

wikipedia
a short history of Dutch Art Education

Maarten Tamsma & Ben Schasfoort

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This overview focuses specifically on Dutch aspects of the history of (Dutch) art education, and not so much on the international movements which obviously influenced the national issues as well.

main textbooks on the history of Dutch Art Education (in Dutch)	
Asselbergs-Neessen, Vera	<i>Kind, kunst en opvoeding</i> / Acco, Amersfoort 1989
Gerritse, Toon	<i>Geschiedenis van de beeldende vorming</i> / Cantecler, de Bilt 1973
Koevoets, Ben / van Rheeden, Herbert	<i>Geen dag zonder lijn</i> / Fibula van Dishoek, Haarlem 1980
Lako, Daniel	First overview of the history of Dutch Art Education by D. Lako, <i>Overzicht van de Geschiedenis van het Teekenonderwijs, meer bepaald met het oog op de Ontwikkeling van het Teekenonderwijs in Nederland</i> / Mijs, Tiel 1899
Rheeden, Herbert van	<i>Om de Vorm</i> / SUA, Amsterdam 1989
Schasfoort, Ben	<i>Bibliografie van Nederlandstalige literatuur met betrekking tot tekenonderwijs</i> / SLO, Enschede 1986
Schasfoort, Ben	<i>Geschiedenis en zijn uitwerking</i> . In: "Beeldonderwijs en didactiek" / Wolters-Noordhoff, Groningen 2008 (3 ^e druk)

date	issue/event	references
1682	Foundation first Dutch Art Institute : The Hague Academy	
18 th and 19 th century	<p>The Republic of the (rather independent) seven Dutch provinces had no common art or education policy. If anything can be mentioned it should be some minor influence of Comenius (1592-1670) <i>Orbis Sensualium Pictus</i>, the first "picture book" published with educational intentions.</p> <p>It was till 1795, during the <i>Bataafse Republiek</i> (French occupation), that the Netherlands had to wait for any central educational governance. 1806: the first national educational law (without art mentioned though), followed in 1817 by the introduction of art as school subject: tool for the improvement for technical (crafts)education.</p> <p><i>"Whenever the number of inhabitants this allows there should be art schools in all cities, not only for the youth, but also to train the craftsmen in the foundations of drawing. Specifically human figures and architecture."</i></p> <p>In 1829 the law moved from "fine arts" to "applied arts". (Fine arts should be taught at academies.) Visual mathematics, projection and construction-drawing were added to the curricula.</p> <p>Influence of Pestalozzi's (1747-1827) ideas about "vormleer": children should learn "to see and analyse".</p> <p>According to Pestalozzi drawing should improve and develop perception. Obviously more than just "useful for certain occupations". Education should be focussed on direct perception, not on copying pictures. Start of the "natuurtekenen"-movement (drawing from nature)</p> <p>Natuurtekenen learned the student to draw object "in space" (3D). Methods started with simple, straight, object (like a cane) and became more complex due to the course of the curriculum.</p>	

	<p>Because these objects were not always available they were often replaced by plaster-cast models or posters. Especially for Primary Education these plaster-cast models became too expensive anyhow and were gradually changed for printed methods with pictures to copy.</p> <p>Due to the painful confrontation during the 1851 London World Fair of Dutch design with the quality of other countries, art¹ was introduced as required subject in</p>	
1857	primary education ("vormleer") and officially elected subject on ULO-level (Lower vocational secondary education) followed in	
1863	by the introduction of art at the HBS ² -level of secondary education.	Ben Koevoets, Herbert van Rheeden and others / <i>Geen dag zonder lijn</i> ; 100 years art education in the Netherlands (1880-1900) / Fibula-van Dishoek (1980)
	<p>The three basic reasons to teach art/drawing:</p> <ol style="list-style-type: none"> 1. Art was considered to be a universal tool to communicate thoughts 2. Is was the fundament of civilisation and the other fine arts 3. It was the best preparation for craftsmanship. 	
second half 19 th century	Introduction of the French <i>Dupuis Method</i> (1841) in secondary education, followed by Dutch variations. This (secondary) method was directed to drawing of 3D-models by way of ironwire, wooden and plaster-cast models. Adapted versions of this method were used in the Netherlands after 1850	<p>Dutch versions like:</p> <p>Witte van Citters, J. de, (1861). <i>Handleiding tot het aanvankelijk onderrigt in het regtlijnijg teekenen en van symmetrische figuren, met toepassing op de vormleer.</i> and</p> <p>Witte van Citters, J. de (1867) <i>Het regtlijnijg teekenen op de bewaarschool en de onderste klasse der lagere school.</i></p>
1877	A national exhibition on Dutch design showed the (still) embarrassing level and called upon a national conscience to improve it. A national commission to improve art teaching was	W.B.G. Molkenboer / <i>the first 25 years of the history of the Amsterdam art school 1881 – 1906</i> / 1906

¹ In general: (visual) Art in Dutch schools was mainly represented by two dimensional activities. De school subject was called "Tekenen", literally translated "drawing", but including all 2D-dimensional activities. Not until the late 60ties of the 20th century 3D-activities were taken seriously in activities called "Handvaardigheid" (Crafts). Before that crafts was more related to handicrafts. "Textiele werkvormen" (Textile Design) was the third component of visual arts. Well represented in the lower regions of vocational education (mostly for female school curricula), but minor in the higher school systems.

² HBS (Hogere Burger School), the non-classic-focussed (like the Gymnasium) secondary school, preparing for university and higher vocational education.

	installed in 1878 V. de Stuers and W. Molkenboer became the leading persons in this renaissance process.	
1880	Foundation of the Dutch Art Education Association (NVTO) At various levels of Dutch society one realised that art teaching had a role to play in general education. Because this process needed well trained teachers in ...	
1881	NVTO sponsored the first teacher training institute to prepare for the national teachers licence exam "staatsexamen tekenen" in Amsterdam: the Rijksnormaalschool voor Teekenonderwijs	
1889	New educational jurisdiction redefined the definition of the art curriculum on primary level: <i>vormleer</i> was changed by <i>handtekenen</i> Zwier en Jansma developed a method for art teaching " <i>het tekenen naar vlakke figuren</i> " (Drawing from two-dimensional images). With references to Pestalozzi they offered a course with 125 posters to copy.	"Good art education is needed for children from the lower middleclass. They will be the future craftsmen.." (quote from the Parliament Discussion) The fundamentals of the vormleer-approach blocked the developments of art teaching... W.G. Zwier and T. Jansma / Het tekenen naar vlakke figuren / Tiel 1898
1891	Introduction of "crafts" (3D-art) in the curricula of the primary school teachers colleges.	
1899	First overview of the history of Dutch Art Education by Daniel Lako	D. Lako / Tiel 1899
start 20th century	Reform: Between 1880 and 1933 western society realised that that the educational philosophies were based too much on ridged systems. At the end of the 19 th century the first studies on spontaneous children's art were published. The child as educational phenomena was discovered. Supported by new insights from the development-psychologists the <i>reform-movement</i> was born. It took a while though before the more pure versions entered the day-to-day school practice. Methods conserved issues of <i>natuurtekenen</i> for a long time.	

1904	Foundation of the Dutch Association for Aesthetic Education ³	
1905-07	Various publications of N.F.Perk on German developments in the field of art education " <i>Art Education should develop pedagogical tools to meet the ideas of Fröbel and the naive way of drawing.</i> " References to Chr. Schwartz "Neue "Wege. Neue Bahnen" a German translation of Liberty Tadd ("New methods in Education. Art, Real Manual Training, Nature Study").	1905: <i>Het nieuwe hamburger Teekenonderwijs ingevoerd op de Scholen van Pruisen</i> 1906: <i>Het geïllustreerde Berlijner leerplan voor het teekenonderwijs op de volksscholen, met ene keuze van leermiddelen van wege de Koninklijke kunstschool te Berlijn</i> 1907: <i>Het nieuwe teekenonderwijs in de praktijk, Meppel 1907</i>
1905	Publication of " <i>Geen dag zonder lijn</i> " ⁴ , a political statement on the importance of teaching art. Miss Alice Hunter from the USA (student and assistant at Liberty Tadd's school) lectured in Amsterdam. Introduction to the Reform ideas	B.W. Wierink / <i>Geen dag zonder lijn</i> / Amsterdam 1905
1908	Foundation of the VEAVO (<i>the association for promoting Aesthetic Education</i>)	
1912	federal recognition of the art teachers preparation institutes	
1920	First Dutch contribution to the international research children's art by Wies Belinfante-Ahn. 470 examples of childrens artworks illustrated her research. She introduced the <i>eye-movement-theory</i> .	L. Belinfante-Ahn / <i>Het kindertekenen en het volle leven</i> / Ploegsma, Zeist, 1920 (Zie N.F.)
1923	Exhibition of childrens art work from the Austrian art classes of Franz Cizek made impression on Dutch art educators. Attention for drawing "from fantasy", rather than copying.	
1927	Publication of the Van Bakhuizen, vd Brink and van Leusden methods, a compromise between the conservative approach and the Reform-ideas.	C. Bakhuizen van den Brink and W. van Leusden / <i>Handleiding bij het teekenen op de lagere school</i> / Rotterdam 1927
1928	Publications of Jan Jordens, art teacher in Groningen, about his new ideas concerning art teaching. Influenced by the German Expressionists	
the thirties	Gradually opinions on how and why teach art changed.	

³ Nederlandse Vereniging tot Bevordering van het Schoolheidsbeginsel in het Onderwijs, issued their own magazine *Schoonheid en Onderwijs*

⁴ Literality translated: "No day without a line".... No day without drawing

	<p>Observation ("<i>Waarnemen</i>"), seeing and understanding, continued to be the main goal. But the route to reach that was no longer the traditional <i>natuurtekenen</i> (<i>drawing from nature</i>) and ridged visual exercises. There should be place for spontaneous expression, even if "clumsy".</p> <p>This new movement later on was called "vrije expressie" (<i>free expression</i>) and influenced the appearance of Dutch art education till the early sixties.</p>	
from 1933	<p>Influence of the ideas of Richard Roothé (Vienna). Not only made his publications a strong impression on the avant-garde art educators (like the <i>H9-group</i> in The Hague), Roothé himself was invited to lecture in The Hague. (1937)</p>	<p>R. Roothé / <i>Das Kindertümliche Zeichnen</i> Vienna 1921 Other major textbooks: A., Leeflan & W. Hardenberg / <i>Het natuurlijk Teekenen ontwikkeld ?</i> Wolters, Groningen 1933</p>
1936	<p>Foundation of the H9-Group. Nine art teachers from The Hague, introducing the new ideas of Richard Roothé and Jung in the The Hague primary Schools.</p>	<p>conflicts with the conservative NVTO led to the publication of their own magazine <i>Nieuw Inzicht</i>.</p>
1938	<p>Publication of Jan Alterra: curriculum for Art on Primary Level and a concise history of Dutch Art Education. Alterra later on was the first Dutch art educator obtaining a PH.D. (1953) and responsible for a long list of highly valued and used publications.</p> <p>He refers to the Belgian psychologist M. Denijs ("<i>Tekengids</i>").</p> <p>Publication of Bart Meerema (Leader of the H9-group) <i>Life-development in form and colour 9 to 13</i>. Introduced by Prof. Dr. G. A. van Poelje, directeur Generaal van onderwijs, Meerema adequately describes the developments in art education till 1938 and shows the results of research after the development of art work of individual students during a longer period of time. Most of them his own.</p>	<p>J. Alterra / <i>Leerplan voor het tekenonderwijs op de Lagere School I (historical and psychological part)</i> / Wolters, Groningen 1938 J. Alterra / ditto II (didactical section), 1940 J. Alterra, ditto, consided version, 1941 (11th print in 1974) J. Alterra / <i>Tekenlessen aan leerlingen van 13 tot 16 jaar</i>. (additional curriculum examples for secondary level), 1948 J. Alterra / <i>Tekenen als expressievak</i> (Doctorate Thesis), 1953</p> <p>B. Meerema / <i>Levensontplooiing in vorm en kleur</i> / Den Haag 1938</p>
1940-1945	<p>Wartime: no significant developments, other than the end of the H9-magazine (The Rotterdam bombing of '40 demolished their printing company) and some collaborative attempts to change the focus of art education towards "Folk Art" according to Nazi ideas.</p>	
1945-1955	<p>Strong influence of Herbert Reads <i>Education Through Art</i></p>	

Although not many Dutch art educator devoted textbooks to advocate the Bauhaus ideas, there is a serious influence of Bauhaus in Dutch curricula as well.

Expression:

Herbert Read and Victor Löwenfeld promoted art as a way of expression. Their ideas of free development of children's creativity were well received in post war Holland, but not that easy to implement in the school settings. In fact the "laissez faire" attitude, often the practical didactical variation of this "free expression"-movement, harmed the image of art as serious school subject. Besides the physical situation of the overcrowded Dutch post war classrooms didn't invite for experiments with combined art activities too much.

The *Werkschuit* in Amsterdam was a place where the arts could be taught in a kind laboratory-setting, as was the *Werkplaats* schoolcommunity in Bilthoven.

Later on this "free expression"-movement transformed into the "*guided expression*"-movement (*geleide expressie*); see 1956 van Gelder & van Praag

Bauhaus:

In the above mentioned *guided expression* vision influence of Bauhaus-didactics played a major role. After the 2nd World War Bauhaus ideas were used at the *Werkakademie* in Kassel, Germany. Ernst Röttger was in charge of the *Vorkurs* there. In his opinion every person should be able to make creative art works, but many youngsters lose their enthusiasm according as they were confronted with their inability to produce the (realistic) images they wanted to make. Röttger wrote a method to develop these abilities. In fact it gave priority to the training of *beeldelementen* (visual elements). It gave the secondary art teachers tools to "objectivate" the teaching process.

Dutch version of Röttgers method:
Handenarbeid als creatief spel (Crafts as creative game)
Tekenen als creatief spel (Art as creative game)
de Bilt: Canteleer. (1960)
In the same serie was published *Het vlak en De kleur*.
A twin serie was published for 3D-art education
(*Handenarbeid als creatief spel*)

	For Elementary level the method <i>Tekenvaardig</i> had its roots in the same principles.(see 1982)	
1947	Initiation of an official teaching certificate for <i>handenarbeid</i> (3D-art), so far rather neglected as separate art-discipline	
	National Convention on New (Post War) Education. The Ideas of Herbert read were a red thread through the discussions and presentations. Kees Boeke, the art promoting director of an alternative secondary school in Bilthoven ("de Werkplaats") managed to attract much attention for the role of the arts in (new) education.	
1948	Lectures by the French art educators Vige Langevin and Jean Lombard promoting children's group-work, are the Dutch roots for methodological practice with groups.	
1950	Foundation of " <i>de Werkschuit</i> " in Amsterdam: a creativity centre based on the ideas of "free expression". In 1951 the Amsterdam Stedelijk Museum devoted an art show to their students work.	Publications: " <i>Kinderen uiten zich</i> " I, II and III
1951	Paul Citroen, former student of the Bauhaus and teacher at the The Hague Academy published is Bauhaus-related ideas of art teaching in "een tekenles" (<i>a drawing lesson</i>). Later (1954) followed by an essay "de stip", used as an eight pages addition to the first issue. Citroen advocated the use of <i>beeldelementen</i> for professional visual art training, rather than working from nature or fantasy.	Citroen, Paul / <i>Een tekenles, de nieuwe tekenleer, de lijn, de toon, het materiaal</i> Rotterdam: Brusse. 1951 With the second print (1954) "de stip" was added. Both publications were re-issued in the reader for art education <i>Zienswijzer</i> 3 (1976)
1953	J. Alterra, art teacher from Rotterdam, obtained as first art educator a PhD-degree with a theses called <i>Art as Expressive school subject</i>	Alterra, Jan / Noordhoff. Groningen, 1953 <i>Tekenen als expressievak : Enkele grondslagen der expressie in spontane kindertekeningen in verband met het tekenonderwijs..</i>
1956	Publication of L. van Gelder & J.E. van Praag / <i>Visual expression</i> , a major textbook for art teacher trainers. They introduced 16 <i>beeldelementen</i> P.Post : <i>Free Expression and esthetic education</i> , a publication promoting the <i>free-expression-movement</i>	L. van Gelder en J. van Praag / <i>Beeldende Expressie</i> / Groningen 1956 Post, P. <i>Vrije expressie en esthetische vorming.</i> Groningen: J.B. Wolters. 1956

1957	The INSEA World Congress in The Hague affected the Dutch field strongly.	
1958	Prof. D. van Lennep's lecture " <i>What should we expect from art teaching?</i> " was the birth of the <i>phenomenological movement</i> in Dutch art education.	Prof. Jhr. Dr. D.J. van Lennep / <i>Wat mogen wij van het tekenonderwijs verwachten?</i>
1960 – 1980	<p>Fenomenology / dialectical movement: <i>"The various functions of the human personality influence each other constantly. With as much reason one can say "we can only see what we draw" as reverse "we can draw what we see". We only can draw what we see in reality or in our imagination. Between us and the world around us is a continuous process of dialectic"</i> (Van Lennep, lecture 1958)</p> <p>Van Lennep referred to the French philosopher Merleau Ponty: man creates his own world through seeing. This "learning to see" combined with the methods of using the beeldelementen is the characteristic of the dialectical movement in Dutch art education Wouter van Ringelestein and Toon Gerritse, both teachers at teacher training institutes, were the two main advocates of this movement Reality originates through experience. Seeing is such an experience. Creating is a way of seeing: a search for visual reality, your relation with you visual world. Good art education teaches you to see better. You will experience better and with the tools of the beeldaspecten you will see better. The circle is closed.</p>	
1962	Publication of J. Alterra: <i>Curriculum for art teaching</i> , for the next decade a major textbook for art teacher trainers on secondary level	J. Alterra / <i>Leerplan voor tekenonderwijs</i> / Wolters, Groningen 1962
1963	Publication of Wouter van Ringelestein "Art and Reality", one of the major textbooks of the fenomenological movement	W. van Ringelstein / <i>Beeld en Werkelijkheid</i> / Stok-Forum, the Hague 1963
from 1963	Nation-wide TV-course "Look, as you draw you see more" by J.D. 't Lam, J. v.d. Zouwen and W. van Ringelestein.	" <i>Kijk, als je tekent zie je meer</i> " NTS, Hilversum

1968	Introduction of the <i>Mammoetwet</i> , a total reshuffle of Dutch Secondary Education. LBO, Mavo, Havo, Atheneum/Gymnasium were the four new streams (from lower level to university preparing), with five or six majors to elect. From 1971 Art (2D or 3D visual arts and music) could be one of them. Introduction of Crafts (<i>handenarbeid</i>) as official school subject on secondary level	
1970-80	climbing and declining of the influence of a Dutch version of the German "Visuelle Kommunikation": art education should prepare the new generation for their role as critical consumers of manipulative effects of capitalistic commercials.	Various publications in the Dutch art education monthly by Rob Blume and Bram Oostra.
1971	start "3E" (<i>Experiment Eindexamen Expressievakken</i> : official secondary graduation examination in the Arts) for Mavo and Havo ⁵ This federal controlled examination forced the field to follow national testing standards and led to various school methods, both for studio art and art history.	
1974	Publication of A. Gerritse "Foundation of Art Education", the major textbook for the <i>dialectical movement</i> in Dutch Art Education. Strong influence on Dutch art teaching from 1970 on. Publication of the first issue of <i>Zienschijver</i> , a reader for art teaching training institutes. Issue 2 and 3 were published in '75 and '76	A. Gerritse: <i>Beginnelen van de beeldende vorming</i> / Cantecler, de Bilt 1974 A practical curriculum guideline was published two years later: Toon Gerritse, Roel Elzinga, Hennie Engbersen / <i>Het tekenonderwijs in de praktijk</i> / De Bilt 1976 Maarten Tamsma a.o. / <i>Zienschijver</i> , reader for art education / Meulenhoff Educatief, Amsterdam 1974/75/76
1981	start "VWO experiment": official secondary graduation examination in the Arts for University Preparing High School (VWO) ⁶ Introduction of crafts/textile design as required subject in Elementary schools.	

⁵ Mavo = Middelbaar Algemeen Voortgezet Onderwijs: secondary education preparing for Middle Vocational Education

Havo = Hoger Algemeen Voortgezet Onderwijs: secondary education preparing for Higher Vocational Education (polytechnic, including Art Schools and Teacher Training)

⁶ VWO = Voorbereidend Wetenschappelijk Onderwijs: University Preparing secondary education

1981	The INSEA World Congress in Rotterdam worked as a catalyst for new ideas. Over 300 Dutch art educators witnessed the global discussion on main issues.	
1982	Publication of the Primary school method <i>Tekenvaardig: "Children learn to draw"</i> by Paul Koppers and Willebrord de Winter. A teachers guide and over a dozen thematic issue-books for students like Form, Composition, Space, Nature, Colour/Light, Party, Photography. Strong influence on the art teaching at primary level.	Paul Koppers and Willebrord de Winter / <i>Tekenvaardig / Cantecleer, de Bilt 1982</i> Teachers Guide: <i>Kinderen leren tekenen</i>
1990	Introduction of <i>Basic Education (Basisvorming)</i> a new system for 13-14 year old, including national tests for all subjects. Minimum qualifications were issued for every school subject. Making of art (the productive process) and the reflection on your own work and that of others were parts of the art test. Art (2-dimensional) and crafts/textile design (3D) gradually lost their separate status.	
1990 -	The exam-status of the arts forces the field to standardise and justify art as one of the school subjects. There are objectives to meet (the qualifications of the national exams), textbooks to accompany that exam-preparation. From 2000 the government focuses on <i>cultuureducatie</i> (culture education) of which art education is one aspect. Cultural heritage and media-education gain influence.	
1998	Introduction of a new secondary system for 15-18 year old (the <i>Tweede Fase</i>) The Mammoet-Law was changed, as was the position of the Arts. Dance and drama are introduced as official graduation subject as well. The new (obligatory) school subject CKV1 (<i>art experience</i>) was introduced. All secondary student had to attend a number of art activities (visit museums or galleries, see theatre-performances, attend concerts, and write an short essay about their experiences.	

	<p>Besides a new subject <i>cultural history</i> (CKV2) was introduced. Schools who prefer the old exam regime (see 1971, "3E") can continue to do so. CKV3 focuses on the making (performing) of the art discipline.</p> <p>Schools get more autonomy to choose their own curriculum. Art loses its status as required graduation subject (except CKV1), but schools can obtain the status of art-magnet school (<i>cultuurprofielschool</i>) and devote more time to the disciplines. In practice about 80% of the art students chooses for visual arts, 18% for music and (less than) 2% for dance or drama</p>	
1999	Publication of the <i>PRoKuO-report</i> on renewal of all the art colleges, including the art education departments	
2001	New Legislature for all art teacher training centres (including music, dance and drama) leads to national directed curriculum standards for all the arts.	
2007	process of renewal both the undergraduate as well as the graduate programmes of secondary education.	

mayor testbooks
Beeldonderwijs en didactiek. / Groningen, Wolters-Noordhoff, 1999 Textbook for Primary School Teacher training. Successor of "Tekenen en didactiek" (1993)
De basis van beeldbeschouwen / Assen, Van Gorcum, 2008 Art Education can be considered as the visual version of language education. Guide on how to analyse art with students
Laat maar zien, een didactische handleiding voor beeldend onderwijs / Groningen, Wolters-Noordhoff, 2008 Textbook for Teachers Colleges
Zienderogen Kunst / Malmberg, Den Bosch

Various methods for art teaching on secondary level:
ARTI / Thieme/Meulenhoff, Zutphen
Decor / Wolters Noordhoff, Groningen
Palet (CKV1) / Thieme/Meulenhoff, Zurphen
Première (CKV1) / Wolters Noordhoff, Groningen
de Verbeelding (CKV1) / EPN, Houten
viaDelta (CKV1) / Spruyt, van Mentegem, de Does, Leiden
Zienderogen Kunst / Malmberg, Den Bosch

Maarten Tamsma (editor): past President Dutch Art Education Association (NVTO), past senior editor Dutch Journal for Art Education (*Maandblad voor Beeldende Vorming*), past Head Dept. of Art Education ArtEZ Arts Institute (Arnhem/Zwolle), advisor to various institutes and committees concerning (art) education

Ben Schasfoort: past President Dutch Art Education Association (NVTO), past senior editor Dutch Journal for Art Education (*Maandblad voor de beeldende vakken*), past senior curriculum developer for visual arts at the Institute for Curriculum Development (SLO), consultant for art education, visual artist.