelihood of their attending regularly when they are older. Then there is the reason for the first visit, the incentive or the company.

Accompanying parents seem most of all to result in regular visits later on. Obviously, these two factors can be ascribed to home background. Children are taken along with their parents at an early age and their interest is stimulated by them. One might speak here of a certain set of values, which

though mostly varying with social background, exerts its influence independently of education for instance.

Assuming interest in the theatre to be the principal factor affecting play-going there are many more or less practical barriers which play a secondary role, particularly where the 'semi'-interested are concerned. Time and money are the chief factors, but the situation at home - the question of baby-sitters - is important too. Objections on the grounds of cost were often found to be a matter of priorities and therefore of relative interest. There was found to be a lack of familiarity with the facilities for reduced prices. In several cases the time factor no doubt has an effect but the general impression is that it is a feeling that one has no time (and, of course, a justification for lack of interest) rather than an objective link being established between the amount of spare time, or putting forward the time argument, and actual attendance frequency. As far as that goes financial objections, baby-sitters and transport seem to be more 'real' factors. Sometimes a series of inhibiting factors could be observed: at a later stage effective factors (e.g. booking seats) were only named when the 'earlier' ones (e.g. lack of interest) had been eliminated. This explains why in one particular survey the baby-sitting problem or booking seats were mentioned more often by the higher than by the lower social levels. One must realise that the significance of all these practical barriers under the same conditions varies conversely with the degree of interest in the theatre. Participation may also be reduced by the competition offered by other forms of leisure time activity. The Dutch population devotes more time to almost anything than to going out, let alone going to the theatre. It presumably depends on the fundamental orientation concerning people's leisure time activities, whether they think going to the theatre a reasonable alternative to watching television, going to see friends, hobbies, etc. It seems that this is in fact the case in respect of people whose aim is to get new ideas. The theatre has too little to offer the socially oriented, the hobby oriented and the physically active for play-going to be an attractive alternative.

Television is probably the biggest individual form of rival spare time activity. The vast extent of television viewing alone has a braking effect on frequent attendance (time has to come from somewhere). However, with regard to television plays one does not get the impression that the preference for television is due to the greater attraction of this medium compared with what one sees at the theatre. On the whole, one is aware of the irreplaceability of the theatre by television (and this applies to both theatre-goers and non-theatre-goers). It is just that watching television is so much easier, so people stay at home - older people more so than young ones do.

Finally, the publicity angle. This too can have an inhibiting or stimulating effect on attendance. For the population in general newspapers are the most important source of information on play performances. For the theatre-going public the cultural events programmes, followed by word-of-mouth and newspapers are most important.

Adequate information is considered important all along the line - people not only want to know what is on and which company is acting but also what the play is about. The nature and availability of information immediately affect the attendance frequency. Many regard poor publicity as one of the more important reasons why people do not go to the theatre.

Books of reduced price vouchers or loose tickets are preferred to fixed season tickets especially by young people and in the higher social classes. One might regard this as an indication of growing preference for less binding forms of commitment and for a free, individual choice. Seats are almost always booked in advance (fear of full houses or poor seats) but this also creates a practical problem. There is probably a fairly big demand for booking agencies especially in suburban areas; a resultant rise in

attendance is not inconceivable.

People usually prefer Fridays, or possibly Saturdays; in this respect the last 15 years showed a shift towards the beginning of the weekend. There is also a tendency to prefer a later starting time to an early one, particularly among people who live a long way from the centre. No doubt greater travelling distances within the conurbations affect this. Cars, then public transport are the most popular means of getting to the theatre. Poor public transport is a reason why a substantial percentage of the general public does not go more often.

What do audiences expect and what do they want to see?

We may assume that there is a close relation between artistic preference: what do people want to see? - and anticipation: why do people go to the theatre? what do people expect? Generally speaking, people will prefer plays which they feel best able to justify their visit. This relation is also evident from the survey material, with conviviality, festiveness and a night out predominating as regards motive, and comedies as regards preference. It will not be difficult to see the connection between these two patterns.

Now we must add that nearly every time a direct question as to the reason for going to the theatre was put, interest in the contents of the play was the main one given, and a pleasant evening out less so.

However, if the question came in a roundabout way, e. g. by asking people what they thought about certain statements, the opposite was the case. For various reasons we tend to attach more significance to the latter than to the former: People often give a stereotype answer to a direct question; often motives are not clearly recognized; the sociability motive often implies interest in the play (correct choice of play so that hopes are not deceived); several other data also point in this direction. So, our provisional conclusion is that for the majority theatre-going is associated with an enjoyable evening out, and as far as this is concerned there is little difference between the pattern of theatre-goers and non-theatre goers. This naturally does not mean that there is no interest at all in the play or its contents, but the greatest interest is shown by those who go frequently (not such a large category) and then, relatively, by those in the upper social levels, unmarried persons and young people - in other words the 'hard core' of the total audience. However, available information indicates that the entertainment- and relaxation-oriented anticipation pattern predominates even in young people (whom we can expect to be most open to engagement and the contents of the play). We must add, though, that further investigation is necessary before we can be certain about the conclusions we draw on the matter of motives.

Two fairly pronounced patterns of artistic preference are found: on the one hand, the dominant preference for comedy, relaxation, not-too-heavy plays, and on the other the far smaller though growing attraction to modern, experiential plays. This division seems to be closely connected with age, marital status and social background and follows the same pattern as motivation. In other words the relation between motivation and preference is not only wide but is also to be found in the breakdown by age, marital status and social background. In fact, we are probably dealing with the same phenomenon: preference is an immediate result of motivation, which in turn is dependent on age, etc.

One gains the impression that the relaxation-seekers category could be extended - by the addition of original ~~non~~-patterns: the audience becomes larger and has a far greater social scatter, though it is also less active. Compared with USA this is probably already the case. In the USA the theatre-going public is less scattered (more restricted to higher social strata), smaller but more active. We do not know about motives and preferences there. In view of the foregoing relative greater activity in experimental

theatre might be expected. Nevertheless, it may be assumed that the 'committed' and 'experiment seekers' categories (which terms must be exchanged immediately for better ones) will also be supplemented by 'new blood' - not in the sense of social scatter but in an influx of young people who are reaching an age at which they first come into contact with the theatre. We can if we wish bend this 'natural graft' in a particular direction by all kinds of activities.

From: Muziek & Publiek, Boekmanstichting Amsterdam, 1975 (170 p.)

MUSIC AND PUBLIC

This study is an effort to give a summarising view of the research done among the concert public. Yet, the title is Music and Public and not Concert and Public, because in this study data are also given on listening to music via radio, television and records. A third facet of the music life, the non-professional practising of music, has been integrated in this study.

DEVELOPMENTS IN CONCERT-ATTENDING

Concert-attending never played a very important part in the going-out behaviour of the Dutch people. Moreover concert-attending decreases of late, as does theatre-going, but as opposed to museum-visiting. The number of concert performances does increase, but the average number of visitors per concert diminishes. Also the number of municipalities where concerts are given strongly rises. However, the general statistics on concert-attending can hardly be used, because statistics have only been made of the big orchestras subsidised by the Ministry of Culture, Recreation and Social Welfare, and this is only a part of the concert practice.

At the end of the sixties and at the beginning of the seventies, the world of art went through some turbulent developments. Artists protested both in the general field of politics, of cultural policy and in the artistic field. According to the countings of the Centrale Bureau voor de Statistiek (Central Office for Statistics) the action proved to be hardly successful. The seasons 67/68 up to and including 72/73 show an almost identical picture as far as the programs are concerned.

DESCRIPTION OF CONCERT PUBLIC

Sex

In general women are more readily inclined to go to concerts than men. More than men, they do so by means of the subscription- or couponbooklets system. An important difference between male and female concert visitors is that the musical preference of men goes rather to modern contemporary music.

Age

The interest of young people in concerts of classical music diminishes. This in particular affects the subscription-concerts, where the public, through the years, carries those years in its average age. As for modern contemporary music, large numbers of young people are still willing to come to the concert hall. They are most tolerant with respect to modern

music in the concert hall. Moreover it seems that youngsters are sooner content with the radio or records as a substitute for the concert hall. Apart from this, the rise of popmusic was undoubtedly of great influence on the non-attending of large numbers of youngsters of classical music concerts. The development of popmusic still is in its infancy, so that it is difficult to draw conclusions about this for the future.

Marital status

Marriage clearly brings about important changes in the way people spend their leisure-time. This could especially be proved within the younger age-group. After all, having children seems to be much less of a barrier for concert-attending than sometimes is supposed.

Education

In many cases of research into concert-public, education is a central variable. The impression is constantly created as if education would be the only basis of explanation for attending a concert or not. It is not enough realised that education only forms a minimum part of the possible grounds of explanation. Many people with a high education never attend concerts and there are relatively many people with lower education who do. In reality the education level seems to be of less importance than the kind of education that one had. Technical education especially has a negative influence on concert-attending.

Profession

No difference can be found in concert-visitors and non-concert-visitors with respect to the distinction working/not working. Neither when we look at specific music-preferences. Only buyers of records with classical music seem to consist of almost 3/4 of working people, which is especially caused by the fact that buyers of records hardly ever are housewives. The distinction white-collar work opposed to blue-collar work does seem to be a meaningful contradiction in musical life. Of the concert-visitors the people performing blue-collar work are clearly a minority and in many cases they are all together absent. Television does not affect their concert-attending, in contrast to those performing white-collar work. Once the television-set has found its place in the living-room, the percentage of concert-visitors decreases by more than 50%. The people performing white-collar work are found among the amateurs of serious classical music. The amateurs of popular-classical music are especially those people performing blue-collar work.

PRACTICE OF MUSIC

Results of the study

Of the total of the Dutch population, 20% plays one or more music-instruments. On the basis of sex, it appears that men are more active in music-practising than women. Seen from a national view-point, it appears that the older one grows, the more do the musical activities decrease. As regards the measure in which musical activities are developed, the higher education groups hardly distinguish themselves from the lower ones within the category of concert-visitors. Music-practising, musical socialisation and concert-attending. It is interesting that a large number of concert-visitors only fulfils one characteristic of primary musical socialisation: one is grown up in a musical background, which made that at a young age a concert was attended, whilst also the frequency of concert-attending is larger. At a

secondary musical socialisation, concerts are attended at a later age, many times under influence of an increase of the social status. In this report the notions have got a new dimension. The most important characteristic for primary socialisation, becomes the interest in modern music. The most important characteristic of the secondary socialisation, becomes the interest in the more traditional- and popular-classical music.

AFFECT OF THE MEDIA

A supposed contradiction: media or concert-attending.

The idea that because of the technical media, concert-attending would have decreased, is probably one of the reasons of the mistrust living in music-circles with respect to these media. From various investigations it appears that not only the concert- and media public support each other, but that music-practising, in the positive sense, is also subject to the influence of the media.

However, one has to realise that under the influence of the media a deviation has occurred in the habits of listening, sound ideal and ideas about music, compared to previous generations.

That is why integration of the media in music education is recommended.

Radio

Distinguished into kinds of music, it appears that the number of non-listeners among amateurs of popular-classical music is remarkably high. The amateurs of serious music listen most. The last mentioned category more often make use of the record-player and tape-recorder to listen to classical music. Age also plays a part: the older one grows, the less frequent one listens to the radio. Older people also feel strongly that radio cannot replace the concert and they also attach great value to external-musical factors.

Divided into education it appeared that the lowest education group is of the opinion that music in a music-hall is the most beautiful, and it also emphasizes most the stimulus function of the radio. The stimulus function was more often important for men (twice as much) than for women, for whom radio played a more complementary rôle. In conclusion: the stimulus function of the radio is more important for concert-visitors than for the population as a whole.

Television

Divided into social background and profession, it appears also here that at higher levels of society, the number of televisionviewers is lower than in other population-groups. The same can be said of a special group such as the concert-visitors, where the possession of a television set is generally lower. The affect of television on concert-attending is evident from the fact that non-T. V. owners attend concerts one and a half times as much as T. V. owners, a difference occurring only when a secondary or higher education was received. Finally television proves to be less mentioned as a stimulus for concert-attending than radio, which is understandable in view of the negative attitude of television-makers for serious music.

Record-player and tape-recorder

Concert-visitors more often have classical-music records than the population as a whole. As a higher education level is attained, the possession of a record-player or tape-recorder increases. The possession of the tape-recorder appears to be primarily concentrated in the middle-groups, whereas the possession of a record-player is highest in the higher professions.

