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Illustration and animation in Dutch public youth television, 1951-1996: media technological, financial and cultural influences forming a professional cultural field

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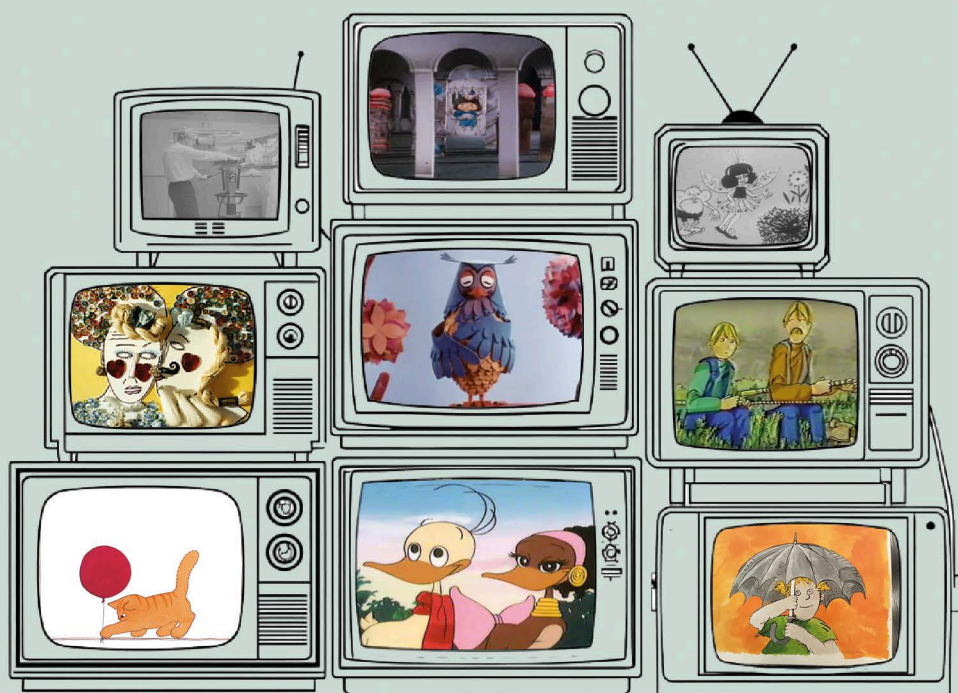
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DRAWING FOR TELEVISION

Illustration and animation
in Dutch public youth
television, 1951-1996: media
technological, financial and
cultural influences forming
a professional cultural field

GRIETJE M. HOOGLAND



Drawing for Television

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1951-1996: Media technological, financial and cultural influences
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Grietje M. Hoogland

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Drawing for Television

Illustration and animation in Dutch public youth television,
1951-1996: Media technological, financial and cultural influences
forming a professional cultural field

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Faculteit der Geesteswetenschappen

“Het is echt waar, ik heb het in mijn dromen zelf gezien.”

“It is true, I have seen it myself in my dreams.”

- Herman van Veen, *De Clowns*, 1988

This thesis is dedicated to:

Jos van Grieken
Ton Holst
Hans de Cocq
Henk Vermolen
Johan Volkerijk
Arie Teunissen
Monaa van Vlijmen

And all the other illustrators who are and aren't mentioned in this
book.

Thank you for creating worlds of wonder for everyone who has
been a child or a child at heart between 1951 and 1996.

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Abstract

Dutch television has a strong tradition of illustrated, rather than animated children's programs. To gain an understanding of the reason for this, this thesis is based on a newly built database consisting of around 600 titles of illustrated and animated programs, episodes and items, many of which were almost lost. These programs are part of the upbringing of the majority of children between 1951 and 1996, and should therefore be seen as cultural heritage. Combining Remediation theory and Field theory, this comparative research focuses on how television illustration remediates other media outside television on a cultural, rather than pedagogical level, and how it develops within the medium specificity of television, while leaving enilakacentrism (treating children as inferior to adults) behind. To be able to compare a wide variety of media and disciplines, I developed two new theoretical models:

First, I expanded the dual distinction between medium and content into a threefold distinction between medium (carrier), discipline (art form) and content. This allows for a more precise examination of illustrations and animations for television.

Second, I developed a matrix with on the horizontal axis the level of 'visualness', which shows the emphasis on either visual or textual storytelling, and on the vertical axis the level of immersion. Plotting programs on this matrix shows how through time, the consensus on what is considered 'high art' shifts, and how illustrated youth television situates itself within this consensus.

This thesis is divided into the NTS period (1951-1969), the NOS period (1969-1988) and the first few years of the NOB period (1989-1996) of Dutch television network history. Each part consists of a contextual chapter and a chapter on the graphic design department of the NTS/NOS/NOB, supplemented with case studies and biographies.

The NTS period started in a time of 'cultural concern': television was supposed to bring 'high art', and children's television had to be educational. Television illustration was mostly done by freelance illustrators who remediates book illustration. Illustrations were textual and immersive, just like high art was, but made with the medium specificity of television in mind, such as black and white, and the aspect ratio. In this period, the pioneering phase made place for a rudimentary form of a new Field.

During the NOS period, children were taken more seriously in youth literature and film, and also in youth television. In art and media,

avant-garde came up, which is often visual and hypermediated, and this is also seen in illustrated children's programs, but coming from scripts, they remain textual. Since television illustration had become a new Field, it stopped remediating other media technologically, but continued remediating culturally. Illustrated youth television flourished, with lots of assignments for a team of in-house illustrators who had a lot of artistic freedom. Short animations were made, but it remained expensive and time consuming. The remediation of book illustration is still strong, even in the animations, but artistically, art and animation are also remediated. At the end of the NOS-period, the Field is 'established'.

When NOS privatised into NOB, most illustrators retired, making room for a new generation of freelance animators, which introduced new disciplines to the Field, as an addition to the 'traditional' illustrations that were also still made.

This thesis fills a gap in the current television historiography, examining never before researched Dutch illustrated youth programs as cultural heritage, rather than their pedagogical effects, while taking children as seriously as adults.

Foreword

It was summer, and I just finished my first year as a student of Comparative Arts and Media Studies at the Free University of Amsterdam. I was interested in arts and media, and had somehow never outgrown children's books. When I read in the newspaper that the University of Amsterdam would offer a course on book illustration in relation to the visual arts, given by Prof. Dr. Saskia de Bodt, it was the first time I realised that illustration is also something that could be studied. I was intrigued and immediately enrolled at the UvA next to my own program at the VU, just to be part of that course, and luckily I got in. I did not expect that this would set an entire trajectory in motion.

During one of the classes, De Bodt approached me, because she had received a letter from Henk Vermolen, an illustrator who wanted her to know that there is also illustration in other media than print media. In fact: there were illustrators like himself who had dedicated their entire careers to illustration for television. Since I happened to be the only media student in what was meant to be an art history course, De Bodt asked me if I would like to look into it, perhaps for my Bachelor's thesis. A meeting with Henk Vermolen was set up, he got me into contact with his colleagues, and they all welcomed me into their homes and studios to look at their work and talk about illustration, animation and children's television. I started doing more research at the Netherlands Institute for Sound and Vision and gradually learnt that there was a whole graphic design department with graphic designers, illustrators and animators who made everything that was needed for television, from news maps and weather charts to graphics, logos and station calls, and from political commentary to illustrated children's programs. I understood that a Bachelor's thesis and a Master's thesis together could still only cover a fraction of this Field of cultural production, that at that point was still completely unexplored. So after writing those two theses, I decided to continue my research in the form of a Ph.D., with a focus on what is most dear to me: illustration for children. I am to this day and will always be truly honoured to have been entrusted with this wonderful subject, and I hope I do it justice.

If there is one thing that I would like to encourage everyone to do, it would be to read a children's book, or watch a children's film or series every once in a while, because these worlds of wonder are for everyone.



Chapter 1

Introduction and theoretical framework

Chapter 1: Introduction and theoretical framework

The Netherlands has a rich history of children's television, with high quality programs that are remembered fondly by many. Programs such as *Dappere Dodo* (KRO, 1955-1960, 1962-1964), *Swiebertje* (NCRV, 1955, 1958 1961 - 1975) and *De Stratemakeropzeeshow* (VARA, 1972-1974) have become part of the Dutch canon of children's television. This canon is a selection of 50 programs that was created by the public and a professional jury in 2009, in the build-up to the celebration of 60 years of Dutch television in 2011.¹ The vast majority of these programs are live action, like *Swiebertje* and *De Stratemakeropzeeshow*, and a few of them are puppet programs, such as *Dappere Dodo*. But something that almost seems to be forgotten, is that there were also programs that were illustrated or animated. Only one of these programs is included in this canon: the fully animated series *Alfred J. Kwak* (VARA, 1989-1991).

A few other programs in the canon made use of illustrated or animated items, such as *Kinderkrant* (EO, 1972-1993), *De Film van Ome Willem* (VARA, 1974-1989), *Het Klokhuis* (NOS/NPS/NTR, 1988-now) and *Sesamstraat* (NOS/NPS/NTR, 1976-2018). Although this might actually be a fair representation of illustration and animation within the broader context of Dutch youth television, there have been many more programs that contain illustration or animation that haven't had any attention yet, both publicly and academically.

This study will focus on children's programs that were illustrated and/or animated specifically for Dutch television, since many of these programs, as well as the people who made them, are by now on the verge of being forgotten completely. This can be considered a loss because they produced a memory of youth and parent-child relationships that is still present in the lives of most Dutch people today. These programs also constitute a new phase in the creative and professional development of illustration history, a discipline that has a dominant focus on the traditions in book illustration and to a lesser degree film animation.

This introduction starts with an overview of the current developments in the young academic field of youth television in paragraph 1.1. In paragraph 1.2, I will discuss the distinction between illustration and animation in the way these terms will be used throughout this thesis, and in 1.3 I will explain how and why I use a distinction between medium, discipline and text, instead of the commonly used distinction between

¹ *Het Parool*, 'Canon van zestig jaar kindertelevisie', 11-09-2009, <https://www.parool.nl/kunst-media/canon-van-zestig-jaar-kindertelevisie~b304e8aa/>, consulted 21-08-2023.

medium and text. The theoretical framework will be discussed in paragraphs 1.4 and 1.5, which will discuss remediation theory and Pierre Bourdieu's Field theory, and finally in 1.6 I will lay out the structure of this thesis.

1.1 A new academic field

Youth television and book illustration are both areas in academic research that have been recognised fairly recently. For instance, Marten Welleman writes in his book *Dag lieve kijkbuiskinderen* about children's radio and television programs in 1999: "Never before has a book been made in the Netherlands about children's programs, in which the focus lies on the programs themselves and not all the developments surrounding them."² Professor in Illustration at University of Amsterdam Saskia de Bodt wrote in 2010 how the new research field of illustration, hereby focussing mainly on illustration in print media, requires an interdisciplinary approach.³ Illustrated youth television, as a combination of these young areas of expertise, has not been researched at all in the Netherlands: studies on youth television have thus far ignored illustrated programs altogether, and studies on illustration have so far been mostly about book and magazine illustration. The same goes for animation, which is another 'young' research area that is often studied from a film theory perspective, and very rarely from a television or game theory standpoint. One notable example from the United States is *Prime Time Animation* by Stabile and Harrison. In this book, they explore the development of television animation in the United States.⁴

This places Dutch illustrated and animated youth television, as an unexplored research topic, on an intersection of several fairly young research fields that are fully in development themselves. This is especially true for Television History that only recently has been established as a part of the broader academic field of Media Studies. Due to the unique pillarised structure that dominated television in the Netherlands for a long time, television historiography first focused mainly on the institutional and ideological history of this medium. When youth television was included in this historiography, the focus was on how the broadcasting associations that represented these pillars gave shape to children's television through their specific pedagogical approaches.⁵

² Maarten Welleman, *Dag lieve kijkbuiskinderen*, Strengolt, Naarden, 1999, 7.

³ Saskia De Bodt, *Van Poe tot Pooh: Illustreren om je penselen te betalen?*, Den Haag, D'Jonge Hond, Koninklijke Bibliotheek, 2010, 7-9.

⁴ Carol A. Stabile, Harrison M. ed., *Prime Time Animation: Television animation and American culture*, New York, Routledge, 2003.

⁵ See for instance: Wijfjes, *Omroep in Nederland*, Zwolle, Waanders Uitgevers, 1994.

Partly because of the lack of cultural and historical studies, the vast majority of research on youth television is not historical but has been conducted in sociology or communication studies, measuring the effects of television on the development of opinions, behaviour and psyche of children.⁶ Youth literature and youth television have long been studied from an adult point of view: how do we want our children to behave, what kind of adults should children become, and is the culture we introduce them to beneficial to this trajectory?⁷ It is this world view, in which the human adult is seen as the norm and children as smaller human beings that should be guided to become that norm some day, that I would like to call enilikacentrism. Instead of anthropocentrism where humankind is the norm, the norm in the study of art and culture is oftentimes the adult human. The concern for negative influences on our 'pliable, mouldable children' is even now the basis for the majority of studies on youth culture.⁸

One of the aims of this thesis is to study culture for children the same way culture for adults would be studied: not as a pedagogical tool but as an artistic form of storytelling that gives meaning to norms and values in social relations. Only in the last couple of years, approaches have shown interest in the historical, cultural and artistic developments in youth television. Rachel Moseley, professor of film and television Studies at Warwick University, writes in her 2016 book *Hand-Made Television* how the term 'whimsy' has been used in studies to characterise children's media, as opposed to the (desired) 'seriousness' in programs for adults:

"The aim of *Hand-Made Television* is to explore the social significance of these whimsical programmes for the very young in order to provide the first in-depth, historically and theoretically framed scholarly account of the aesthetics and concerns of early stop-motion animation for children in Britain."⁹

In her book, Moseley discusses puppet animation, or as she more accurately puts it: '3D stop-frame television animation' for children as a medium specific cultural form.

⁶ See for instance: Patti Valkenburg, *Beeldschermkinderen: theorieën over kind en media*, Amsterdam, Boom, 2002.

⁷ See for instance: Hermes, Reesink, *Televisiestudies*, Amsterdam, Boom, 2011, 189-210.

⁸ For clarity I leave out the ironic but important fact that adults too, are influenced by the content they consume.

⁹ Rachel Moseley, *Hand-Made Television: Stop-Frame Animation for Children in Britain, 1961-74*, London, Palgrave Macmillan, 2016, 5.

In 2017, associate professor of contemporary cultural history at Aarhus University Helle Strandgaard Jensen demonstrated a more nuanced method to analyse the adult approach to children's television instead of solely focussing on for instance moral panics and enculturation. In her book *From Superman to social realism: children's media and Scandinavian childhood* she tries to achieve this goal by critically analysing the history of adult discourse on youth media, combining adults' approaches on a variety of media, including media that are considered to be a positive influence on children.¹⁰

In 2023, Jensen published *Sesame Street: a Transnational History*, in which she analyses how seven different countries modified the content of the originally American program *Sesame Street* to fit their national values.¹¹ In the Netherlands, Huub Wijfjes also moves beyond the sociological effects of television on children in a chapter on youth television in his book on the cultural history of television in the Netherlands titled *De televisie: Een cultuurgeschiedenis* (2021). Wijfjes displays a historical approach on social, cultural, institutional and economic developments that shaped Dutch youth television between 1951 and now. For an international audience he wrote a chapter in a book completely dedicated to youth television all over the world, displaying the growing interest for this topic worldwide.¹²

This dissertation will extend this fairly recent interest in the historical and cultural development of youth television by focussing on Dutch illustrated and animated children's television. Due to several circumstances, these illustrated and animated programs have until now been overlooked in research on television and even youth television. Illustrators and animators who worked for the public broadcasters NTS and NOS and the public production company NOB were often appreciated less than for instance set designers, which meant that their names are often not even mentioned on title scrolls. Original illustrations were often thrown away after broadcasting them (because what do you do with heaps upon heaps of drawings?), or illustrators took them home, which made it

¹⁰ Helle Strandgaard Jensen, *From Superman to social realism: children's media and Scandinavian childhood*, Philadelphia, John Benjamins Publishing Company, 2017, 1-12.

¹¹ Helle Strandgaard Jensen, *Sesame Street: a transnational history*, New York, Oxford University Press, 2023.

¹² Wijfjes, H., "Vermaak, ontwikkeling en verbinding. Jeugd en televisie", *De televisie: Een cultuurgeschiedenis*, Amsterdam, Boom, 2021, 293-346; Wijfjes, H., 'Education, Entertainment, and Connection. Seventy years of Dutch Children's Television', in: Yuval Gozansky (ed.), *Histories of Children's Television around the World* (New York: Peter Lang, 2023), 211-230.

impossible for researchers to find them if they wanted to. This was until some illustrators started to offer their cultural legacy to the archives of the Netherlands Institute of Sound and Vision, which opened up the possibility to analyse these programs and place them in the already existing context of television historiography.

The central research question in this thesis is:

What media technological, financial and cultural influences shaped the development of tv-illustration to animation in Dutch youth programming between 1951 and 1996?

I am particularly interested in how the traditional cultural forms of this period were remediated into new illustrative forms determined by television, and how this process of remediation shaped the forming of a new cultural and professional Field. The end date for this 45-year period is chosen because in the mid-1990s, many things changed in the Field of television, due to the privatization of the NOS into NOB, but also of course the introduction of the home computer and the internet. These developments deserve their own extensive research. In this research I will explore the following sub questions:

1. What was the technological, financial and cultural situation of the Graphic TV-Design department of the NTS/NOS/NOB, and how did this situation, as well as the medium specificity of television, influence illustrated and animated children's programs?
2. How do specific illustrated and animated children's programs, and television illustration in general, remediate other media forms and disciplines on a technical and visual level, and how are they valued culturally and artistically?
3. How does the relationship between television illustration and the media and disciplines outside television contribute to the development of a new cultural Field?

The answers to these three sub questions are mainly found by researching archives and doing interviews. Diving into the illustrative material stored in archives, interviewing the makers and following all possible leads that go from there, made it possible to create an overview of over 600 drawn programs, episodes and items that I put into a database, revealing a development from illustrated programs in the 1950s and 1960s to increasingly more complex illusions of movement up to the 1990s. Connecting this program database to the historical context and a

theoretical framework that will be elaborated on in this chapter, will lead to a multifaceted answer to the main research question.

1.2 Illustration and animation

Throughout this thesis, the words 'illustration' and 'animation' will be abundantly used. Both terms can be interpreted in several broader or narrower ways, so a good elaboration of the meaning of both concepts is in order.

Illustration is a widely used concept, not only for books and especially children's books, but also for magazines, newspapers, advertisements and as we will soon see also for television programs. Illustrations are drawings made by an illustrator that usually, but not necessarily, accompany a text.¹³ Since television is a time based medium, television illustrations are drawings that are shot in live action and shown for a long enough period of time for the audience to understand the content of the drawing. Parts can be movable in live action, for instance by pulling wires or little sliders; this will still be seen as *movable illustration* because the stop-motion technique is not used. These movable illustrations closely resemble movable books that the reader can operate themselves. In television, illustration usually does not accompany a written but a spoken text, by either an on screen or off screen narrator. It is possible to give voices to illustrated characters, but since the illustrations are usually shown for several seconds, some form of narration is usually needed. Because television illustrations are only visible for several seconds, illustrators can only show limited detail. There are other 'limitations', or medium specific demands of television, which will be extensively explored in this thesis.

Animation is in its essence a visual form of storytelling, made with the *stop-motion* technique, bringing inanimate objects to 'life' by creating an illusion of movement.¹⁴ Animation is used in many media, most notably in film, and later in television and computer games. The best known form of animation is made with drawings: for instance in movies such as *SNOW WHITE* (1937) and *FANTASIA* (1940) by Walt Disney. But also puppets, photographs or objects like building blocks, matches or even fruits and vegetables can 'come to life' by shooting them frame by frame and showing these frames in stop motion, at a fast rate, to let the eye and brain blend them together. The standard frame rate for animation is usually 24 or 25 frames per second (fps). With *drawn animation* this means that all these frames are drawn, as was for instance done with the early films by Walt

¹³De Bodt, *Van Poe tot Pooh*, 11-15.

¹⁴ Paul Wells ed., *Understanding Animation*, London, New York, Psychology Press, 1998, 10-11.

Disney. With *object animation* a change is made to the objects between frames, for instance with claymation (*Wallace & Gromit*, Aardman Animations, 1989-now), or literal objects: in *Soupe Opéra* (France 3, 1991-2000), fruits and vegetables are cut up and moved around between frames, transforming them into animals and other objects.¹⁵ This is the essential distinction between animation and live action film or television, which have the same framerate but are shot in live action, while the camera records it in separate images itself. Less frames than 24 per second is also possible to create the illusion of movement. For a long time, the frame rate in Dutch television animation was 12 fps. This halves the work that goes into this technique and the movements are still considered sufficiently fluent. A way to further reduce the workload of a drawn animation is by drawing on *cel* (short for celluloid). Cel animation usually consists of a background illustration on paper, over which transparent sheets (cels) are placed. The movable objects are drawn on these cels and replaced between shots to create movement. This way, if an animator for instance wants to show a car moving through a landscape, they only have to draw the landscape once on paper. The car is then drawn on a certain number of cels, each a little further along the road than the one before.

What theoretical notions can be used to explain the development of illustration and animation in the new field of television?

1.3 Medium, discipline and text

By looking at the development of illustration and animation in Dutch children's television from an intermedial perspective, a good understanding of these disciplines can be obtained. The research field of intermedialities is very broad, varying from theories on semiotics and giving meaning to visual culture, for instance by Ferdinand de Saussure, to various theories on how media overtly or covertly reference other media forms.¹⁶

Professor in Comparative Arts and Media at Vrije Universiteit of Amsterdam Ginette Verstraete wrote in 2010: "The definitions of medium and mediality greatly vary according to the disciplinary perspective from which they are viewed."¹⁷ This means that in communication studies, media are perceived as a channel for communication, philosophers look at the ontological or epistemological questions that media raise, and in literature

¹⁵ David Bordwell, Kristin Thompson, *Film Art: An Introduction*, New York: McGraw-Hill Higher Education, 2008, 370.

¹⁶ Ginette Verstraete; Werner Wolf, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*, Amsterdam, Rodopi, 1999, 35-50.

¹⁷ Ginette Verstraete, *Intermedialities: A brief survey of conceptual key issues*, *Kunstlicht* 32, issue 3, 2010, 8.

studies semiotics, the way meaning is given to a 'sign', is one of the ways to look at media.¹⁸

Most media theories concerning the relation between medium and content try to make sense of the duality of this relationship, even though sometimes one can seem to act as both. For example: Arjen Mulder defines media in his book *Understanding Media Theory* as "a technological or artificial extension of a bodily faculty".¹⁹ With this he means a carrier of a message not being a bodily function: where the body ends, the medium begins. Defining a medium as a carrier is useful, but the problem of how a medium can sometimes function as content is not solved. Marshall McLuhan, pioneer in media theory, described the relationship between medium and its content in his book *Understanding Media* (1964) by proposing a system where the medium is always composed of another medium. He wrote in 1964: "The 'content' of any medium is always another medium. The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph".²⁰

And indeed, there are some media that cause confusion in this matter. Film for instance is a medium, but when a movie is shown on television you could argue that film at that particular moment functions as the content of television. McLuhan's view on media is problematic however, not only because this linear system must have a beginning and an end somewhere, but also because in this view, a distinction between the medium and its content or text is avoided rather than explained. Although this is part of McLuhan's view on media, as his famous quote "The medium is the message" clearly illustrates, in reality this view makes it impossible to distinguish medium and content from each other.²¹ I would like to propose a system with three elements instead of two: medium, discipline and text, which might solve some of these problems.

First, there is the *medium*, which is the carrier of the content. In painting, the canvas, paper, cardboard, wall or other surfaces are the carriers of the painting. In film the carrier is the film device and filmstrip. In television, the television sets, filmstrips and later tapes as well as the broadcasting system are the carrier and thus the medium.

Then we have the *discipline*, which is the art form that is presented through the medium. In painting, 'painting' is the discipline: the result of the act of brushing paint on a certain surface. Another discipline is the

¹⁸ Ibid. 8-9.

¹⁹ Arjen Mulder, *Understanding Media Theory*, Rotterdam, NAI Publishers, 2004, 15.

²⁰ Marshall McLuhan, *Understanding Media: The Extensions of Man*, New York, Routledge, 2001, 8.

²¹ Ibid., 7

drawing or illustration, which is the act of drawing an image on a certain surface or medium, with drawing materials such as pencils, crayons, charcoal etc. Illustrations can then also be filmed for film or television, making illustration the discipline within the media film and television. In film, and here McLuhan's problem becomes clear, both medium and discipline are called 'film'. The act of filming or recording a live action event is the end result and therefore the discipline of a movie, as well as the carrier and therefore medium. There are many more disciplines besides painting, drawing/illustration and film, but one more needs to be mentioned here: animation. This is a different discipline than film (which is the act of live action filming), because even though the end result is film or television, the creation is completely different. Animation is 'photographing' images (often with animation cameras that differ from live action cameras), and placing them in sequence. Therefore, animation is a different discipline than film, and both can be expressed through the media film and television.

Finally there is the *content*, which is the narrative or text. This can be written or spoken text, but can also be visual: in a painting of a house the content is 'house'. Animated movies without spoken text usually still have a very clear storyline, which is also the text or content.²²

This distinction between these three 'levels': medium, discipline and content or text, will be used throughout this thesis, so that remedial analysis can be done on all three levels separately, without causing confusion. This distinction will also help establish on what level the developments as a Field are taking place. The distinction between two perspectives on a 'Field' is vital. On the one hand there is the sociological level that has been elaborated upon by Pierre Bourdieu, and on the other hand there is the level of cultural or media content on which Bolter and Grusin have developed their theoretical framework of *Remediation*.

1.4 Remediation theory and television as a cultural form

Chair of New Media and professor in the school of Literature, Media and Communication at Georgia Institute of Technology Jay David Bolter, and professor English and New Media scholar at University of Wisconsin-Milwaukee Richard Grusin, who wrote *Remediation* in 1999, tried to keep McLuhan's theory intact by explaining it as 'representing' a medium within another medium. Where a letter is shown or read out loud

²² For the sake of completeness: media or disciplines can also be abstract or 'storyless'. In that case a philosophical question arises about what the content or story of this expression might be, but since this is not a genre that occurs a lot in this thesis, I leave this one to the readers who are keen to mull it over.

on a television screen, this could be seen as a representation of the medium 'writing' within the medium of television. But if a story is told directly on television, which is usually the case, there is no representation of the medium 'writing' anymore. There is only the medium television and its content: the spoken story, which McLuhan would probably call the medium 'speech'.

The main focus here will be on this theory of remediation. In remediation theory, the emphasis lies on the way in which media forms and content develop in interaction with technological and social factors, as well as other media.²³ Media forms, disciplines and narratives never stand on their own, but develop in relation to other media. Media are in constant movement, reacting to each other and demanding change of other media forms. Technological innovation results in a dynamic process in which new media in the first instance copy the successful forms and contents of older media. Mentioned by Bolter and Grusin, media theorist Steven Holtzman called this 'repurposing'. He mentions that this always plays a role in the early development of new media, but this act of repurposing "will be left behind when new media find their authentic aesthetic".²⁴ This means that in due time the new medium develops its own successful forms and contents. Bolter and Grusin only partially agree with Holtzman, and state that media will continue remediating other media, although all new media have this necessary early period where other media are remediated, before the medium develops its own ideal form.²⁵ The newfound success of a new medium forces the older media to redefine their own position. Since illustration and animation, as the main topic of this thesis, originated in other media than television, such as film, graphic design and literature, the theory of remediation provides a relevant theoretical framework to understand how these disciplines were reshaped to work well for television's medium specific characteristics.²⁶

There are different ways in which a discipline can remediate another discipline or medium. As formulated by Bolter and Grusin, the process of remediation can have different forms:

²³ Jay David Bolter, Richard Grusin, *Remediation: Understanding New Media*, Cambridge, MIT Press, 1999. Compare: Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York, New York University Press, 2006.

²⁴ Bolter, Grusin, *Remediation: Understanding New Media*, Cambridge, Mass: MIT, 1999, 49

²⁵ Bolter, Grusin, *Remediation: Understanding New Media*, Cambridge, Mass: MIT, 1999, 49-50

²⁶ Bolter, Grusin, *Remediation*.

- Adaptation: for instance altering a book to a film or television script.
- Direct representation: for instance showing a book directly on television.
- Expansion of the remediated medium: for instance an online encyclopaedia, which is true to the original medium but with added possibilities
- Aggressive remediation: taking bits of one medium or discipline and alter them, take them out of context and do something completely new.
- Absorbing the remediated medium: for instance a game like *Myst* and *Doom* in which you can walk through a 'film'.²⁷

Key idea behind the remediation theory is that every medium has its own technological preferences that lead to specific cultural forms and contents. Groundbreaking in this respect is the work of cultural historian Raymond Williams. His book *Television: Technology and Cultural Form* (first edition 1974) stresses this medium specificity of television and gives room to understanding the form and content of television in a broader historical and technological context. He analyses television genres in relation to their remediated origins: for news for instance, he emphasises how the qualities sequence, priorities, presentation and visualisation have developed specifically for television.²⁸ Youth television or illustrated and animated television are not analysed as specific genres, but in a similar fashion, this thesis will add these genres, and will specify five main characteristics, or medium specific demands of television are most dominant in the development of illustration for television.²⁹

The first characteristic is black and white television, which demanded black and white drawings or at least drawings that were still recognisable once aired in black and white until 1967, when the first colour television programs were made in the Netherlands (see Chapter 3 on the development of the NTS).

²⁷ Ibid., 44-48.

²⁸ Raymond Williams, *Television: Technology and Cultural Form*, Ed. Ederyn Williams, London, New York, Routledge, 2003, 39-76.

²⁹ These characteristics overlap with the previously published article: Grietje Hoogland, 'The Romance between Television and Illustration', Leiden Arts in Society Blog, 10 november 2016.
<https://www.leidenartsinsocietyblog.nl/index.php/articles/the-romance-between-television-and-illustration>

The second characteristic is viewing time: illustrations were made to be shown for a short period of time. Here we stumble upon a big difference with illustrated books. Since you can look at illustrations in a book for as long as you like, there are no restrictions to the level of detail that an illustration can have, whereas on screen, the image can only be shown for a certain amount of time, after which it will be replaced with another drawing or for instance an on screen narrator. Therefore, detailing an image is only possible for television in a certain way, for instance only when they are relevant to the story, or necessary to give a person or object shape, depth or shade.

Timing is the third medium specific demand of television: this is needed to keep the illustrations in sync with the story. Where an illustrated book has a certain amount of lines of text on one page and a drawing on the page next to it, on screen the text and images also have to match. This makes the timing of an illustrated item actually quite similar to how a children's book is composed, with one difference that for television this had to be planned out with storyboards on a timeline.

The fourth medium specific demand of television on illustration is the 3:4 aspect ratio. For every book, the size can be determined freely, but all television programs had to fit the same 3:4 television sets. Illustrators worked on several sizes of paper, and even with other aspect ratios (for instance when the drawing was meant for zooming and panning camera movements), but always had to keep the eventual aspect ratio of television in mind when determining what shots to take out of these drawings.

Finally, the fact that the television programs were broadcast into the homes of people can be seen as the fifth medium specific demand. Chapter 2, on the cultural context surrounding early television, will show how radio developed as a time-based medium for 'the home', and in Chapter 3 and further we will see how this fifth demand is for instance visible when program makers overtly refer to 'the home'. In describing the development of television illustration throughout this thesis, these five demands of television will continuously be evident, and will show how illustration and other artistic forms from other media have shaped themselves into this new field of cultural production that is television illustration.

To understand more of the cultural development of illustrated children's television in relation to other media outside television, an additional approach is necessary. There are many methods to look at artistic or cultural developments in art and media, and they can vary per medium and discipline. Media historians and theorists of different academic fields use different categorisations for each medium depending on the medium specific characteristics of these media and the time (and its

societal values) in which they developed, to characterise the relationship between the medium or discipline and its content. For instance, in literature, a categorisation based on narrative forms would help indicate the artistry of a work, while in film defining genres would be a way to make useful categorisations to be able to analyse artistic or cultural developments in the Field (this will be further explored in Chapter 2).

Since television illustration is a new Field that developed by remediating a wide variety of media and disciplines, it is necessary to combine these types of categorisations in a form that helps determine how cultural developments and attached values relate to all these media outside television, and to be able to connect them to the broader theoretical framework. On the basis of theoretical literature I developed a matrix that gives room to all these different aspects and categories (Figure 1.1). By plotting them on a horizontal axis for the level of 'visualness', which shows the emphasis on either visual or narratological storytelling. On the other axis the level of immersion is plotted. Bolter and Grusin define immersion, or 'immediacy' as the quality to make the audience forget the medium (or the discipline): they are immersed in the story. Hypermediacy is the opposite: this is the quality to make the audience aware of the medium or discipline that is used in telling the story, for instance by estranging or disrupting the audience from the story or by being very specific in its visualness.³⁰

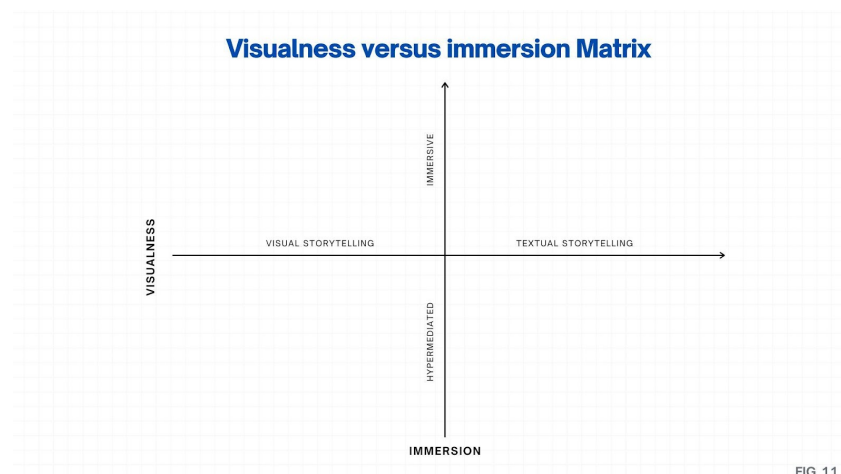


FIG. 1.1

Figure 1.1: Visualness versus Immersion Matrix with on the x-axis the visualness of the storytelling, and on the y-axis the level of immersion.

³⁰ Bolter, Grusin, *Remediation*, 21-44.

This *Visualness versus immersion matrix* will show how through time, the consensus on what is considered 'high art' will shift between immersive and hypermediated (in some time periods seen as avant garde) art forms, and between story driven and visual driven storytelling. The matrix will also help categorise individual youth programs on a cultural and stylistic level (which will be extensively explored in the case studies that accompany the chapters on the development of the NTS/NOS/NOB), and place them in a broader historical and theoretical context to aid the understanding of how storytelling in youth television developed and how this development relates to the development of other media outside television, meanwhile exposing what was considered 'high art' in and outside television at that time. In doing so, the Visualness versus immersion matrix will also provide a connection between the formalistic remediation theory and the sociological Field theory.

1.5 Pierre Bourdieu's Field theory

Media theorist Jukka Kortti, standing on the shoulders of pioneer in cultural television studies Raymond Williams, argues that media should always be studied in relation to its broader historical, social and political context.³¹ The Grand Theory of the Artistic Field by Pierre Bourdieu will prove relevant for this research, since this theory shines a light on the way a new professional field develops and structures itself in relation to other, related professional fields.³² The theory provides a multi-faceted structure used to understand art as a sociological phenomenon, and although this dissertation does not aim to fully examine the sociological aspects of television illustration, the concepts of field, habitus and capital can be used to understand how tv-illustration originated and developed into a stable cultural field. By applying this theory, the development of television illustration will be understood in a broader historical and socio-cultural context, emerging from several media and disciplines among which book illustration, and in several phases adapting through the socio-cultural notions of art and culture of its time to television's medium specificity.

1.5.1 Field, habitus, capital

Bourdieu defines an artistic field as a field of symbolic production, in which 'agents' (artists, curators, directors, distributors etc) occupy an artistic

³¹ Jukka Kortti, *Media in History: An Introduction to the Meanings and Transformations of Communication over Time*, London, Red Globe Press, 2019, ix-xii.

³² Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, Cambridge, Harvard University Press, 1984.

‘position’, which is the art form. According to Bourdieu, the structure of the field and the hierarchy within the field are determined by the distribution of capital. Bourdieu distinguishes three forms of capital: specific capital (money), symbolic capital (prestige) and cultural capital.³³ The latter can again be distinguished into three forms:

- Cultural capital in embodied state – a set of dispositions to handle cultural utterances
- Cultural capital in state of objects – books, paintings etc (cc in embodied state can be objectified in material carriers)
- Cultural capital in an institutionalised state – diplomas, titles and other institutional recognition.³⁴

Habitus is the set of dispositions that governs how people act: their frame of reference, or as Bourdieu calls it: their explicit and implicit education, determines the worth of the specific, symbolic and cultural capital in a field. A field is always placed in a larger ‘field of power’: a meta-field which governs the relations between agents and institutions who hold dominant positions by holding power and/or capital.³⁵

1.5.2 Dynamics in the cultural field

There is a dynamic within the field itself (heteronomy), but also a dynamic between the field and the world outside it (autonomy), and those two dynamics affect each other and the development of the field itself, specifically the field of production. Bourdieu states that if one of these dynamics is working well for the field, then the other works well too. But a field can also be successful internally and not so much externally or the other way around. The example he gives is avant garde art, which is high in cultural capital and has therefore a high degree of autonomy, versus Hollywood film, which in his opinion has a lack of cultural capital and a high level of economic capital, which indicates a high level of heteronomous influences.³⁶ Bourdieu shows some subjectivity here, stating that Hollywood film lacks in cultural capital, even though all three types of cultural capital are present in Hollywood film. But the example makes clear how Bourdieu uses his theory: simply said, he uses the approach of ‘follow the money’ in a broader sense: monetal capital as well as social and cultural

³³ Hans van Maanen, *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*, Amsterdam University Press, 2009, 55-58.

³⁴ Ibid., 58-60.

³⁵ Ibid., 58-64.

³⁶ Ibid., 65-77.

capital, to find out if a field is rich in its heteronomous or autonomous dynamic, or both.

On a collective level, the binding effect stems from the shared *illusio* (The acknowledgement of the stakes of the field and the acquiring of interests and investments prescribed by the field is termed social illusion, or *illusio*), on an individual level from the *habitus* (connects personal background and development with the requirements of positions). A strongly present *illusio* keeps a field the way it is, and gives the field autonomy. If this duality is not that strong, it is more open to influences from outside the field.³⁷

Not only capital is of value in a field, according to Bourdieu, fields and the agents that occupy this field also compete for dominance, for a field always wants to be the most legitimate one, a struggle for a monopoly on the definition of art. Agents within the field also struggle for dominance. Whether or not this is true, is up for debate. Bourdieu at least finds this struggle unnecessary: he finds the boundaries to be 'extremely porous', so 'to produce effects is already to exist in a field, even if these effects are mere reactions of resistance or exclusion'.³⁸

The 'space of possibles' makes the dynamic of the artistic field complete: in a field, there is always room for the agents' own interpretation, so they can fill in their role from their own set of dispositions. However, there are two conditions: innovation is only possible if there is a lacuna for it, so it is recognised by other agents and the audience, and if agents want to clash with the norms of the field, they will only succeed if they have help from external changes, for instance: a change in clientele or political, social or technological change. Although this seems to be somewhat overlooked by Bourdieu, according to Hans van Maanen the distribution options of the time that is studied are also part of the 'space of possibles', since this is where art and the public encounter each other and where the Field starts to function in society.³⁹

1.5.3 General field laws

Bourdieu distinguished seven general field laws, the last three of which are ways to indicate the functioning of a field:

³⁷ Ibid., 77.

³⁸ Ibid., 71.

³⁹ Ibid., 71-79.

- 1- The structure of a field is a certain state of power relationships between agents, determined by the distribution of capital.
- 2- Agents with complete monopoly are conservative while newcomers use subversive strategies.
- 3- Each field only functions if everyone knows the field laws, in other words: if they have the right habitus.
- 4- Newcomers have to buy a right of admittance into a field, through money, education, work etc. This protects the field from total revolution.
- 5- A field is established when biographers, historians or conservators of the field emerge.
- 6- A field is established when there is a trace of history of the field in the work and life of the agents.
- 7- There is a field effect once a work and the value is not understood without the knowledge of the history of the production field of the work.⁴⁰

In the historical chapters on the NTS, NOS and NOB in this thesis, I will analyse which field laws are already at play, and which ones still have to develop, to be able to establish the phases in which television, and specifically television illustration and animation develop into an independent Field of cultural production.

1.6 Structure of this thesis

This thesis is divided in three major parts, based on the three periods that are researched: the pioneering NTS period (1951-1968), the stable and artistically flourishing NOS period (1969-1987) and the privatised NOB period (1988- end of this research period: 1996). These three parts will have a similar structure consisting of a few chapters.

In the first chapter of each part, the cultural context outside television will be explored. This chapter will focus on the histories of several media and disciplines, among which theatre, literature, illustration, film, animation and radio from the perspective of remediation, to understand how they developed as a Field of cultural production, and how the Fields function in this particular period. The Visualness versus immersion matrix will show if the cultural values in that period show a preference for visual or text based stories, and for immersive or hypermediated stories. This will provide a detailed context for the historical and remedial development of the graphic design department of the NTS/NOS/NOB.

⁴⁰ Ibid., 61-62.

The second chapter of each part will focus on the historical development of the graphic design department of the NTS/NOS/NOB in that particular period, which will be compared to the context that was laid out in the previous chapter. This will be done by looking at remedial connections, which will show how the new Field of television illustration develops over time. The Visualness versus immersion matrix will be used to see if in television, the same artistic and cultural preferences and values can be seen as outside television, and if these values change over time. Since the NOB period takes up only seven years of this research period, the context and NOB chapters are merged into one chapter, which is Chapter 6.

Included in these chapters are case studies of notable programs, episodes or items that were either typical or unusual for this period, or otherwise relevant to the historical or cultural development of television illustration. They can for instance be the first program to introduce a new technique, be strongly related to a cultural development outside television, be a representative example of how illustration for television was done in this particular period of time, be either very hypermediated or immersive in a time where the same or the opposite was considered preferable, or they can simply be an outstanding artistic or technological achievement. These programs are all selected from the database of around 600 illustrated and animated youth programs, episodes and items, and the selection of case studies is made keeping a representative overview of the different illustrators as well as techniques in mind, to ensure that all are represented.

Each case study will open with an introduction on the program, style and discipline, after which, the following questions will be answered:

- How is the program situated in the historical context of the NTS/NOS/NOB?
 - How did this context influence the program?
 - What does this particular case study tell us about the historical and theoretical developments at play in this period: i.e. remediation, immediacy/hypermediacy?
- How does the program relate to the cultural context outside television?
 - How does this remediative relation contribute to the creation of a new Field?

The case studies do not only illustrate the theoretical and historical framework laid out in the first two chapters of each part: they also show on a program-analytical level how remediation comes into play, making it

possible to extend this to the larger historical and theoretical context that indicates how a new Field of cultural production develops.

Also included, at the end of the NTS and NOS parts, are biographies of illustrators and animators who were most active during this period, or whose work during this period was the most representative, unique, or otherwise notable. The biographies will show how the illustrators developed their careers at the NTS/NOS/NOB (or outside of it if they worked freelance), and this will present the historical developments in a different way: individual historical lines can differ from general developments, which will bring more nuance to the historical overview. The illustrators and animators all had their own preferences in styles, techniques and even stories and broadcasting associations, and broadcasting associations developed their own preferences in illustrators as well. Looking at this history from an individual perspective will strengthen the historical and theoretical foundation laid in the first two chapters of each part, and will give a more nuanced insight into the development of the Field of television illustration. The NOB chapter will not include biographies, because this period can best be seen as a transitional period, in which the NTS/NOS illustrators retired and new, young, freelance animators emerged on the Field. Their biographies would fit better in a text concerning the period that comes after the research period of this thesis.

First, the next chapter focuses on the cultural context towards the 1950s, when television, and therefore also television illustration, made its entrance in the Netherlands. Contrary to the other two parts, this chapter is placed before the NTS part, since this context is not only important as a context for the NTS period, but also for the general advent and development of television in the Netherlands. However, the structure of the chapter will be the same: it will focus on the histories of several relevant media and disciplines, place them in a remedial context and on the Visualness versus immersion matrix, and indicate them as Fields. This will create a detailed context for the historical and remedial development of the graphic design department of the NTS, and in this case of television in general as well.



Chapter 2

**Setting the
stage for
the arrival
of Dutch
television in
1951**

Chapter 2: Setting the stage for the arrival of Dutch youth television in 1951

Looking at the media that influenced youth television and television illustration through the theory of remediation and Bourdieu's field theory, this chapter will provide a framework to understand not only in what media landscape television arrived, but also which characteristics of the existing media forms were remediated by youth television and television illustration. This remediation led to the development of television's own medium specificity, with its own professions, among which that of television illustrator, to become a new artistic Field.⁴¹

This chapter will show how different media have influenced youth television and television illustration. Starting with literary history and theatre with a focus on youth, we will see how for instance puppetry and shadow play became specifically associated with youth. Illustrated children's books, as well as the comic strip and graphic design, all influenced television illustration in their own way, which will also be explored. Continuing on the moving image, the role of film and animation, in the development of television illustration and animation for children, and finally the role of radio broadcasting will show the rich cultural sources that television remediated. Combining these artistic Fields, an overview of the 'space of possibles', as Bourdieu defines the medium specific room for innovation, is created in which television could be developed. With the *Visualness versus immersion matrix*, this chapter will show strong relationships between immersion and hypermediacy on one hand, and what was considered high and low art at the time on the other. Where possible, I focused on the general historical developments of these media and disciplines as well as the products of these media and disciplines made for children, and I conclude this chapter with a paragraph on the arrival of television in the Netherlands.

It would be impossible to give a complete overview of all art and media at the beginning of the 1950s, some media or disciplines will be left out or only mentioned briefly. For instance: painting will be important to the development of book illustration, and photography in the context of this thesis will mostly be relevant in relation to film and graphic design, so these are the topics where these arts will be mentioned briefly. Music, although

⁴¹ This chapter overlaps with Grietje Hoogland, "The Separate Journeys of Two Parallel Animation Histories: An Analysis of the Differences in Distribution of Animations Made for Film and for Television in the Netherlands Between 1970–1989". *TMG Journal for Media History* 23 (2020, 1-2): 1–27.

important in many art forms as well as on its own, is such a vast and multi-faceted art form that this too will only be discussed in relation to other media, such as radio, when relevant to this dissertation. And besides puppet theatre and shadow play there are many more forms of theatre that are not discussed here since their influence on television or television illustration has been minor. The newspaper is a very important medium that was remediated by television in for instance genre (news, news interpretation, serials etc) and its pillarised structure, just to name a few, but will also not be mentioned much since the television genres that remediate the newspaper most, often stand far from tv-illustration. Newspapers will however prove an important source throughout this thesis in its direct relationship with television, as a television guide and platform for critical review of television programs.

2.1 Towards puppetry and shadowplay

Many of the genres in television have their origin in theatre and literature, two of the oldest art forms in the world. The long history of these art forms, resulting in a wide variety of genres over the ages, is remediated at length in for instance television plays. Around 1950, literary novels and classical theatre plays seem to be valued according to the level of immersion: immersive arts such as the Classical, Shakespearean and Russian plays and most novels are considered high arts, whereas the lower theatre and literary genres, such as farces and some estranging literature forms are more hypermediated as well, although the latter are often later reconsidered and deemed high art. When television arrived in the Netherlands, literature and theatre were strongly established fields which held specific, symbolic and cultural capital, and were therefore fields to reckon with in order to be taken seriously. They were seen as 'high arts', so by remediating these fields, television as a new field showed that it was not merely a form of entertainment, and that it could be taken seriously (see figure 2.1).⁴² To this thesis, a few specific forms of theatre are most relevant: puppetry and shadow play, which will therefore be discussed in more detail.

⁴² Theo Hermans, *A Literary History of the Low Countries*, Suffolk, Boydell & Brewer Ltd, 2009; Erenstein, *Een Theatertgeschiedenis der Nederlanden*, Amsterdam, Amsterdam University Press, 1996.

Visualness versus immersion Matrix Literature and theatre

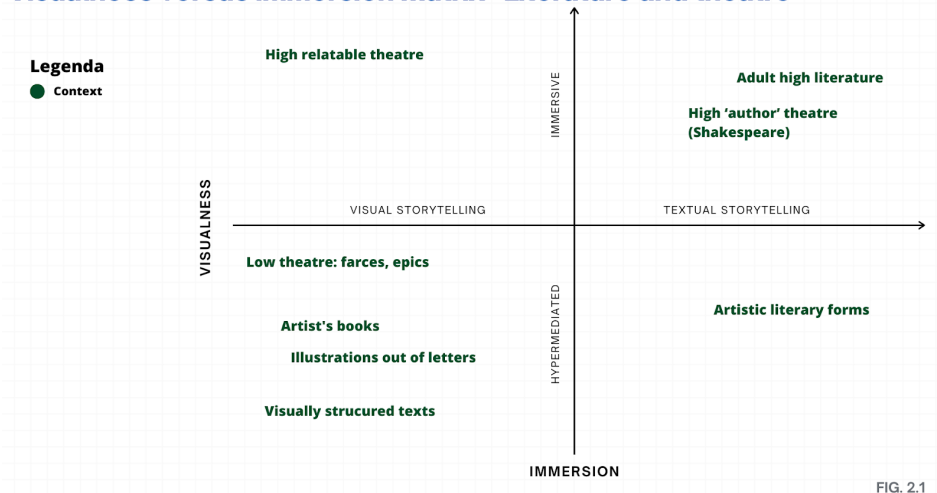


Figure 2.1: High arts are in the upper quadrants, indicating high art is often immersive and low art is hypermediated.

2.1.1 Development of disciplines: puppet theatre

Similar to theatre, the roots of puppet theatre can be dated back millennia ago, with for instance the ritualistic purpose of the first Venus statuettes from around 30.000-21.000 BC, and wooden puppets in Greece with moving limbs around 200-100 BC. Eileen Blumenthal defines a puppet for puppet theatre as the combination of three elements: an inanimate object, 'life force' (the movement that is given to the puppet) and a scenario. She states that puppet theatre is a very diverse discipline, "interbreeding with each other and related species, such as masks, idols, automatons, and surprisingly, illustrations". Nowadays, the most common forms of puppet theatre involve hand puppets, marionettes, ventriloquism and shadow play, the first two are often seen in a wooden (or other material) booth that the artists can hide behind.⁴³

From Christianity towards the Renaissance, like all theatre, puppet theatre was banned by the Catholic church, since puppets were seen as devices of the devil, distracting people from their devotion to God. Of course people never really stopped playing theatre in any form. There were exceptions for the Church itself, which developed from wooden Jesus statues that bled in the early Middle Ages to spectacular puppet plays in the 16th century. During the Renaissance, puppet theatre was allowed to

⁴³ Eileen Blumenthal, *Puppetry: A World History*, New York, Harry N. Abrams, 2005, 11-68.

entertain again, and to display non-biblical subjects. From the Greek era until the Renaissance, many texts on puppet theatre make mention of an outside narrator instead of, or next to dialogue. Both narration forms are still seen in television as well. Since puppets are further removed from the human form than actors, puppetry gained popularity in Elizabethan England, since puppet theatre plays were able to go a step further in genres such as satire and slapstick, which is also seen in current day animation, especially for adults. Soon, the growing interest for puppetry spread to the rest of Europe, where it grew into different national traditions.⁴⁴

The 18th century 'shadow puppet', introduced in Europe from Eastern Mediterranean models, the Romantic notion that children are different from adults, and the 19th century Realism movement which steered 'realistic', immersive arts towards adults and the more imaginative or hypermediated arts, among which puppetry, towards children, all heavily influenced puppetry as we know it today. Children's sense for magic and wonder makes puppets come to life.⁴⁵ When at the end of the 19th century the highly popular and hypermediated Vaudeville theatre made its entrance on stage and the medium film was introduced, puppet theatre was threatened to be overshadowed, but it gained popularity again soon, when due to colonialism Asian styles such as Wayang puppetry (which originated around 1000 BC) were introduced. A Wayang puppet is a puppet on a stick that is used both to hold the puppet up and to move the head, and usually it has two sticks to move the hands. There are different forms of puppetry as well as shadow play in Wajang, based on the rich Hindu lore. Wajang Poerwa is one of the forms that developed more towards shadow play. In the late 1960s, influenced by the arrival of Indonesian people to the Netherlands due to the ending of the Dutch colony on Indonesia, the Wayang tradition gained popularity again in the Netherlands.⁴⁶ Another strong development in Dutch puppetry is the generation of 1945-1965 puppeteers, among which Feike Boschma, Jan Goes and Jan Nelissen, who performed mainly traditional and new fairy tales with a focus on fluent and diverse hand movements, caricaturing in movements since facial expressions are limited, and introducing mythical creatures that are more difficult to create in live action theatre. Their assistants later formed a new generation of puppeteers.⁴⁷ We will see in the next chapters how television

⁴⁴ Ibid., 13-18

⁴⁵ Ibid., 20, Erenstein, *Dramatisch Akkoord 15: Poppenspel*, Amsterdam, AW Bruna & Zoon, 1982, 17.

⁴⁶ Blumenthal, *Puppetry*, 21-51, Rico J. Bulthuis, *Geschiedenis van het schimmenspel in Nederland*, Nederlandse Vereniging voor het Poppenspel, 1970, 7-8, 63.

⁴⁷ Erenstein, *Dramatisch Akkoord*, 44-52.

can be seen as the last development that saved puppetry, an at times struggling field with more cultural than specific capital, from becoming an art form from the past. For instance, in the United States in the early 1950s, shows such as *Lamb Chop* and *Snarky Parker* were highly popular, and Jim Henson started making his world famous Muppets as early as 1954.⁴⁸

According to Dutch author and screen/playwright Sjoerd Kuyper, puppet theatre in the Netherlands after World War II can be distinguished into four categories:

- Traditional hand puppetry, which mostly consisted of farces about the traditional character Jan Klaassen. This is mostly seen in street theatre.
- Epic hand puppetry, portraying fairy tales and other magical scenes or epics, which is seen in the work by among others the aforementioned Jan Goes and Jan Nelissen.
- Traditional marionette puppetry, which can be seen as self reflexive or hypermediated puppetry, with a focus on the puppets and their abilities. Feike Boschma is one of the best known puppeteers to do this.
- Epic marionette puppetry, telling stories in a similarly immersive way as actors would, by for instance Guido van Deth and Rico Bulthuis, both part of the 'Haagse School', as puppeteers in this epic tradition called themselves.⁴⁹

This categorisation is very useful, but somewhat problematic, since hand puppetry is divided based on genre, whereas the marionette puppetry is divided based on the level of immersion, which says much about how different forms of puppetry are capable of telling different kinds of stories and immersing the audience in these stories. It also shows that in both disciplines immersion is valued over hypermediacy: since marionette puppetry is more immersive, there is more room to play with form without breaking the immersion. Hand puppetry is seen as less immersive, and therefore sticks to storytelling more. The Visulanness versus immersion matrix is a more practical categorisation that will gain insight into the relation between discipline and content, although Kuyper's categorisation does show that marionette theatre moves more fluently and is able to play with form, whereas hand puppetry has its basis in storytelling rather than form. There were puppeteers who performed in the streets and at fairs, as well as those who performed in theatres. Since puppetry, with some

⁴⁸ Blumenthal, *Puppetry*, 32-34.

⁴⁹ Erenstein, *Dramatisch Akkoord*, 40-43.

exceptions, remained strongly in the realm of children, with mostly farces and fairy tales, puppet theatre was often considered a 'low art'. Therefore, the Haagse School expanded in 1954 into the association 'Kring van Nederlandse Poppenspelers' with among others Cia van Boort, Guido van Deth, Rico Bulthuis, Feike Boschma and Jan Nelissen. The mission of this association of professional puppeteers was to keep up the artistic level of puppet theatre, which remained a struggle.⁵⁰ One professional puppeteer who does not seem to have been a member of the 'Kring' is Bert Brugman. Brugman started with marionette theatre in 1923 as a travelling theatre with which his wife, pianist and singer Frieda Frowein, and later also their six children performed all over the country. After the Second World War they switched to their own patented stick puppets, and performed around 300 times a year, mostly at schools and societies.⁵¹ They would also become pioneers in puppetry for Dutch television, on which more in the next chapter.



Image 2.1: Screenshot of *Dappere Dodo* (KRO, 1955-1960, 1962-1964) by Bert Brugman, made from CLARIAH Media Suite.

2.1.2 Development of disciplines: shadow play

Shadow play can be seen as one of the many subdisciplines of puppet theatre, and it is a subdiscipline that has quite often been used in Dutch children's television. Some of the oldest animation films we know of are made with silhouettes, such as Lotte Reiniger's *The Adventures of Prince Achmed* (1926), and the first Dutch animated film *De Moord van Raamsdonk* (Frans ter Gast, Otto van Neijenhoff, 1936). As mentioned, Wayang Poerwa is one of the old shadow play art forms that we know of that influenced this development. Although this discipline probably already existed all over Europe before, in the 16th century the Turkish tradition of the shadow play spread over Europe, where it became part of the attractions at folk festivals, together with puppet theatres and dioramas. Just as with puppetry, there

⁵⁰ Ibid., 42-23.

⁵¹ See for instance: *Algemeen Handelsblad*, *Bij de marionettisten*, 11-1-1966, 6.

were shadowplay theatres as well as travelling artists with portable puppets and sets. In the Netherlands around 1750 there were several travelling shadowplay theatres or 'lanternists', one of which was Beekman & Zn, who had a foldable box based on the magic lantern that could easily be carried. The last old school lanternist of the Netherlands was Freek Bakkéus, who died in 1944.⁵²

Another peak in popularity of the shadowplay was around 1890, when artists at the famous Parisian artist café Le Chat Noir started making shadowplay theatre. There was a large stage with sets, screens and magic lanterns with different settings for screening from several distances, with slits in which small cut out figurines were placed. It was a very elaborate set, with 20 players and thousands of figurines per play. After the closing of Le Chat Noir in 1896, several attempts were made to continue the shadow play theatre, and other artists tried to erect their own shadow play theatres, but with the introduction of the cinema to the large public, shadow plays never gained as much popularity as they did in Le Chat Noir.⁵³ Le Chat Noir also caused an increase in interest in shadow play in the Netherlands: artist Willem E. Roelofs probably had seen Chat Noir productions, and had his own theatre at home between 1908 and 1916. In this period more artists specialised in shadowplay, among them Hans Beers, Pieter van Gelder and Gérard van den Akker. The latter performed *Piet de Smeerpoets*, an old *Struwwelpeter* story that we also see in the early youth television period, and is considered a story for children. Although *Piet de Smeerpoets* is about a real boy in the real world, most stories these artists performed were fairy tales or epics: stories that are different from the current world, which fit the extreme hypermediacy of the discipline well. A later shadow play performer was Frans ter Gast, who's oeuvre spans from 1924 to 1966, and during this time he was very productive. Among his many performances were *De Moord van Raamsdonk* (1933), *The Ghost of Canterville* (1957) and *Mijnheer Prikkebeen* (1961). But even though the art of shadow play has known some revivals, it has never been a very large discipline, because there were always other disciplines that were better at balancing specific, symbolic and cultural capital, and were therefore better at establishing themselves as a field, such as live action theatre and film.⁵⁴ Shadowplay remained highly valued artistically by a relatively small number of people: it takes a lot of preparation time to make a shadow play which makes it difficult to cater to a large public. Another factor that made it difficult to create a larger audience is the fact that shadowplay is often

⁵² Bulthuis, *Geschiedenis van het schimmenspel in Nederland*, 8-20.

⁵³ Ibid., 9-13.

⁵⁴ Ibid., 32-52.

location specific, which makes shadowplay an artistic ‘niche’: highly valued, but difficult to maintain its own cultural field.

Shadow play demonstrates the contradiction in Sjoerd Kuiper’s categorisation. It would fall into the category of ‘epic hand puppetry’: many fairy tales, but in a static form. But due to its artistic form it is very self reflexive, similar to traditional marionette puppetry. In the Visualness versus immersion matrix it would be categorised as a hypermediated and visual form of storytelling (see figure 2.2).

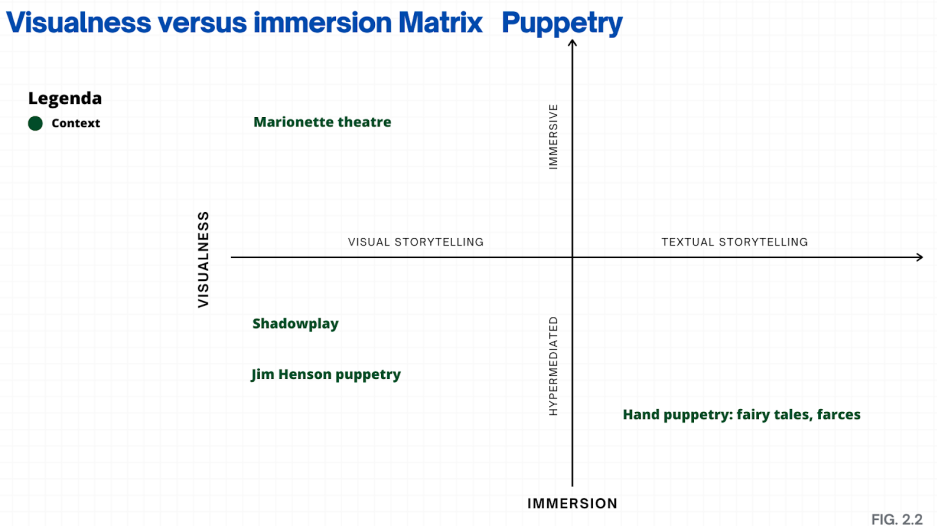


Figure 2.2: Puppetry placed on the Visualness versus Immersion Matrix according to Sjoerd Kuiper’s categorisation.

2.2 Development of disciplines: illustration, comics and graphic design

Youth history often had a different trajectory from literature for adults, as we will soon see. Since youth literature is more intertwined with illustration, these disciplines will be discussed in relation to each other. In youth literature, throughout history three main goals alternate with each other in importance: youth literature always had to be either educational, enjoyable or aesthetic, or a combination of some or all of these three.⁵⁵ The first Dutch author for children we know of is Hieronymus van Alphen, who wrote moralistic, yet humorous poems for children in the 18th century, but already before his time there is mention of pedagogical literature for

⁵⁵ Rita Ghesquiere ed., *Een land van waan en wijs*, Amsterdam, Atlas Contact, 2014, 53.

children. Since education for children already existed to some extent in the Middle Ages, there was already literature that was considered instructive and useful for children. During the Enlightenment, a new approach to children developed: children should learn through play. This meant that literature for children had to be enjoyable, but formative as well, of which the poems of Van Alphen is an example. Poetry could now be literary as well, next to religious, educational and nursery rhyme. Another literary genre that came up was the epistolary novel, which would later grow into the teen novel.⁵⁶

During Romanticism, a happy childhood became important as well, and childhood was something to cherish, instead of steering children towards the future, adding the third goal to youth literature: that of aesthetics. Starting around the mid 19th century, the role of the mother became important in children's literature, and folk tales and fairy tales are coming up, although it is not entirely clear whether they were meant for adults or children. During the 20th century, children were viewed increasingly more as different from adults due to major developments in pedagogical and psychological studies, and they were seen as vulnerable beings that needed protection and guidance. The Reform pedagogy by among others Rudolf Steiner, Maria Montessori and John Dewey showed an alternative approach which granted children more agency over their life choices. A Dutch pedagogue who followed this tendency was Jan Ligthart. The aim was to put the individual child in the centre again, and not to interfere too much with their development. The creative development as well as knowledge and appreciation for aestheticism were important as well. This approach is still present today, for instance in the Montessori school system. In youth literature these different approaches resulted in carefree literature on the one hand, and on the other literature which strove to give children agency and empowerment. A good example of this last category is *Pippi Longstocking*, by Swedish author Astrid Lindgren, written in the 1940s. It would take a couple of decades however for families to change together with the pedagogical science and youth literature, from a strict and authoritarian household towards a bargaining household, in which children had more agency, autonomy, freedom and responsibility.⁵⁷ We will see this delay in youth television as well.

⁵⁶ Ibid., 12-23.

⁵⁷ Ibid., 18-53,

The invention of the printing press with the 1452-1455 *Gutenberg Bible* changed not only the course of literature, but also that of illustration.⁵⁸ This era saw the birth of penny prints in the Netherlands among other countries: these were woodblock prints, later copper engravings and lithographs that reached a peak in popularity in the 18th century due to increased quality as well as quantity. Penny prints can be seen as a precursor to the comic.⁵⁹ In literature, at first two genres of books developed: religious and educational, since printing was only for the elite. In the second half of the 16th century, printing became a bit more efficient with folk books such as *Reynaert de Vos* (1566) and *Tijl Uilenspiegel* (1580), illustrated with woodblock prints, and chivalric romances from the Middle Ages for the elite and the more wealthy layers of society, since they were able to afford it, but also because it wasn't until around 1800 when driven by the ideals of the Enlightenment, illiteracy was reduced.⁶⁰

Also at the end of the 19th century, book illustration for mass production started in the Netherlands with the introduction of illustrated feuilletons. Book publishers printed the most popular feuilletons as novels, which was a system that already existed in France and Great Britain. The illustrations were meant to sell the story to the publishers, and they were supposed to be inferior to the text, which shows how this new discipline struggled to become a part of the established field of literature. Characteristically, the lines the illustrations referred to, were printed under the illustration, and the illustrations were oftentimes made by artists since they had taken drawing lessons at an art academy. Interestingly, these can be seen as an early form of the comic strip as well. Around 1900, craftsmen started to cooperate to make artistic books, inspired by the Arts and Crafts Movement, thereby merging the fields of art and literature to create a new genre. These hypermediated books were often made by several artists who specialised in typography, illustration and book binding. This movement, which showed a love for art and craftsmanship, divided the book production industry into two types: mass products and artist books.⁶¹ The first comic strips were also made in the second half of the 19th century: the first Dutch comic strip was *Reizen en avonturen van mijnheer Prikkebeen*, made in 1858 by J.J.A. Gouverneur. Another strip maker was 'Korporaal Achilles', who made socially critical comics. The comic strip became popular in West Europe as well as the United States, and in 1895 the New York

⁵⁸ Cuijpers, *Van Reynaert de Vos tot Tijl Uilenspiegel: Op zoek naar een canon van volksboeken*, Zutphen, WalburgPers Algemeen, 2014, 6.

⁵⁹ Berry Dongelmans ed., *Tot volle waschdom*, Zoetermeer, Biblion, 2000, 57-59.

⁶⁰ Cuijpers, *Reynaert de Vos*, 17-72.

⁶¹ Saskia de Bodt, *De Verbeelders*, Nijmegen, Vantilt, 2014, 15-19.

newspaper World was the first to print a newspaper comic, in hopes of increasing sales. This worked, and other newspapers followed in the US, but also in Western European countries.⁶²

Towards the First World War there was a division in book content: there were well designed books for adults, and books for children that sparked debate between illustrators and pedagogues: the latter did not want illustrations to take the main stage, and wanted them to be recognisable, realistic and sweet. This sweetness is mostly characteristic for later female illustrators in the 1920s and 1930s, but this genre remained for a long time afterwards, even in Dutch children's television. Youth literature portrayed a safe world view with stories that took place in or around the house, and illustrations followed the stories to a tee while showing sweet and recognisable interiors and farm life with pleasing looking children and mothers (as we have seen a Romantic ideal), made by illustrators such as Berhardina Midderigh-Bokhorst, Sijtje Aafjes and Rie Cramer. Male illustrator Cornelis Jetses was so fluent in this pedagogical way of working, that he was one of very few illustrators who was employed at a publishing house. He illustrated children's books but also educational school books and school prints that were used until the 1960s. Besides Jetses, male illustrators usually illustrated adventure books for older children, with a much more raw and realistic or humorous style. Examples are for instance the reprints of classic 'boy's books' *Dik Trom* (C. Johan Kieviet, 1891) and *Pietje Bell* (Chris van Abkoude, 1914), both books with a naughty and adventurous protagonist.⁶³ Both the dualities between sweet and adventurous books on the one hand, and illustrated books for children and well designed books for adults on the other are interesting, since these distinctions have existed for a long time, and have influenced television as well. It is this Interbellum period too, when book illustration slowly became a new profession, instead of an extension of art: graphic design, advertising and illustration slowly started to be taught at art academies and more possibilities came available to publish beautifully designed books in large editions, which are all characteristics of an established field. However, most writers of adult literature still did not accept illustration, which, similar to puppetry, steered illustration towards children.⁶⁴ Until this day, illustrated novels for adult readers are quite uncommon, except for the artist book genre.

Comic strips made a large development in the Interbellum period, with the first fully visual Dutch feuilletons and the first newspaper comic

⁶² Dongelmans, *Tot volle waschdom*, 59.

⁶³ De Bodt, *De Verbeelders*, 72-75.

⁶⁴ *Ibid.*, 19-26, 65-75, 187.

for the *Groene Amsterdammer* in 1916. From 1922, newspaper comics really took off, and in the same year, the first comic magazine, which was made for children, was made as well: *Het Dubbeltje* existed for two years. In 1930 a new magazine saw the light: *Sjors*, which was the youth appendix to several daily and weekly newspapers and existed, with a few pauses, for 53 years until 1998. Companies also started to make comic strips, to make use of the popularity of comics for profit. At the end of the Interbellum period, comic strip authors such as Frans Piët, Marten Toonder, WG van de Hust Jr. and Sr. and Alfred Mazure were highly requested by newspapers and very popular with the public.⁶⁵ Marten Toonder was a Dutch pioneer in newspaper comics, publishing his first comic in 1933: *Bram's Avonturen* for daily *De Nederlander*, and soon more comics for different national newspapers followed.⁶⁶ His real breakthrough was in 1941 when he made *Tom Poes* for *Telegraaf*, replacing *Mickey Mouse* because of the war.⁶⁷ Toonders wife Phiny Dick wrote the first six episodes, and his assistant Wim Lensen helped draw all the other comics that were still published. Slowly, a studio system emerged. When in the third story of *Tom Poes* the eccentric bear Olivier B. Bommel made his entrance, the comic became even more successful.

Graphic design in this period alternated between typography-based design and design with decorative elements: where in the 1920s decorations were out of style, the same decorative style from before came back again in the 1930s. Graphic design was not a profession yet, but started to receive more recognition, partially thanks to VANK, an association for graphic designers. Due to the political instability, many propaganda posters were made in the 1930. Also, many artists from abroad, especially Germany, fled to the Netherlands and brought new artistic ideas.⁶⁸

The Second World War hit the illustration and design professions hard. Illustrators did not have many opportunities. For graphic designers visual design dilemmas were suddenly unimportant: designers and publishers now needed to stay out of the hands of the oppressor, who wanted them to work for their cause. Many illegal publishers emerged, who worked for the resistance, at risk, and sometimes the cost of their own

⁶⁵ Dongelmans, *Tot volle waschdom*, 59-67.

⁶⁶ Pim Oosterheert, *Bommellexicon: van Aamnaak tot Zwirkvlaai*, Maarssen, Uitgeverij Cliché, 2005, 13.

⁶⁷ Ton Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis 3*, Stichting beheer IISG, Stichting Mediageschiedenis, 1991, 144.

⁶⁸ Alston W. Purvis, De Jong, C., *Nederlands Grafisch Ontwerp van de negentiende eeuw tot nu*, Amsterdam, Terra-Lannoo, 2006, 223-248.

life.⁶⁹ After this devastating war, graphic designers as well as illustrators such as Jean Dulieu, Marten Toonder and his wife Phiny Dick wanted to make new, and in case of the illustrators, cheerful work. Personal expression became highly important, often realised in writer-illustrator duos, of which Annie M.G. Schmidt and Fiep Westendorp is a well known example. In the 1950s, illustrators such as Fiep Westendorp, Jenny Dalenoord and Wim Bijmoer started to specialise in children's book illustration, with the aim to add depth to the text and make them even more exciting, fun and aesthetic. Contrary to the sweet books from the Interbellum period, these illustrators had their own, often very specific illustrative style. There were two main illustration 'schools': the diverse Parool illustrators, who had a playful and anecdotal approach, and the experimental illustrators from Den Haag, who used strong, expressive lines in their work. In the 1960s, this non-conformism developed into a larger anti-authoritative mass culture and youth culture. Illustrations over all, for adults in magazines, newspapers and the occasional novel as well as for artist books and children's books became more expressive and individualistic than they were in the pre-War period.⁷⁰ Marten Toonder's studio had a large influence on the comic strip world: many artists from his studio became cartoonists themselves, among which Hans Kresse, Piet Wijn and Dick Matena. But also outside of the studio new makers appeared, among which Jean Dulieu, who made *Paulus de Boskabouter* in 1945. This character was good for 5000 adventurous comics, many illustrated books, a VARA radio play and eventually also a marionette television program. Right after the War, in 1948, the government discouraged the fabrication and consumption of comics, but in 1967 a collective called Het Stripschap was set up to create opportunities in making comics, and slowly comics gained appreciation again.⁷¹

As a result of the democratisation after the war, the tendency was to make art available for everyone, which resulted in the Boekenweek and Kinderboekenweek, libraries and similar initiatives that made books widely available. This had another consequence however, since it indirectly led to a division in high and low art. The availability of books for large publics meant that people started to make a distinction between art for the elite versus art for the masses. This distinction became visible in illustration, with illustrators for literature versus illustrators who were inspired by new

⁶⁹ Ibid., 250-262.

⁷⁰ De Bodt, *De Verbeelders*, 173-187.

⁷¹ Dongelmans, *Tot volle waschdom*, 68-71.

influences such as for instance Donald Duck comics.⁷² This separation of 'high' and 'low' art was not limited to literature and illustration: in many art forms, media and disciplines a tendency to distinguish elite culture from entertainment for the masses can be seen.

Graphic design, which was for the major part made for adults, was now also seen as a serious profession instead of 'just advertisement draughtsmanship'. In the first years after the war, designers such as Dick Elffers and Willem Sandberg used the aesthetic of typographic elements as objects on their own, inspired by Werkman who did this during the war, using the means he had available. In 1963, functional design became a new movement: a group of designers, among whom Wim Crouwel founded a design studio called Total Design (TD), to be able to realise complete designs for companies, which up to that point was always done abroad. Crouwel in particular excelled at making designs that were very clear but at the same time aesthetic, focusing on colour contrasts and artistic typography.⁷³ This type of design later proved important for television as well, when there was a need for aesthetic designs for logos, station calls and idents that were clear enough to understand in a couple of seconds.

A more artistic than functional genre in graphic design that needs special mention here, is the Polish film and theatre poster of especially the 1950s to 1970s. Although these posters were made in Poland, they were so artistically unique that they were admired well beyond Polish borders. Several tv-illustrators mention they looked at Polish posters for inspiration.⁷⁴ Due to the Communist regime, it was forbidden to display any Capitalist posters. Therefore, for every movie and theatre play from the West that was performed or screened in Poland, new posters were made by Polish artists. These posters are completely detached from the visual language that was common in West-Europe and the United States, and showed literal interpretations of the title, visualisations of the country that the piece originated from or other artistic visualisations of elements from the play or film. All kinds of art forms were used, from drawing and painting to photography and collage, and even the typography was often

⁷² De Bodt, *De Verbeelders*, 131-187; Purvis, de Jong, *Nederlands Grafisch Ontwerp*, 262.

⁷³ Purvis, de Jong, *Nederlands Grafisch Ontwerp*, 271-275.

⁷⁴ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010, 29-36.

drawn.⁷⁵ Polish graphic design seemed to be closer to art than to the graphic design that was usually practised in the rest of the world.

As we have seen, illustration can be categorised in terms of the level of pedagogical relevance or divided into high and low art. But illustrations vary widely in purpose, and their form and the way they accompany a text gives meaning to the illustrations and the story as a whole. In the theory of Jens Thiele, professor at the Institut für Kunst und Visuelle Kultur at University Oldenburg, illustrations can:

- accompany a text in a parallel way. Considering the advent of illustration, this is often primarily story based and immersive.
- accompany a text in a way that text and images enrich each other. This is often immersive.
- influence the text and vice versa, changing, limiting or directing each other. This too is immersive.
- tell a completely different story.⁷⁶ This is hypermediated, and because of the disruptive element often more visual than textual.

Illustration historian Saskia de Bodt adds two more categories to this, noting that there might be more:

- Illustrations can be made out of letters or text. Texts can even be structured in a way that is illustrative in itself, as for instance poems by Paul van Ostayen show. This is often more visual than textual, and very hypermediated.
- Illustrations can tell their own stories, without any text present.⁷⁷ Although this category does not 'illustrate' anything anymore, this category will also be seen as illustration since the styles and techniques used are the same. This is visual and immersive.

The same categorisation goes for graphic design, although illustration and graphic design often have a different purpose, which is an important factor in the final form. In comics, the relation between word and image is often reversed: the words accompany a visual story, which is therefore

⁷⁵ See *Affichemuseum*, 'Poolse affiches', <https://www.affichemuseum.nl/nl/p4ff09ee748e8d/poolse-affiches.html>, consulted on 23-06-2021.

⁷⁶ Saskia de Bodt, *Van Poe tot Pooh: Illustreren om je penselen te betalen?*, Den Haag, D'Jonge Hond, Koninklijke Bibliotheek, 2010, 38-39.

⁷⁷ *Ibid.*, 39-40.

oftentimes visual storytelling that can be immersive or hypermediated depending on the illustrative form. One important difference with illustration is that graphic design often, but not necessarily, has an informative, and therefore typographic as well as story driven element. This means that in graphic design, there is often a more direct dialogue between text design and images or shapes, although the Polish posters are more on the artistic end instead of the functional end of graphic design. Because of the endless possibilities of combining words and illustrations, the categorisations in illustration fall into every field of the visualness versus immersion matrix (see figure 2.3). The wide variety of possibilities in illustrations, graphics and comics provide a rich visual language that television could make use of from its start.

Visualness versus immersion Matrix Illustration

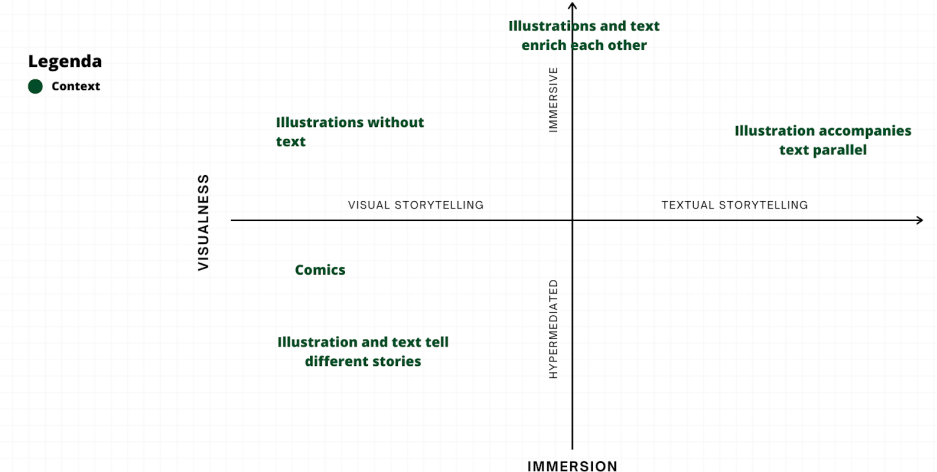


FIG. 2.3

Figure 2.3: Various forms of illustration placed on the Visualness versus Immersion Matrix. Again, the immersive forms that support the text seem to be considered higher art forms in this period than for instance comics, which are more hypermediated.

2.3 The moving image: Film and animation

At the end of the 19th century, out of photography, a completely new medium, and therefore also a new field developed: that of the moving image, or film. Geoffrey Nowell-Smith defines in *The Oxford History of World Cinema* (1996) three main eras in cinema history: Silent Cinema (1895-1930), Sound Cinema (1930-1960) and Modern Cinema (1960-1995).

The Silent Cinema period started in 1895, when different people in several countries, among whom the brothers Lumière in France, invented the principle of recording and projecting photographic images in sequence to create the illusion of movement. The brothers made short movies that were registrations of scenes with moving elements, remediating photography with added movement, but already in the same year found out that this new medium was suitable for comedy, as their film *L'Arroseur Arrosé* shows, in which the old trick of stepping on the garden hose is used. The silent era is characterised by experiment, but also Vaudeville, slapstick and other visual spectacle that remediated theatre genres. Similar to the comic strip, stories were told visually, when necessary alternating written title cards for dialogue, and first accompanied with live music, later with a music track parallel to the filmstrip.⁷⁸ In the Netherlands around 1900, film was a combination of film and variety, with a talented 'explainer' who read the title cards and made sound effects. Children watched together with their parents, or skipped school to go and watch a show, which resulted in a discussion on the danger to children's education in 1912. This led to an age categorisation in Dutch film, as well as a new genre: the school film, which were mostly educational documentaries.⁷⁹

Especially in the United States small businesses saw possibilities in film and started to commercially produce movies in Hollywood around 1910. A decade later this Hollywood system was so strong that it dominated the American and European market and far beyond. Actors such as Charlie Chaplin and Mary Pickford were worldwide stars. This was partly due to the business approach used in Hollywood, but also because in Europe, countries with a blossoming film culture such as Italy, France, Great Britain and Germany were forced to drastically slow down the movie production during the First World War. After the war, the conditions for the European movie industry were changed by American movies, especially since European countries were in debt.⁸⁰ Youth film in the Netherlands remained in the amateur scene, especially Dick Laan, who later became popular for his *Pinkeltje* books, made many adventurous and fun, but moralistic youth films between 1919 and 1927. The first Dutch feature length film for children was made in 1937: *Uit het leven van Dik Trom* (GBH Niestadt). This film was deemed by pedagogues to be too adventurous: although this mischievous main character was already known in youth

⁷⁸ Geoffrey Nowell-Smith, *The Oxford History of World Cinema*, New York, Oxford University Press, 1996, 16-18.

⁷⁹ Esther Schmidt, Veenendaal, S., *Van Abeltje tot Zoop*, Hoorn, Uitgeverij Hoogland & Van Klaveren, 2011, 13-21.

⁸⁰ Nowell-Smith, *World Cinema*, 43-70.

literature since 1891, this movie was considered a bad influence on children. Other large pre-war youth films are *Merijntje Gijzen* and *Boefje*, all of which were made on 16mm, which was the standard for youth film until the 1950s.⁸¹

The Jazz Singer (1927) was the first movie with a line of synchronised speech, and therefore marked the start of the Sound Cinema era, although more companies in the United States and Europe were working on solutions to bring sound to the cinema theatres. The introduction of sound changed the medium drastically: comedy did not need to be solely visual anymore, and it opened doors to new genres and renewal of existing genres, such as the Western, musical and documentary. The focus shifted towards dialogue. In Europe these new developments were disrupted again by the rise of Fascism, leading up to World War II. This Second World War meant control, censorship and propaganda for the European film industry.⁸² For Dutch film, the Second World War was devastating in many ways. Only films that were approved in the Third Reich were allowed in the Netherlands. The Nederlandse Bioscoopbond (Dutch Cinema Association) had to make way for the Filmgilde der Nederlandse Kultuurkamer, a NSB-run film association of which all film makers and companies were obligated to become a member.⁸³

Soon after the war ended, American film companies wanted to distribute their usually immersive and story driven films in Europe again, and the European public wanted to see them, which gave Hollywood a monopoly in this field. This made it more difficult for European film to recover, but slowly it did, partly through co-productions between several countries. In the 1950s, European cinema developed a more stable position, and most of the national industries gained back much of the box-office they had lost to Hollywood after the war. Films of European soil were partly influenced by American cinema genres, but European countries also had a rich avant-garde film tradition from the 1920s on, that moved along with the art movements of the time, from Modernist movements such as Surrealism and Expressionism in the silent era to the self-reflexivity of Pop Art and Fluxus in the sound era, making the 1950s a very rich decade in terms of diversity, hypermediacy and visual driven stories in film genres.⁸⁴ In the Netherlands, a few genres stand out: experimental film, or avant garde film had been at its height right before the War started, and peaked

⁸¹ Schmidt, Veenendaal, *Abeltje tot Zoop*, 14-35.

⁸² Nowell-Smith, *World Cinema*, 207-247.

⁸³ Egbert Barten, *Meestal in 't verborgene*, Abcoude, Uniepers / Nederlands Instituut voor Animatiefilm, 2000, 23-24.

⁸⁴ Nowell-Smith, *World Cinema*, 4, 276-439.

again in the 1960s, with films like *Tulips* by Wim van der Linden, Willem de Ridder and Wim T. Schippers.⁸⁵ A genre that the Netherlands in the Postwar period excelled at, was the documentary. The 1950s 'Hollandse Documentaire School' (Dutch Documentary School), a name which references the Dutch masters in 17th Century painting, is characterised by an approach to film as a craft instead of an industrial method. Documentary makers used the camera as a painter would a brush. Joris Ivens was known for his poetic filming style already before the War, and Herman van der Horst, Charles Huguenot van der Linden and Bert Haanstra were also internationally celebrated documentary makers. The latter two received an Academy Award: Haanstra for his documentary *Glas* (*Glass*) in 1960, and Van der Linden for *Deze Kleine Wereld* (*This Small World*) in 1973. In *Glas*, Haanstra edited footage filmed in a glass factory on the rhythm of music by Pim Jacobs⁸⁶. In this postwar era, Dutch youth film slowly started to professionalise, starting with Henk van der Linden who made at least one youth film per year for 20 years, between the 1950s and the 1970s. His films, among which *Pietje Bell*, *Sjors en Sjimmie* and *Billie Turf*, were still of the adventurous kind, often about children who see an injustice done by adults, and take it into their own hands to fix it. For a long time he was the only one who made youth films, but from 1970 on, more makers among whom Karst van der Meulen entered the youth film scene. Even though youth film was looked down upon, Van der Meulen was the first who was able to receive funding for a youth film, setting in motion a professionalisation of the field that would soon influence and even intertwine with youth television.⁸⁷

Although there is a rich history of puppetry in theatre, puppetry is not much seen in film besides puppet animation. Puppets sometimes play a character in a live action film, but full puppet films are very rare, even in Dutch youth film. It wouldn't be until 1983 before the first full length animated film was realised in the Netherlands, by Toonder Studio's.

The categorisation of image vs text that is used in illustration could almost be reversed for film, since film is first and foremost a visual medium. But since there is very rarely a difficult relationship between text and image in film, text in a film usually exists in one or more of these three forms:

⁸⁵ Rommy Albers, *Film in Nederland*, Brussel, Ludion, 2004, 204-205.

⁸⁶ Ibid., 177.

⁸⁷ Schmidt, Veenendaal, *Abeltje tot Zoop*, 32-54.

- Dialogue, which is immersive
- A narrator offscreen (or rarely onscreen), which is often meant to be immersive, but can play with the level of immersion
- Title cards, which are often a bit disrupting from the story, and therefore somewhat hypermediated.

2.3.1 Discipline: animation

All over Europe, the United States and Russia, animations were made quite soon after the medium film was invented, since the principle of animation existed long before 1895 in among others the flipbooks and the phenakistoscope: a quick rotating carousel with successive drawings. Both presumably originated around 1850.⁸⁸ In both cases the sequence of images gives the optical illusion of movement. In a way, Eileen Blumenthal's definition of puppetry can be applied to animation as well: an inanimate object, a life force and a scenario are needed to make animation. Film and animation both consist of usually 24 or 25 frames per second (although we will see in Dutch tv that 12 frame animations are the norm for a long time), but in film these frames are recorded automatically (live action) while the scene unfolds, whereas animation is recorded frame by frame (stop-motion), while in between frames, the scene is altered manually.⁸⁹ Animation researcher Mette Peters sees animation therefore as a crossover between film production and visual art practice.⁹⁰ Two fields overlapping in a space of possibles to create new cultural capital.

Like many new media and disciplines, there is no absolute starting point for film animation. The French magician George Méliès used trickery in his films in 1898. Instead of stop-motion he used stop-substitution, which means he stopped filming with a live action camera, changed an element, and then resumed filming to create magical effects. Méliès used many large, elaborate sets and costumes in his films, to create a Vaudeville world of wonder in which he made characters 'disappear', go up in smoke or change into skeletons.⁹¹ In the United States, Winsor McCay and Walt Disney are important pioneers who started developing animation with

⁸⁸ Maureen Furniss, *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash*, New York: Harry N. Abrams, 2008, 126-127.

⁸⁹ That is until computer animation emerges; this matter will be addressed extensively in later chapters.

⁹⁰ Mette Peters, 'Het animatie maakproces in het archief: de vroegste Nederlandse animatiefilms', *Tijdschrift voor Mediageschiedenis*, Vol. 15, No 1, 2012, 103.

⁹¹ Nowell-Smith, *World Cinema*, 72-73.

drawings from 1910 on.⁹² At the same time in Poland, Wladislaw Starewicz made educational 'puppet' animations using dead beetles.⁹³ Tjitte de Vries convincingly proves that in Great Britain, Arthur Melbourne-Cooper already made his *Matches, An Appeal*, a message to the soldiers who fought in the Boer War, more than ten years earlier, in 1899. He made two more animations around the same time: *Animated Matches Playing Volleyball* and *Animated Matches Playing Cricket*. The titles already reveal the objects used for the animation: matches that were tied together with metal wire to build puppets that could 'move'.⁹⁴ Already in this short time span, these pioneers show the main methods in animation: trickfilm and stop motion, the latter divided into object animation and drawn animation. Object animation is everything 3D, from puppets to Starewicz' beetles and Melbourne-Cooper's matches, but cut out drawings can also be object animation. The advantage for object animation is that you can move or alter the object between frames and use it multiple frames, whereas in drawn animation a new drawing has to be made for every frame.

In the United States, Hollywood, being the large film industry that it was, appeared to be a rich space of possibilities for animation. Already in the 1920s, short drawn animations called 'cartoons', such as *Felix the Cat*, *Koko The Clown* and *Mickey Mouse*, were produced for cinemas. They can be seen as the comic books, or even more so the 'farces' of American film. Slowly animated features followed, starting with *Snow White and the Seven Dwarfs* (1936) by Walt Disney. Although there are earlier examples of longer animated movies in several countries, this film in Technicolor can be seen as the first professional full length animated movie, and many more animated features by Walt Disney Studios would follow.⁹⁵ In this vastly growing industry, the step to television was small, so when film studio MGM closed its animation department in 1957, two of their directors: William Hanna and Joseph Barbera started their own television animation company Hanna-Barbera, known for among many others YOGI BEAR, SCOOBY DOO and *The Powerpuff Girls*. For the first time animations were made specifically for television, and Hanna-Barbera already adapted their work to television: they took into account that the television screens are much smaller than the cinema screens, which meant that they couldn't use too much detail, and

⁹² Carole A. Stabile, C.A., Harrison M. ed., *Prime Time Animation: Television animation and American culture*, New York, Routledge, 2003, 3-4.

⁹³ Nowell-Smith, *World Cinema*, 76.

⁹⁴ Tjitte de Vries, Mul, A., *'They Thought it was a Marvel': Arthur Melbourne-Cooper (1874-1961): Pioneer of Puppet Animation*, Amsterdam, Pallas Publications, Amsterdam University Press, 2010.

⁹⁵ Peters, 'animatie maakproces', *Tijdschrift voor Mediageschiedenis*, 104.

they also used repetition as both a comic effect and a means to reduce costs, so they could use their material efficiently.⁹⁶ This means that already in 1957, when television in the Netherlands only existed for six years, did the United States have professional television animation.

Animation developed very differently in the Netherlands, and at a much slower pace. The first Dutch animation that we know of, is a cartoon called *Het Loze Vissertje*, from 1916, of which the maker is unknown.⁹⁷ Another early drawn animation was made by George Debels in 1919, called *Een avontuurtje in het luchtruim* (*An adventure in the airspace*), made for the first air traffic exhibition in Amsterdam.⁹⁸ It is unclear how Debels acquired the skills and techniques, but we do know that he had a continual production of commercials for cinemas. Some are in collections of among others the EYE Film Institute, such as *Niemeyer pijptabak* (1923), in which we see Felix the Cat drawing several professions in silhouette that are possible to do while smoking a pipe, *Amstel Bier: bierglazen wedstrijd* (1929), in which beer glasses have a running contest, and *Aptito* (1935), a commercial for canned pickles. There is a progression in technique from silhouettes in *Niemeyer* to comically marching pickles in *Aptito*. As far as we know, Debels only had a few assistants, and made most of his work alone. His student Maurits Aronson also made drawn animations for commercials in the 1920s.⁹⁹ These early Dutch animations are all drawn, but one early animated movie should be noted here: the 10 minute film *De Moord van Raemsdonck*, made by Otto van Neijenhoff and Frans ter Gast in 1931, inspired by the silhouette animations by Lotte Reiniger.¹⁰⁰ Although silhouettes have an illustrative quality as they are often drawn and cut out, they are object animations, because these silhouettes are cut out objects that are moved between frames. There was more animation in the cinemas besides commercials: in the 1920s and 1930s many American cartoons were shown, but also the puppet films by Starewicz, Lotte Reiniger's silhouette films and abstract films by Oskar and Hans Fischinger, so the Dutch public, which was often a mixed public of adults and children, was used to seeing foreign animations.¹⁰¹

⁹⁶ Stabile, Harrison, *Prime Time Animation*, 17-23.

⁹⁷ Tjitte de Vries, *Tien jaar Holland Animation, Rembrandt's filmende erfgenamen*, Rotterdam: Kersten Realisaties, 1983, 19.

⁹⁸ Peters, 'animatie maakproces', *Tijdschrift voor Mediageschiedenis*, 106.

⁹⁹ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 136-137.

¹⁰⁰ De Vries, T. *Tien jaar Holland Animation*, 19.

¹⁰¹ Barten, *Meestal in 't verborgene*, 15.

2.3.2 The Studio's: Pál, Geesink and Toonder

Ton Gloudemans divides Dutch animation history into three periods: the pioneers (1920-1934), among which Debels and Aronson, the studios (1934-1970) and the individualists (1970-now). These periods reflect the three film periods, which also started with a pioneering phase, and even very roughly seen match in time periods.¹⁰² The studio period started after a couple of developments: the first Cineac theatre opened, several companies such as Profilti in Den Haag, Multifilm in Haarlem and I.W.A. Filmfabriek created the possibility to make animation, and George Pál, a Hungarian animator who before worked at the Trickfilmabteilung of the UFA Filmstudio in Berlin, was asked by Dutch electronics company Philips to come to the Netherlands to work for them. Pál mentions that it was impossible to compete with the Disney animations that were shown in theatres, but the large demand for commercials did create possibilities for Dutch animation.¹⁰³ Pál made Vaudeville theatre inspired puppet animations with stories that only showed the commercial message at the end, synchronised with popular jazz music.¹⁰⁴ Between 1934 and 1939 he made around 25 of these 'puppetoons', among which *Het Aetherschip* (1934) and *The Sleeping Beauty* (1938). These were first developed with drawings (hence the wordplay on 'cartoons'), to be able to time the characters on the music. This was such an innovation for animation at the time, that he received a 'Special Award' at the Academy Awards of 1943.¹⁰⁵ The Second World War ended Pál's career in the Netherlands: he had to flee to the United States in 1939, where he continued to be a successful animator. He left behind a very large animation studio with a large group of capable animators, which Joop Geesink would soon make use of.¹⁰⁶

Mette Peters notices that makers such as Debels and Pál both had an artistic education instead of a technical one. Animation was not taught at art academies yet, which means that this field was still in an early developmental stage, but most animators, in Pál's studio as well, had a head start studying illustration, sculpting/modelling, typography, advertising or photography, and usually they already worked as an artist, designer or illustrator.¹⁰⁷ This makes sense since they were pioneers, but this also shows that the technique could be learnt and developed on the job, which is

¹⁰² Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 135.

¹⁰³ Peters, 'animatie maakproces', *Tijdschrift voor Mediageschiedenis*, 104-105; Barten, *Meestal in 't verborgene*, 16-20.

¹⁰⁴ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 138.

¹⁰⁵ Peters, 'animatie maakproces', *Tijdschrift voor Mediageschiedenis*, 105-106.

¹⁰⁶ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 141-142.

¹⁰⁷ Peters, 'animatie maakproces', *Tijdschrift voor Mediageschiedenis*, 109.

not the case for the artistic component. The same goes for Joop Geesink, who started as a set designer for theatre revues, and we will soon see that this also goes for the television illustrators and animators who were hired by the NTS.¹⁰⁸ Geesink started making animations in 1942, when he worked together with Marten Toonder to make a drawn animation named *Pierus Peddelaar*, and puppet animation *Serenada Nocturne*, the last one for Philips. Their cooperation ended after only one year, because of differences in character and business strategy. Geesink started a puppet animation studio called Dollywood, and Toonder a comic and drawn animation studio called Toonder Studio's.¹⁰⁹

Geesink had at least six highly skilled animators in his studio who came from Pál's studio, among whom Jozsef Misik and Frans Hendrix. Geesink himself did not make any animations: he created the ideas and let the studio work on them, while he continued finding new clients.¹¹⁰ This was a successful system: between 1951 and 1968 he made eight puppet movies between 9 and 15 minutes for Philips, and had many more assignments next to this.¹¹¹ His cheerful and comical animations were inspired by fairy tales, film genres and popular musicals such as *Singin' in the Rain* (1952), as well as Dutch cabaret.¹¹²

The studio simplified the animation process by switching from clay to wooden puppets with metal wire in their limbs, and separate face masks for switching facial expressions.¹¹³ Geesink had many British and German clients, and many commercials were translated into 25 languages for international distribution.¹¹⁴ In 1967, when the Netherlands allowed commercials on television, he made 12 of the first 38 commercials for the STER.¹¹⁵ In the height of his career, the second half of the 1960s, Geesink had 150 employees and they worked on between 200 and 500 assignments a year. He made over 2000 films in total, among them several hundreds of puppet animations between 30 seconds and 15 minutes.¹¹⁶ He received

¹⁰⁸ Leenke Ripmeester, 'Entertainment uit de Lage Landen: De Geesink Collectie', *Tijdschrift voor Mediageschiedenis*, Vol. 15, No 1, 2012, 75.

¹⁰⁹ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 142.

¹¹⁰ Tjitte de Vries, Mul, A., *Animatie 1: Joop Geesink, Poppenfilmproducent*, Haarlem, Holland Animation, 1984, 13-15.

¹¹¹ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 148.

¹¹² Ripmeester, 'De Geesink Collectie', *Tijdschrift voor Mediageschiedenis*, 82-95.

¹¹³ De Vries, Mul, *Joop Geesink, Poppenfilmproducent*, 15.

¹¹⁴ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 146-148.

¹¹⁵ De Vries, Mul, *Joop Geesink, Poppenfilmproducent*, 31.

¹¹⁶ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 146-147.

around 80 film prizes, all for his Dollywood puppet animations.¹¹⁷ But at the end of the 1960s, the company started to fall behind when smaller, younger studios emerged who reached a new audience. He started taking risks by investing in theme parks, but they were never realised.¹¹⁸ This made it necessary for him to downsize the company. Toonder Studio's took over the company as a part of his Cinecentrum, which would make the successful Loeki items between STER commercials starting 1972.¹¹⁹ A new generation had taken over, which Geesink reluctantly admits: "(...) you say bankrupt, but you are suddenly completely done. And I am too much of a realist not to realise that I had it difficult, yes... And my age, and that young generation. But abroad I was still Joop Geesink, and still am!"¹²⁰

Marten Toonder developed in a different direction: after gaining large success with his Tom Poes newspaper comics, he was ready for animation, although the Second World War made things very difficult. When in 1944 the SS took control of the board of De Telegraaf, Toonder had himself declared manic depressed, so that he could quit De Telegraaf without having to go into hiding.¹²¹ He used his studio for the resistance: he occupied animators to make several short *Tom Poes* films, so that they did not have to work for the nationalistic Nederland Film, which had a monopoly on animated film, he criticised the oppressor in his films, and 'Toonder hulpstudio 2' was a cover for printing press David, which made false documents, resistance newspaper Het Parool and satirical magazine Metro.¹²² He received criticism after the war, because he made his Tom Poes films, named *Tom Puss und das Geheimnis der Grotte*, with German company Degeto.¹²³ Toonder saw this as the only way to be able to make animated movies, because of Nederland Film's monopoly position.¹²⁴ At the same time he was also a member of the Kultuurkamer, making his position during the war somewhat disputable.¹²⁵ After the war, Tom Poes and Bommel came back in many national newspapers as well as abroad. The studio grew, with Lo Hartog van Banda as scenario writer until 1965, and kickstarted the careers of many illustrators and animators among whom Carol Voges, Dick Matena and Harrie Geelen, and the 'three Danes' Bjørn Frank Jensen, Per

¹¹⁷ Flory Jansen, 'Mijmeren over vroeger', *Ariadne*, 17-03-1977, 22.

¹¹⁸ J.M. Vijlbrief, 'Poppenfilm van toen tot nu', *Ariadne*, 06-10-1977, 6.

¹¹⁹ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 149.

¹²⁰ Jansen, 'Mijmeren over vroeger', *Ariadne*, 22.

¹²¹ Oosterheert, *Bommellexicon*, 13-14.

¹²² Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 145.

¹²³ De Vries, T. *Tien jaar Holland Animation*, 19.

¹²⁴ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 144.

¹²⁵ Barten, *Meestal in 't verborgene*, 23-24.

Lygum and Børge Ring, the latter would later receive an Academy Award for his short animation *Anna & Bella* in 1984.¹²⁶ Toonder was inspired by among others American cartoons like *Felix the Cat*, *Koko the Clown*, *Betty Boop* and *Popeye*, and made three animated cartoons for Philips about Tom Poes and Bommel between 1946 and 1949, as well as three films for the experimental television broadcasts by Philips: *Floepedorus* (1949), *Plucky Panda's Penny* (1949) and *Het monster van Loch-Ness* (1950).¹²⁷ These animations, called 'television comics' in the intro titles, were much more simplified than the animations he made for instance in wartime: for the most part they consist of cut out animation, with some cartoon elements that are more extensively animated.¹²⁸ This shows that animation was already hard to achieve for television due to a lack of specific capital. The studio was very successful however, and made many other free films for an adult public and client films as well, mostly for Dutch companies like Philips, Albert Heijn and Shell, and several Bommel cartoons for the American market. In the meantime, the *Olivier B. Bommel* comic was still the largest product the studio made, loved by children and adults alike, and towards 1965, the eccentric bear and his clever cat companion grew out to iconic proportions. Toonder decided to move to Greystone, Ireland, to completely focus on the Bommel saga, while the studio worked on the development of this comic as well as client films.¹²⁹

Over all, the studio period (1934-1970) shows a struggle to find clients, since animation was an expensive process.¹³⁰ Because of this, usually the aim was to minimise the work, for instance by using less frames, or make characters talk more and move less. This is sometimes called 'illustrated radio' as a critique, since these animations are considered 'less refined' than the American cartoons.¹³¹ Herko Groot, an employee of Geesink's Dollywood, adds that the demand for animation shifted back and forth between puppet animation and drawn animation, which made the income of the studios fluctuate as well.¹³² However, this does not mean that the quality of the animations of Pál, Geesink and Toonder was low: although they used tricks to reduce the amount of work (which admittedly Disney and Hanna-Barbera did as well), they would never reduce the quality of the

¹²⁶ Oosterheert, *Bommellexicon*, 14.

¹²⁷ Jan Willem De Vries, *De Toonder Animatiefilms*, Den Bosch, Van der Loo & Co B.V., 2012, 306.

¹²⁸ Based on the animations included on DVD in De Vries, JW., 2012.

¹²⁹ De Vries, JW., *De Toonder Animatiefilms*, 208-315.

¹³⁰ De Vries, T. *Tien jaar Holland Animation*, 13.

¹³¹ Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis* 3, 152.

¹³² Vijlbrief, 'Poppenfilm van toen tot nu', *Ariadne*, 5-6.

animations, resulting in inventive and creative animations that reflected the Dutch culture and interests of the time. Both Toonder and Geesink sometimes worked for television, but Geesink made animations for commercials, and Toonder for television programs, which are almost different fields, since the distribution of the monetary, symbolic and cultural capital is completely different. Toonder had to adjust the technique to make animation for television programs, while Geesink was able to make what he wanted. The differences between puppet- and drawn animation are interesting as well: it is not only because of the conflicting characters of Geesink and Toonder that there are two separate studios for puppet animation and drawn animation: both studios require very different materials and studio spaces. Geesink needed sets and upright cameras while Toonder needed drawing tables. Dutch children probably saw more of Geesink's animations than Toonder's, since Geesink's animations were commercials that are probably oftentimes seen by larger, mixed publics, whereas Toonder's client films are often seen by more specific publics. Toonder's comics were read by a large public consisting of children as well as adults.

Similar to film, in animation the visual language is dominant over the spoken or written language, they can even be entirely visual, often accompanied by music. But another important categorisation should be made here: animation differs widely at the level of artistic discipline. Roughly the following categories can be distinguished:

- Object animation, consisting of:
 - puppet animation
 - Object animation (literally: matches, fruits and vegetables, building blocks etc)
 - cut out animation: cut out drawn characters that move over a base drawing or upright in a miniature set
 - silhouette / shadow animation: shadow play or silhouette theatre, but animated. Overlaps with cut out animation in technique, but distinguishes itself with the silhouette
- Hand drawn animation
 - Cel animation, a way to reduce the amount of drawings
- Computer animation

Most animation forms are hypermediated, and meant to be hypermediated, since the choice to make animation instead of film is a deliberate one. The visual element is often very important in the way the story is told, although

the focus can also be on the textual storytelling, or they can be equal (See figure 2.4).

Visualness versus immersion Matrix Film and animation

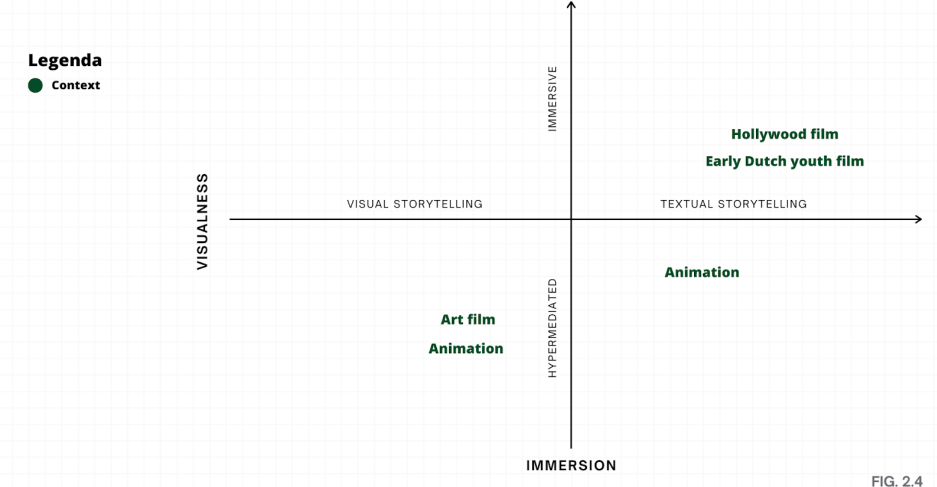


FIG. 2.4

Figure 2.4: Hollywood film and early Dutch youth film is often textual and immersive, while animation and art film is often visual and hypermediated.

2.4 Broadcasting into the home: Dutch radio

Not long after the invention of the visual and time based medium film came radio, an invention that was time based as well, but entirely audio based. Nevertheless, television would remediate just as many elements from radio as from film, if not more, not in the least because television, similar to radio, was a time based medium that broadcasted news, entertainment and more straight into the homes of people.

Similar to film and animation, the development of radio also features many pioneers in different countries. In the Netherlands, Hanso Idzerda was a technological radio pioneer who asked lamp factory Philips to copy and improve radio lamps that a connection of his found in British WWI planes in 1917, after which he started experimenting and managed to build a wireless connection in 1919. In November that year he started broadcasting gramophone music live on a weekly basis to radio enthusiasts.¹³³

The 1920s was a decade of development and growth for radio. In 1923, the Dutch factory for signalling devices in Hilversum started experimenting with broadcasts under the broadcaster name Hilversumsche

¹³³ Huub Wijfjes, *De radio: Een cultuurgeschiedenis*, Amsterdam, Boom, 2019, 46-49.

Draadlooze Omroep (HDO), and in 1924 they already introduced an hour for children: *Kinderuurtje*, presented by Antoinette van Dijk who sang songs and had games and stories for children. In 1925, the HDO Children's Choir was introduced, which was the first of many, since children's choirs would long remain popular.¹³⁴ The popularity of radio really increased when in 1927 the first fully assembled radios by Philips were sold instead of building kits. When in 1928 a built-in battery was added to the radios, the sale grew exponentially. In 1929, a hundred thousand households had radio, and ten years later this had grown to 1.5 million households that listened to adventure stories, music, speakers, education or sermons.¹³⁵

Since the end of the 19th century, Dutch society was divided into ideological and religious groups, which had their own newspapers and social organisations, to maintain their own cultural and political individuality in the public domain. The first groups that formed were the Catholic, Protestant and socialist pillars, and when radio started to institutionalise, these pillars started their own broadcasting organisations too, to ensure that their identity was presented and their values were met in this new medium. The protestant NCRV had its first broadcast in December 1924, and the catholic KRO in November 1925. The socialist group had a bit of a difficult route, but finally erected the VARA in 1925: an association of socialist radio amateurs. In 1926 the christian-humanist VPRO joined, and in 1928 the fourth large pillar was represented when the commercial HDO continued as the public, liberal AVRO.¹³⁶ This pillarised structure was later adopted by television in the same form. Around the same time, in 1927, School radio was introduced, an initiative in which all broadcasting associations made programs for children. The first radio play was a children's program as well: the 'radio comic' *Familie Mulder* (VARA, 1928) was a popular situation comedy that ran for 20 years.¹³⁷ The word 'comic' is an interesting indication of what this radio play remediated: to the public and/or makers, it clearly referenced comics more than for instance comedic films that were shown in cinemas.

Between 1920 and 1960, radio grew into its role as an important national medium, so during World War II, the occupier confiscated radio as a medium and broadcasted propaganda through broadcasting association RNO from 1941. As a response, several resistance radio stations formed, such as Radio Oranje and Radio Brandaris, both situated in London. The

¹³⁴ Maarten Welleman, *Dag lieve kijkbuiskinderen*, Naarden, Strengholt, 1999, 9-11.

¹³⁵ Wijffjes, *De radio*, 64-65.

¹³⁶ *Ibid.*, 68-70.

¹³⁷ Welleman, *Dag lieve kijkbuiskinderen*, 10.

oppressor also introduced a radio tax to finance the medium, which is one thing that remained after the war was over. After World War II, income was generated through this 'radioheffing' as well as earnings from radio guides: every broadcast organisation had its own guide so that radio listeners could buy the guide of the pillar they associated with, placing the field of radio within the larger field of power consisting of the broadcasting associations and their members, the government and the consumer.¹³⁸ In 1947 the NRU was introduced: a neutral broadcasting association that was mostly introduced to prevent doubles, and similar broadcasting issues that rose with the introduction of the second channel. Every broadcasting association was in turn in charge, except with the broadcasting of events of national importance, such as the inauguration of Queen Juliana in 1948, and the large flood in 1953 that devastated many people in the south-west of the country. In the last case people were informed about the flood and the possibility to donate through the special radio broadcast *Beurzen open, dijken dicht* (*Wallets open, dykes closed*): the first Dutch charity broadcast.¹³⁹

A new medium such as radio had to develop its own genres, since it differed a lot from for instance literature, theatre and film. Next to for instance news, which remediated the newspaper, and the previously mentioned radio play, there were other genres that were soon part of radio programming, such as variety and women's programs. A programming schedule developed that fit the majority of Dutch nuclear households: the news was broadcast when the father was home from work, women's programs in mornings and early afternoons, and after the War only in the mornings and mixed with light music, children's programs in the late afternoon and family programs and variety in the evenings. Radio quizzes became a part of Dutch radio programming from 1938.¹⁴⁰ Another important element in radio was of course music. The aim of most broadcasting associations was to broadcast operas and other 'high culture' musical pieces, since not everyone is able to go to concerts. With radio, the concerts could go to the people at home instead, so radio was seen as a medium that could bring high culture to the masses, following the social and cultural logic of the time, that people should be cultured and educated. As we will soon see, television started out with this ideal as well. Idzerda already played music in his first broadcasts by playing gramophone records, although the broadcasting associations would soon prefer live music. A system developed where records were only published after success was established through radio performances. The 1950s was

¹³⁸ Wijffjes, *De radio*, 72-79.

¹³⁹ *Ibid.*, 85-86.

¹⁴⁰ *Ibid.*, 73-91.

especially a golden age for Dutch music artists thanks to the popularity of radio music. It soon became clear that although there was much attention to 'serious music', radio developed into a medium for amusement as well, and therefore also light music.¹⁴¹ Radio amusement evenings were very popular: the broadcasting associations all provided variety programs in the evenings, and although the broadcasting associations strongly carried out their ideologies, listeners listened to all programs, regardless of their own ideological preference. When television arrived, the popularity of radio variety quickly diminished, since television's audiovisual variety evenings were a stronger competition.¹⁴² Children were recognised by radio makers from very early on, as the children's hour in 1924, and the fixed late afternoon in the pre-War period show demonstrate. After the War this tradition continued, with mostly educational and ideologically approved, but later on increasingly lighthearted and entertaining programs such as *Kleutertje... luister* (AVRO, 1946-1975), which aired for 30 years after which it was taken over by *Radio Lawaiapegaai* (AVRO, 1976-1978), *Tom Poes* (AVRO, 1948), which was a radio play by Marten Toonder in 3 parts, *De Wigwam* (KRO, 1949-1960) and *De A van Abeltje* (VARA, 1955-1956), an adapted children's novel by Annie MG. Schmidt. Every broadcasting association made children's programs, for children in four age categories ranging from preschool age to 15 and older, but an extensive historical overview of these youth radio programs has never been made, which is another gap in broadcast historiography that deserves more attention.¹⁴³

Radio was not the first medium that took its place in the home: the newspaper, books and children's books are examples of media that were already consumed in the homes of people. The difference with radio was the time based characteristic, and the fact that radio was broadcast live. People could tune in and listen to what was programmed at that particular moment. Radio remediates a myriad of media and disciplines, from film to comics and from the newspaper to games played at home or in a social setting. Makers felt a responsibility to bring culture to their audiences, and to educate children, although programs were allowed to be entertaining, similar to the Enlightenment ideal in youth literature, and the ideal that children's books conveyed in the Interbellum period. Radio is of course by default story driven, since it is not a visual medium. Although radio programs are able to deliberately pull you out of a story, radio can generally be seen as immersive, since most radio genres connect to 'the home': news can be seen as a conversation in the home or reading the newspaper at

¹⁴¹ Ibid., 83-93.

¹⁴² Ibid., 75-95.

¹⁴³ Welleman, *Dag lieve kijkbuis kinderen*, 10-11.

home, and playing games or music or telling stories are also activities that often take place at home (See figure 2.5). Youth programs were especially sweet and immersive, since youth programs were not the place to experiment with disruptive or avant garde forms. All these elements can be seen in the early television period as well.

Visualness versus immersion Matrix Radio

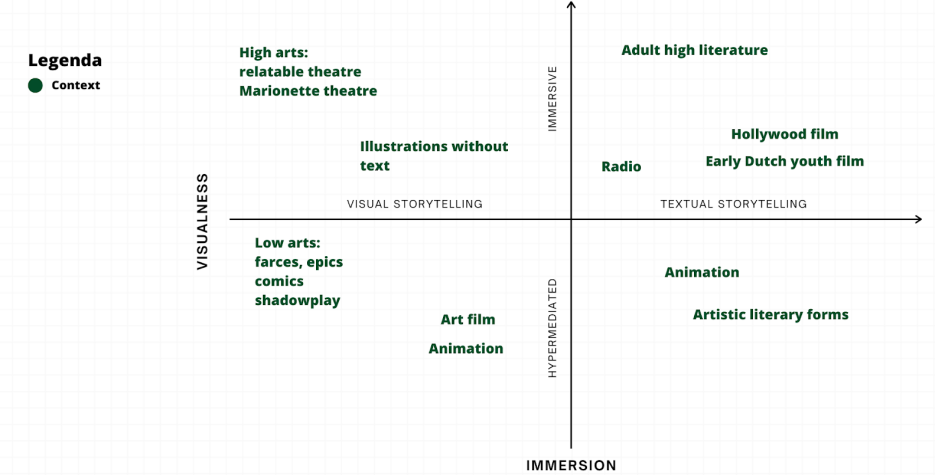


FIG. 2.5

Figure 2.5: Radio is textual due to the lack of imagery, and usually immersive.

2.5 The advent of television in the Netherlands

Compared to other European countries, the Netherlands was quite late in introducing television: the first official television broadcast in Great Britain was for instance in November 1936, fifteen years before the first official Dutch television broadcast. A series of older technologies led up to the invention of television, most notably the telegraph, telephone and radio as well as the 1858 invention of the Geissler Tube and the 1884 invention of the Nipkow disk.¹⁴⁴ It was quite problematic to continue on Nipkow's idea and develop it into a working system however, so it took until the 1930s before television could be implemented as a complete working broadcasting system.¹⁴⁵ Although Great Britain had to discontinue the development of television in 1939 due to the Second World War, the base was in place, and it especially inspired the United States to start developing television services. In the US the problem was that several companies

¹⁴⁴ Anthony Smith, ed., *Television: An International History*, New York, Oxford University Press, 1998, 9-19.

¹⁴⁵ Huub Wijfjes, *De televisie: Een cultuurgeschiedenis*, Amsterdam, Boom, 2021, 9-10.

competed, all producing different transmission systems and television sets, which made it impossible to broadcast for all these different types. In July 1940, the National Television Systems Committee was formed to standardise these systems for the whole industry. These universal standards were agreed on in 1941, and in July of the same year commercial television started broadcasting, until the bombing on Pearl harbour in December 1941. There was barely any programming anymore until after the War, but television was relaunched with great success in 1945.¹⁴⁶

As Dutch media historian Huub Wijfjes points out, the implementation of a new medium is not possible if the developments in this medium have only been on a technological level: the medium needs to fit social patterns and cultural norms. The technical development of television in the Netherlands was a very slow one, often paused because of technical difficulties, uncertainty about the relevance because of the success of radio, and finally the Second World War. After wartime the impressive success of television in the United States and England helped the Netherlands, which was ready for cultural innovation, to continue the development and implementation of television. In May 1951, the Dutch government agreed to a two year television experiment, and the NTS formed: a neutral broadcasting association in which all existing radio broadcasting associations cooperated, similar to the NRU in radio. On 2 October 1951 the first official television broadcast in the Netherlands aired.¹⁴⁷

As said, television made use of many elements in radio: the broadcasting organisations KRO, NCRV, VARA, AVRO and VPRO expanded to television, and cooperated in the NTS for the same reasons as the NRU, to reduce overlap in programming and create programs that are beyond the individual ideologies. The associations added television programming to their radio guides. The financing system was the same as well, with income from these radio guides and an increased tax for television owners. Both radio and television aired live and had the characteristic of broadcasting into the homes of people. Similar to radio, the broadcasting associations felt there was an important 'task' to bring high culture to the masses, as the first NTS year report states:

"Television, if used correctly, can bring people closer to what is happening in the world, allow them to look into the treasuries of culture and make them acquainted with the expressions of art of which they have stayed far from."¹⁴⁸

¹⁴⁶ Smith, *Television: An International History*, 18-26.

¹⁴⁷ Wijfjes, *De televisie*, 19-49.

¹⁴⁸ Jaarverslag NTS, 1951-1953, 27.

But as we know and soon will see, television too developed into a medium with not only news and high arts, but variety and entertainment as well, just as radio did, landing early television the description of “radio with visuals”, similar to the animations in the Dutch studio period that were sometimes called ‘illustrated radio’.¹⁴⁹ The pioneering phase of television does show similarities to the pioneering phases of film and animation. Although television had sound from the start, title cards similar to film were often used to indicate the next program, chapter, scene or item. And although animation already existed in film, pioneer Peter Zwart develops design and illustration that is specific to television, much like the animation pioneers. The fact that he and his colleagues were artistically trained instead of technically, and learned the technological aspect on the job is also similar to the pioneering phase of animation. The characteristics Zwart and his later colleagues develop are very similar to some of the characteristics that Hanna-Barbera came up with: less detail, and an efficient use of material, which shows how the medium specific characteristics of television demand the same qualities in television illustration and animation in different countries. The early television period remediates theatre just as film did, and shows many television plays for an adult audience, which brought many productions that were considered ‘high art’, among which many classical, Shakespearean and Russian plays. This, as well as coming from the position that early Dutch television was radio with added visuals, places television in the early period in the immersive and visual field of the visualness versus immersion matrix. We will soon see that puppetry for children in television was educational, sweet and sometimes adventurous, just as puppet theatre and early book illustration for children.

By remediating elements of the cultural capital of other fields at the levels of medium, discipline as well as content, a start was made to create a new artistic field of symbolic production that fit the habitus and the social and cultural structure of this period: a period of reconstruction after the War with not much room for experiment and with ideals about high art, civilisation and education of the people, and children in particular. With all the media added to the visualness versus immersion matrix, when relevant divided into disciplines and genres, the matrix looks like this:

¹⁴⁹ Sierman, K., *Cv en interview Hans de Cocq*, HKU, 1999, 7.

Visualness versus immersion Matrix Full context

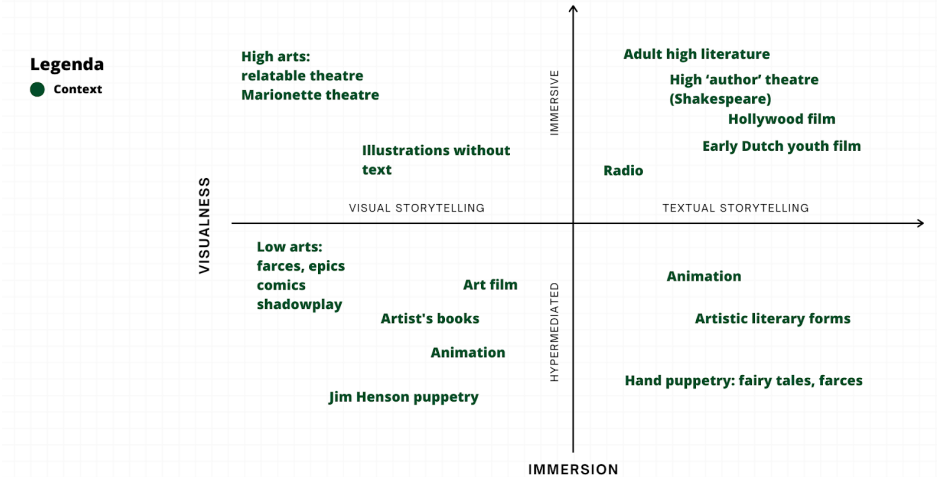


FIG. 2.6

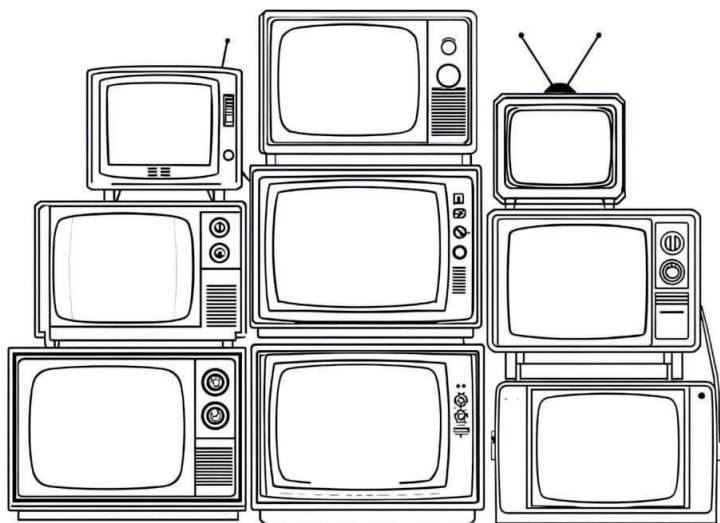
Figure 2.6: Combining all the contextual media and disciplines, a strong tendency can be seen of immersive high arts and hypermediated low arts, although a start of avant garde can be seen in the lower left quadrant.

Chronologically, a general shift is seen from a strong connection between immediacy and high art on one end, and hypermediacy and low art on the other, which is seen in theatre, literature and puppetry. The illustrated book, which has a much shorter history than literature and theatre, struggles for recognition, and shows many possibilities of combining words and images, which results in genres that are found all over the matrix. From the start of film on the shift is clear: hypermediacy, found in avant garde film, is higher valued than the immersive hollywood film, although there are more immersive film genres that can of course be considered high art (see figure 2.6). In radio, we first see a step back, where high art and immediacy are connected again and highly valued, and television copies this in a visual form. But in television, hypermediacy will soon be added and valued as well, as the example of Jim Henson's puppetry already shows.

The next chapter will be the first chapter of Part 1, on the development of the NTS. The chapter will focus on how the first Dutch children's programs were made in this pioneering phase of Dutch television. We will see how they remediated the media, disciplines, narratives and ideologies mentioned in this chapter, and by placing them in a theoretical framework of remediation, Field theory and the Visualness versus immersion matrix, and supported with case studies, a historical as well as theoretical understanding of the development of illustrated and animated children's

programs in the NTS period will emerge. Illustrator biographies will conclude Part 1, after which Part 2 and 3 will do the same for the flourishing NOS period and the privatised NOB period. All parts will refer extensively to this chapter as well as the chapters that continue on the cultural context that surrounds television, to give insight into how television illustration for children remediated other media, developed its own specificity for television and developed into a new Field of cultural production.

Part 1: NTS 1951-1969



PART 1



Chapter 3

**The all-
rounders of
the NTS –
1951-1969**

Chapter 3: The all-rounders of the NTS 1951-1969

Now we have seen how television in its advent remediated many established media, among which theatre and radio, we can take a closer look at how illustration and animation for television emerged and developed. This chapter will look closely at the period from the first television broadcast in 1951 to 1969. This first television period will be called the NTS period throughout this thesis, since most graphic designs and illustrations were created by the design facilities at the NTS, which in 1969 changed into NOS (and then in 1988 into NOB; all three periods will be discussed extensively in this thesis). As mentioned in Chapter 2, the Nederlandse Televisie Stichting (NTS) was a cooperation between the four large broadcasting associations KRO, NCRV, VARA and AVRO, and the smaller broadcasting association VPRO. As such, they created television programs that were not bound to the ideologies of one specific broadcasting association. They also cooperated to facilitate studios, cameras and other equipment as well as technical staff. This facility department, under the same name (NTS), was available to every broadcasting association, and importantly for this thesis, also held a design department, with among others set designers and graphic designers. This department was equipped to facilitate all the designs that all broadcasting associations could ever need for their television programs. This chapter will focus especially on the development of this Graphic Design department.¹⁵⁰

What were the first illustrated programs on Dutch television like: who made them, which media were remediated and was there any animation involved? And how did the medium specific characteristics of television influence the development of these programs? How did television illustration adapt to colour television? And how were children viewed? By starting broad with an overview of the first television broadcasts and genres, this chapter will answer these questions by gradually 'zooming in' to youth television, graphic design, illustration and animation. Paragraph 3.1 will shine a light on the first pioneering graphic designs in Dutch television, 3.2 on the first illustrations on live television. Paragraph 3.3

¹⁵⁰ This chapter overlaps with Grietje Hoogland, "The Separate Journeys of Two Parallel Animation Histories: An Analysis of the Differences in Distribution of Animations Made for Film and for Television in the Netherlands Between 1970–1989". *TMG Journal for Media History* 23 (2020, 1-2): 1–27; and with *Grietje Hoogland, CLARIAH Media Suite*, "Curated playlist: Dutch Illustrated Biblical Youth Television", <https://mediasuite.clariah.nl/learn/subject-tutorials/curated-playlist-dutch-illustrated-biblical-youth-television>

shows the early development of children's television from puppetry to the first illustrated children's programs. In 3.4 and 3.5, the focus is on the 1960s, in which the demand for television grew exponentially and the design department grew and developed accordingly. The introduction of colour television and its effect on youth television design and illustration is discussed in 3.6, after which 3.7 concludes how television illustration gradually developed towards a new cultural Field, and how children's television shifts from story based and immersive 'visual radio' towards a more diverse genre with more visual and hypermediated forms. Throughout this chapter, case studies will zoom in on specific youth programs that were either typical for this time period, or pioneering or otherwise exceptional. The case studies will showcase how these programs were made, and they will be viewed in their televisual and broader cultural context. Biographies of the illustrators that worked for the NTS/NOS/NOB will give yet another perspective, by showing how these illustrators worked at the Graphic Design department, and how they connected their education, values and preferences to the wide variety of assignments that they received. The biographies in this chapter are on illustrators whose contribution to the Field is strongest in this period.

It is important to keep the 'cultural concern' in mind that broadcasting associations had, which led to them bringing news, high art and culture to all television viewers at home, not in the least because this television experiment was funded by the government. Not only did this mean that television was a public system with no commercial broadcasting associations or, at least for the first years, even commercials allowed, early television programming also shows a lot of theatre, ballet, opera and other arts that, as we have seen in Chapter 2, were seen as high culture at that time. For children we will see that the pedagogical views of the 1950s (as elaborated on in Chapter 1) weighed very strongly on youth programming: programs were usually very sweet and educational, and contained very strong moral messages, which will be elaborated on in the next paragraphs.

3.1 Pioneering in television design

The first official television broadcast in The Netherlands, on 2 October 1951, opened with speeches by secretary of state Jo Cals and chairman of broadcasting association KRO and professor in Theology J.B. Kors. After that, some informative items and a television play (befitting the 'cultural concern') called *De Toverspiegel* (The Magic Mirror) were aired.¹⁵¹ But the very first thing that aired, before the two speeches and even before the

¹⁵¹ Wijffes, H., *De televisie: Een cultuurgeschiedenis*, Boom, 2021, 9-10.

announcer, was a waving flag. This flag in black and white had the logo of the NTS (Nederlandse Televisie Stichting, Dutch Television Foundation) on it, and its purpose was to present the following program, and to make sure that people knew that the NTS was responsible for the following program. With this flag, presumably made by Peter Zwart, the first bit of design for Dutch television was a fact.¹⁵²

Before Peter Zwart (1911-2000) joined the NTS, he was quite a successful artist who made paintings for a living. He was supported by both the wealthy art collector's couple Singer, and Jasper Buurke, owner of Hotel Hamdorff in Laren, home of the prominent artists' association Hamdorff. But even with this support, it was hard to provide for his family, so he started working at Joop Geesink's puppet animation studio Dollywood (see chapter 2 for the development of this animation studio) for a few days a week. There he helped with building sets and decorations for several short puppet films. He tried to work efficiently by reusing as many materials as possible. In 1951 he met Willy van Hemert, a director for VARA who was working on the first television broadcast. Van Hemert was impressed by Zwarts versatility, and asked him to design and build the set for *De Toverspiegel*. There is a strong parallel here with the early animators that Mette Peters observes: that an artistic background was more important than technical know-how and experience. This is definitely the case with Peter Zwart as well. Van Hemert also advised his colleague Jan Willem Rengelink, director of broadcasting association VARA and board member of the NTS, to meet Peter Zwart, because he was searching for someone who could design a short animation for the opening of VARA broadcast evenings. Peter Zwart was a bit hesitant at first, since he did not want to give up his career as an artist. But after some persuasion he decided to accept a freelance position befitting this pioneering stage of the Field, so he could still make art.¹⁵³

Peter Zwart became the first designer for Dutch television, and for quite a while Zwart was the only one. He designed and made everything himself, aided by requisitor Jan Jonker: logos, studio sets and opening titles for all television programs.¹⁵⁴ He designed the whole set of *De Toverspiegel*, and even painted two last minute portraits in the style of Dutch 17th century painter Frans Hals, to give the set a bit more style. Zwart made

¹⁵² *Beeld en Geluid Wiki*, "NTS vlag", https://wiki.beeldengeluid.nl/index.php/Nts_vlag, consulted: 28-01-2022.

¹⁵³ Unknown, "Decor: Peter Zwart", *Aether* 28, Juli 1993, 35-36.

¹⁵⁴ *NRC Handelsblad*, "Enige instructie was: loop nooit voor een camera", 16-10-1971, Voorpagina Zaterdags bijvoegsel.

them in black and white, since television was also in black and white.¹⁵⁵ Everything aired live, so the logos and titles he designed were shown live on camera during the broadcast.¹⁵⁶ Zwart liked the challenges of working for this new medium. The small studios in which actors also had to rehearse, the time limits and the black and white outcome: all these factors strongly appealed to his creativity, and critics were very enthusiastic about his designs.¹⁵⁷ A year after he became a freelancer for the NTS, he decided to become an employee. At this point, the employees of the facility department of the NTS worked in two offices: a technical office and a program office. The latter was divided into an administration department, an executive department with painters, carpenters etc, and a set department, where all graphics were made as well.¹⁵⁸ Already there was a strong illu-
sio (see Chapter 1.5): a strong, binding notion of what the field entails, shared by everyone involved. This shows in the fact that every employee wanted the watching audience to watch quality television.¹⁵⁹



Image 3.1: Portrait of Peter Zwart. Source: photo collection Sound and Vision.

Soon, even with only one broadcast evening a week, Peter Zwart was not able to manage all the design assignments alone. Every play and every amusement program needed a new set, since people would recognise it if

¹⁵⁵ The black and white paintings for *De Toverspiegel* are part of the collection of the Dutch Institute for Sound and Vision.

¹⁵⁶ Andreas Fickers, 'Op zoek naar televisie', in: Bert Hogenkamp, Sonja de Leeuw, Huub Wijfjes (red.), *Een eeuw van Beeld en Geluid*, Nederlands Instituut voor Beeld en Geluid, Hilversum, 2012, 107.

¹⁵⁷ For instance: *De Volkskrant*, "Uit de verte gezien", 12-03-1952, 5.

¹⁵⁸ Jaarverslag NTS, 1953-1954, 11-18.

¹⁵⁹ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelorscriptie, 2010, 35.

he reused parts of sets too often.¹⁶⁰ And every program needed new titles. The broadcasting associations KRO, NCRV, VPRO, VARA and AVRO, but of course also in their cooperation as the NTS, all made use of his work.¹⁶¹ Two assistants were hired: in 1952 Jac Hey joined the team, to help out with set designs and models, and in 1953 Jan Pet joined to design, build and paint sets, and to make graphics for television programs, such as opening, closing and intermediate titles. Early annual reports speak of the years before 1954 as an 'experimental television period', in which all employees had to find their way by trial and error.¹⁶² In March 1955, the first colleague for Zwart, that is besides the assistants, was found in Fokke Duetz, who was a set designer *pur sang*. They shared an office, and in 1956, due to a growing number of broadcasting hours, Cor Hermeler and Jan van der Does joined the team.¹⁶³ At first the new colleagues made graphics and 'animations', but Cor Hermeler, specialised in painting sets, would later specialise in set designs of all kinds, from realistic (or immersive) to more fairytale-like or artistic.¹⁶⁴ The department continued to expand due to the growing number of television viewers. Most additions to the team were students of Peter Zwart, who taught art during his whole career, or through vacancies that received many replies because of the popularity of television.¹⁶⁵

Even though the importance of set design is indisputable for the growth of the Design department as a whole, and television play as a genre strongly shaped the early development of Dutch television, this thesis will only refer to this genre if necessary for the development of television illustration (3.2) and youth television (3.3).

Case study 3a

Ted en Silvie tekenen een Pozzebok (KRO, 1963)

Director: Ria Dohmen, Narrator: Bouke Jagt, Illustrator: Bouke Jagt

Ted en Silvie tekenen een Pozzebok (Ted and Silvie draw a Pozzebok) is a short story about a brother and a sister who are drawing. At one point, Ted draws a fictional creature which he calls a 'pozzebok', and at night it comes alive and brings the children to a Pozzebok convention. The next morning, Ted and Silvie are not able to convince their mother that it wasn't a dream,

¹⁶⁰ Richard Levin, *Television and design*, London: BBC, 1968, 3.

¹⁶¹ Hogenkamp, *Een eeuw van Beeld en Geluid*, 130.

¹⁶² Jaarverslag NTS, 1951-1953, 3.

¹⁶³ Jaarverslag NTS, 1956, 8.

¹⁶⁴ Grietje Hoogland, "Cor Hermeler: schilder en decorontwerper", in *De televisie: een cultuurgeschiedenis*, ed. Huub Wijfjes, Amsterdam, Boom, 2021, 55-57.

¹⁶⁵ Jaarverslag NTS, 1957, 6.

but are not able to draw the pozzebok anymore. The KRO aired the story in 1963, and it was illustrated live by Bouke Jagt, who also wrote the story. The narration is done offscreen in this program, although oftentimes live drawn programs are narrated live by the illustrator.

Style

The story is illustrated in simple black and white line drawings for two reasons. Firstly, this was because black line drawings on white paper would show up best on the black and white television sets. Secondly, it was because Bouke Jagt illustrated the story live. He did not have much time to detail the illustrations. His style is so quick that the outcome looks like fast sketching. He did prepare his illustrations beforehand, so that he could add elements to some already existing elements on the paper.

Live illustration

Since television aired live in the first years, making drawings live in front of the camera was a logical way to illustrate stories. The story develops in front of your eyes, which is an interesting way of working with the time-based characteristic of television, and it makes the story dynamic. In *Ted en Silvie tekenen een Pozzebok*, Bouke Jagt adds elements to the story as the story is told, which makes the viewer interested in what comes next, whereas illustrations that are shown in its entirety can in theory already give away where the story might go.

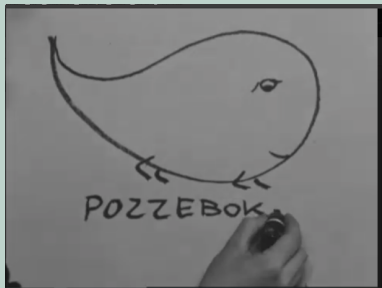
Position in NTS context

Live illustration was done very often in the early years of television, as programs by Eppo Doeve for instance show. It is a logical way to give shape to a new medium that was at that point considered 'radio with images', as a starting point for this new Field. But where Bouke Jagt makes very raw sketches, Doeve shows more artistry and craftsmanship. From photos made at the set of for instance *Telemimiek* and *Stijlen in Lijnen*, and in recordings of the political fables he made with Alexander Pola for *Attentie*, a current affairs program for adults, we see that even when Doeve draws fast to keep up the pace of the story, all the elements, from buildings and trees to animals and other characters, are drawn in the same quality, and even an impressive composition is made every time. Doeve's work is stylistically unique, whereas the quality of work by Jagt can be seen as typical for its time, as for instance *Tsjoe-tsjoe neemt vakantie*, illustrated by Ton Hoogedoorn, or *Erik en de toverton*, illustrated by Leo van Pelt (both NCRV, 1963) show. These are all external illustrators, but they are all representative of how early illustrated programs fit into the larger

remediation of 'visual radio'. Illustration follows the story, and by showing the act of drawing itself, making *Ted en Silvie tekenen een Pozzebok* a good example of hypermediated, story based television. Live illustration is hypermediated, since the act of illustration is shown which makes audiences aware of the medium, and it is strongly based on textual storytelling since the fast drawn illustrations are often of sketch quality and play a supporting role in the narration of the story.

Position in broad cultural context

Much like *Telemimiek*, *Ted en Silvie tekenen een Pozzebok* remediates variety shows as well as 'the home', since this is a form of storytelling directly from the storyteller to the audience, only now there is a television set in between, and the audience is at home watching and listening. *Ted en Silvie tekenen een Pozzebok* can be seen as a direct representation of how a family could tell a story and draw it at the same time. The program remediates storytelling at home, but also, as we have seen, radio, for its broadcasting characteristic with added visuals, theatre and to some extent youth literature. In radio the tendency was to be entertaining as well as educational, similar to youth literature in the Interbellum period and before, and this can be seen in *Ted en Silvie tekenen een Pozzebok* as well.



The program extends forms, styles and values from other media to television, which is characteristic of a new Field that is still developing their own styles and forms fitting its own medium specificity, and the focus is especially on the time based characteristic of television, the fact that it is live and that it is a medium with black and white visuals.

Source: screenshot from the digitised program at CLARIAH Media Suite.

3.2 The first illustrations for television programs

What did the first illustrations for Dutch television look like? The first illustrated television program that we know of, is *Telemimiek* (Tele-mimicry, AVRO), broadcast on November 2nd 1951, exactly one month after the first national television broadcast. Not only was this program the first one to be illustrated, it was also the first game show on Dutch television. The show featured Eppo Doeve (1907-1981), an illustrator who was very well known for his newspaper cartoons and book illustrations, among many other things. Doeve was also known for his ability to draw

very quickly, so in *Telemimiek*, his role was to draw certain situations on paper, live in the studio, which people then had to guess.¹⁶⁶ Besides illustration, this program had a performance element and a quiz format. Therefore, the program does not remediate animation, illustration or graphic design that much, even though Doeve makes drawings. *Telemimiek* remediates variety shows to some extent, but even more so 'the home'. The game that was chosen, could easily be played at home by families and friends, and through the fun that the contestants in the studio expressed, the people watching at home were having fun. Although the game is a very visual one, the actual illustrations are not that important: it is the setting and atmosphere, and the act of drawing rather than the drawings themselves that defines the program. This shows that the makers of the program were aware of one specific aspect of television: programs are broadcast directly into the homes of people. Looking at the different forms of remediation, *Telemimiek* could be categorised as a direct representation, since the game directly represents a game that one would play at home. But the illustrations were made by professional artist/illustrator Eppo Doeve, specialised in drawing quickly, so a case for 'Expansion of the remediated' could be made. Eppo Doeve worked on this program on a freelance basis, and he illustrated for several more programs since then, among which *Televizier* (Tele-visor, 1952) and *Stijlen in lijnen* (Styles in lines, 1952), which he illustrated together with Cees Bantzinger, and 'television comic' *Pancho Villa* (1955). This was called a television comic because the drawings were made in sequence on long scrolls of paper that moved along the screen.¹⁶⁷ It is interesting that Doeve already saw that a time based medium like television needed movement. This is also the first occasion we know of, where illustrations were made beforehand, similar to how titles were made, instead of live in the studio. These programs were probably not specifically made for children, since the first program that was specifically targeted to children: *Dappere Dodo* (Brave Dodo), would start in 1955, but the subjects were suitable for the whole family. Looking at the excitement that this novelty brought, it is not unthinkable that children stayed up for some of the television broadcasts in the early years.¹⁶⁸

¹⁶⁶ Jop Euwijk, 'Uitbundige virtuoos met eeuwig heimwee', *Elsevier: Eppo Doeve*, Elsevier / Reed Business Media, 2013, 16.

¹⁶⁷ Jop Euwijk, "Zonder tekenpen in de schijnwerpers", *Elsevier: Eppo Doeve*, Elsevier / Reed Business Media, 2013, 76-77.

¹⁶⁸ Huub Wijfjes, *Omroep in Nederland*, Zwolle, Waanders Uitgevers, 1994, 204.



Image 3.2: *Telemimiek* (AVRO, 1951): Eppo Doeve is drawing live in the studio. Source: photo collection Sound and Vision.

Another program that Doeve worked on was the topical news program *Attentie* (Attention, NCRV, 1957-1968), later called *Hier en nu* (Here and Now, NCRV, 1967-1998), which featured Doeve's most popular television work. For this program, Eppo Doeve worked together with Alexander Pola, who wrote fables as a recurring item, portraying current political situations. Before the fable started, they always had the same dialogue, ending in singing together: "Daar maken wij een fabel van!" (We'll make a fable out of that!). Then Pola would recite the rhyming fable looking over Doeve's shoulder, and Doeve would illustrate simultaneously, sometimes aided by some details that were already drawn, or rubber stamps that he made beforehand, but for the largest part on the spot.¹⁶⁹ These items were recorded in Doeves studio, and then added to the program. Thanks to this, many of these items can now be studied in the archive.

So, what can the early years of Dutch tv tell us about the rise of a new cultural field in relation to older cultural forms? The introduction of television was set up as an experiment funded by the government, and was converted into a permanent structure in 1955. Up to this point, makers had to build cultural capital with a lack of specific and symbolic capital, but nonetheless it was a big enough success to continue with television after the experiment was over. This, together with the introduction of the additional television tax in January 1956 created more specific capital, making it possible to expand the number of broadcasting hours. In 1960, television was broadcast seven days a week, making it more attractive for households to buy a television set: this market grew exponentially.¹⁷⁰ So from 1955 on, the three forms of capital as well as the shared *illusio* and *habitus* come together to establish the beginning of a new cultural field, and it explains why it took until 1955 for the first children's program to be

¹⁶⁹ Jop Euwijk, lecture at Sound and Vision, April 14, 2010.

¹⁷⁰ Huub Wijfjes ed., *De Televisie: een cultuurgeschiedenis*, Amsterdam, Boom, 2021, 54.

broadcast, even more so considering the ‘cultural concern’ in the 1950s: do we corrupt our children when we let them watch television?¹⁷¹ Coming from this notion that broadcasting high art on television was important to ‘culture the masses’, as well as the pedagogical approach that was prevalent in youth literature, program directors were very careful with the subject matter for youth television.

Visualness versus immersion Matrix NTS first designs

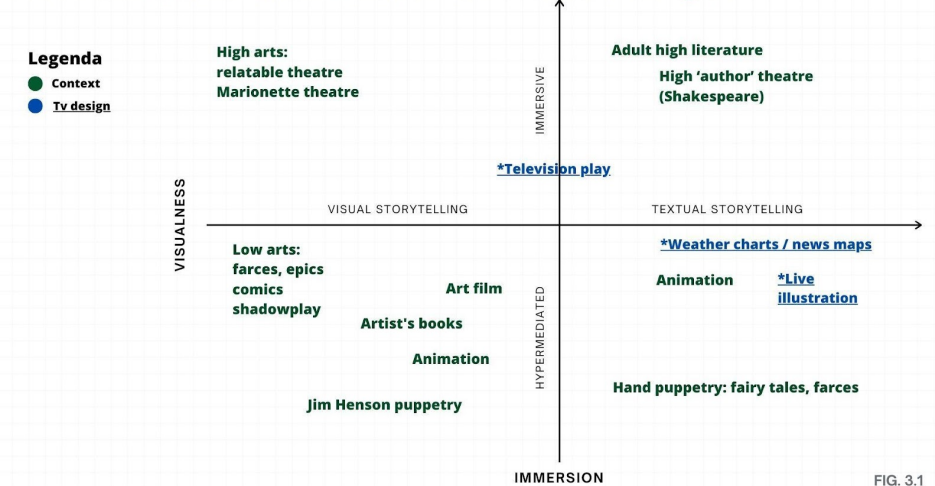


Figure 3.1: Television starts with mainly textual, immersive forms. Live illustration is more hypermediated, since the act of illustrating is visible.

Case study 3b

Logboek (CVK/IKOR/RKK, 1961-1964)

Director: Ans Herblot, Narrator: Ds. CM de Vries, Ds. JJ van Hille, Ds. PAE Sillevis Smitt, Freek Sache, Gé Bak, Illustrator: Henk Vermolen, Johan Volkerijk, Otto Dicke

Logboek (Log) was a program presented by a pastor who narrated biblical stories to get children acquainted with the Bible. These stories were illustrated by NTS illustrators Henk Vermolen and Johan Volkerijk, and freelance illustrator Otto Dicke, and these illustrations and the narrator alternated on screen. The focus was on textual storytelling, and the illustrations, which varied from drawn geographic maps to illustrations of character and scenes, were meant to help understand the stories and make

¹⁷¹ Ibid., 295-296.

them more immersive. The 10-minute long episodes aired every two weeks for three years on end.

Style

Overall, the illustrations for *Logboek* are quite austere in style, which fits the serious tone of Catholic television programs in this period. These programs, of which *Logboek* is one of the earliest examples, are usually traditional in narrative as well as in drawing style: simple black and white drawings, because of black and white television, with not too much detail.¹⁷² This fits the Catholic approach, but also the medium specificity of television: the program had to take into account the varying quality of television sets, as well as the fact that television has an aspect ratio and is a time based medium.

Illustration

Logboek is traditionally illustrated: the drawings are made beforehand, and are shown on screen for a couple of seconds before the next illustration or the narrator appears. This remediates book illustration, where illustrations also accompany a section of text.

Position in NTS context

Stylistically, *Logboek*, with its at times sombre and always serious Biblical depictions, fits the broadcasting association very well, since the aim of the CVK/IKOR/RKK was to spread the Biblical message. *Logboek* is also a very characteristic program for the early NTS period: it is illustrated in black and white drawings that are made beforehand. This can be seen as a 'next step' after live illustration, which indicates a new development towards the medium specificity of television and away from other remediated media. Several elements that we have seen in other programs remain however, such as the story based narration that fits the preference of its time, and of course the medium specific characteristics of television, such as timing and black and white. The illustrations help to immerse the viewer in the story, which is one of the biggest differences from live illustration: where live illustration invites the viewer to observe the act of drawing, hereby drawing attention to the medium and discipline, illustrating beforehand is more immersive. In a new, but developing Field, *Logboek* is a steady and

¹⁷² Grietje Hoogland, "Curated playlist: Dutch Illustrated Biblical Youth Television", *CLARIAH Media Suite*, <https://mediasuite.clariah.nl/learn/subject-tutorials/curated-playlist-dutch-illustrated-biblical-youth-television>, consulted 6-2-2023.

reliable program that helps to build habitus, and in doing so also cultural capital for the Field in the long run.

Position in broad cultural context

Like most illustrated programs in this early period, *Logboek* remediates illustrated children's books by showing an illustration for a couple of seconds while the narrator tells a part of the story. When the next section of the story starts, a new illustration is shown. A difference is that in book illustration, the reader can take as much time as they want to read the page and look at the illustration, whereas in television, the medium determines



the pace. This is why television illustration in this form intersects illustrated books and radio, and why it was sometimes called 'visual radio', since the time based aspect and broadcasting aspect are taken over from radio. It shows a step towards the medium specificity of television, although there is still a strong influence of book illustration and radio visible.

Source: Screenshot from the digitised program at Sound and Vision.

3.3 Children's television

The first Dutch television program specifically made for children was *Dappere Dodo* (KRO, 1955-1960, 1962-1964). This program was not illustrated or animated, but a puppet program. Dutch puppet television has a rich history filled with wonder, humour and by now also nostalgia, and with completely different makers that are rarely connected to the artists that worked for the NTS/NOS/NOB. It therefore deserves its own research, which means that this dissertation will only mention puppet programs when they are related to the subject of this thesis.

Dappere Dodo was a series about Dodo, his friend Kees and grandfather Buiswater who experienced many adventures while travelling by ship. The program was made by the travelling family theatre Bert Brugmans Marionettentheater (*Bert Brugman's Marionette Theatre*, see also Chapter 2.1). The program was broadcast live from Studio Irene and was so popular that it ran for 55 episodes in 5 years. This was a record at that time. After *Dodo*, the Brugman theatre made an adaptation of Marten

Toonder's comic *Tom Poes* (*Tom Puss*, KRO, 1960-1962), but after receiving many letters from children *Dappere Dodo* returned for two more years on the Dutch television screens.¹⁷³ *Dodo* wasn't Brugman's first television program: together with his wife and six sons Bert Brugman had already made shows for the Philips tv-experiments in 1948. For the first VARA broadcast on 9 October 1951 they made a show called *Twee Cameraatjes* (Two little cameras).¹⁷⁴ Interestingly, even though puppetry was already considered to be primarily for children, Brugman's theatre also made many opera performances for variety evenings on Dutch television, fitting the high culture standards of the advent of television very well. Next to television the Brugman theatre always continued performing around 300 times a year.¹⁷⁵ Brugman and his family made their own marionette puppets, and over the years they adapted the puppets to fit the best of both marionette and hand puppetry: the puppets' heads were constructed on a stick similar to the Wajang tradition, but the mouths could be opened and closed with strings. The arms were moved from below with sticks. This made the movements more natural and the experience more immersive, which is very important for television, and it made travelling the country easier.¹⁷⁶

Bert Brugman appreciated the extra demands of television in comparison with his theatre, but he did not like the long waiting time in the studio. For a travelling theatre it felt like lost time.¹⁷⁷ Although they had their own type of puppets, they remained a theatre based puppet theatre instead of a theatre that adapted to television. This underlines their pioneering position. Brugman successfully introduced puppetry to Dutch television and paved the way for a new generation of puppet programs, such as *Rick de Kikker* (Rick the Frog, TROS, 1967-1968), *Paulus de Boskabouter* (Paulus the woodgnome, NTS, 1967-1976), *De Bereboot* (The Bear boat, NOS, AVRO, TROS, 1976-1978) and *De Fabeltjeskrant* (The Fables Newspaper, NTS, NOS, VARA, RTL 4, 1968-1973, 1985-1989, 1990-1992). Television forced puppeteers to rethink the form of puppet theatre once again since now stories were brought right into the homes of the audience.

¹⁷³ Grietje Hoogland, "Bert Brugman: pionier in poppentelevisie" in *De televisie: een cultuurgeschiedenis*, ed. Huub Wijfjes, Amsterdam, Boom, 2021, 298-299.

¹⁷⁴ Wijfjes, *VARA, biografie van een omroep*, Amsterdam, Boom, 2009, 215; *De Gooi en Eemlander*, "Bert Brugman's marionetten voor televisie", 20-09-1948, 2.

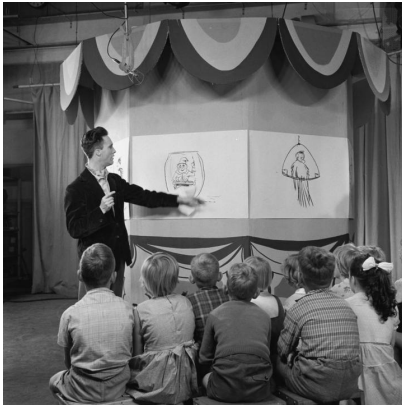
¹⁷⁵ For instance: *Algemeen Handelsblad*, "Bij de marionettisten", 11-1-1966, 6.

¹⁷⁶ *Provinciale Drentsche en Asser Courant*, "Dertig jaar tussen de marionetten", 13-9-1952, Tweede blad.

¹⁷⁷ *Algemeen Dagblad*, "Na vijftien jaar veroverde Dappere Dodo Nederland", 5-10-1960, 6.

For instance, important for puppetry on television is the possibility that the mouths of the puppets can open and close when they speak. After all, with close-ups the audience is closer to the puppets than with live puppet theatre.¹⁷⁸

From 1956, children's programs aired both on Saturdays and Wednesdays, which meant that more programs for children could be made.¹⁷⁹ *Dappere Dodo* continued, and we see many live action programs with women playing games with children in the studio, completely in line with the aforementioned cultural concern. But there are some illustrated programs for children in 1956 and 1957 as well, mostly by autonomous painter Jan Rodrigo (1921-2013), such as NCRV's *Als ik later groot ben word ik...!* (When I grow up I will be...!) from 1956. In 1957 he illustrated several items for *Agenda (Calendar, NCRV)*, among which *Vrede op de grote vlakte* (Peace on the great plain), a story by Jo Kalmijn-Spienburg. This item,



about a Christmas celebration on the American prairies, is illustrated with line drawings that were made beforehand. Line drawings are a sensible choice, since the television sets in the 1950s were quite small, and the quality of the reception could vary. Illustrators had no control over the settings of the television sets in the homes of people.¹⁸⁰ Jan Rodrigo also made live illustrations for songs in the popular NCRV-program *Kun je nog zingen? Zing dan mee!* (Can you still sing? Sing along!, 1958).

Image 3.3: Jan Rodrigo drawing live on the set of *Kun je nog zingen? Zing dan mee!* (NCRV, 1958). Source: photo collection Sound and Vision.

At the end of 1958, a number of designers of the set department, among which some graphic designers, fell ill at the same time, which meant that a lot more freelancers had to be flown in.¹⁸¹ Newspapers mentioned in 1959 that in February, Both Peter Zwart and Fokke Duetz had a burn out due to

¹⁷⁸ Rob Erenstein, *Dramatisch Akkoord 15: Poppenspel*, AW Bruna & Zoon, 1982, 44-45, 15.

¹⁷⁹ Jaarverslag NTS, 1956, 8.

¹⁸⁰ Hoogland, *Liegbeesten en apekoppen*, 39.

¹⁸¹ Jaarverslag NTS, 1958, 17.

the high pressure on too small a team.¹⁸² Between February and May, all sets were designed by Cor Hermeler and one assistant.¹⁸³ This also had its effect on the graphic design team, because every available designer was needed. Soon, more set designers were added to the team, among whom Massimo Götz en Gijsbert Gijzen, and more graphic designers followed as well. Also a bigger variety of freelancers was introduced who made illustrations for children's programs. With a growing amount of viewers and airing time, and a percentage of 6-8% that was consistently set aside for children's programs, a need for more variation, and in general for more illustration can be seen.¹⁸⁴

For VARA's *Kijkdoos* (Viewing box, 1957), book illustrator Reintje Venema illustrated *Het Zeepaardje* (The Seahorse), a story about a stowaway seahorse in a classroom. Artist Wim Burger illustrated *De Avonturen van Kantjil* (The Adventures of Kantjil) and *De Avonturen van Mowgli het wolvenjong* (The Adventures of Mowgli the wolf cub) for NCRV in 1957 and 1958. Famous cartoonist Otto Dicke also illustrated for Dutch television programs: he illustrated *Ker(K)messe Fantastique* (Church Mass/Funfair Fantastique), a program for adults for Catholic broadcast association IKOR in 1958, and several episodes from the biblical program *Logboek* (Logbook, CVK/IKOR/RKK, 1959 and on), in which every episode told a different biblical story (see case study 3b).¹⁸⁵ Most of these programs are line drawings in black and white, just like the drawings by Jan Rodrigo. Similar to book illustration, the subjects of children's programs are often very sweet, or contain a religious moral. The importance of bringing culture to the people to elevate them was especially the case with children's television, which was supposed to be educational, and even fiction needed to have a clear moral.¹⁸⁶ These programs, although not realistically illustrated per se, were meant to appeal to children and the world around them, and can therefore be seen as immersive, but story based.

Case study 3c

***Woord voor Woord* (IKON/IKOR/RKK, 1965-1976)**

Director: Ineke Sipkema, Trudy van Keulen, Wouter van Praag, Lioni Schrederhof, Narrator: Cecilia Lichtveld, Aart Staartjes, Nelly Frijda, Illustrator: Bert Bouman, Friso Henstra, Bab Siljee, Peter Vos

¹⁸² *Provinciale Drentsche en Asser Courant*, "Roofbouw", 05-02-1959, 2.

¹⁸³ *Arnhemsche Courant*, "Er onderdoor", 06-02-1959.

¹⁸⁴ Jaarverslag NTS, 1958, 54.

¹⁸⁵ Some of these items and episodes are found in digitised form at the Netherlands Institute for Sound and Vision.

¹⁸⁶ Wijffes, *Omroep in Nederland*, 204-205.

When *Logboek* ended, a new program started with more or less the same premise. This program, written by Mies Bouhuys, was called *Dromenkoning* (Dream King) for the first two episodes, and started on 23 November 1964. After these two episodes, the program changed to *Woord voor Woord* (Word for Word). *Woord voor Woord* had 20-minute episodes, and similar to *Logboek* had an on screen narrator, interspersed with illustrations, although this time presenter Cecilia Lichtveld narrated the program instead of a pastor. In 1967 Aart Staartjes took over the narration, and where Lichtveld stayed quite close to the Bible, Staartjes took a more progressive approach. He spoke about biblical events as if they were experienced by children, which at the beginning was not appreciated by all parents, but it soon became clear that children responded well to the program.¹⁸⁷ This long running program inspired a physical Bible for children with the same title, which was first published in 1966, with illustrations by Bert Bouman.¹⁸⁸

Style

The illustrations were first made by Bert Bouman and later by Friso Henstra, who were both freelance illustrators. They are very similar to the illustrations for *Logboek*: traditional, sometimes heavy black and white line drawings, although Henstra shows a fresher, more artistic drawing style. The animator for the leader is unknown. This leader is one of the first animated leaders for a children's program. It is a graphic leader in which letters double, switch places and O's open and close on the rhythm of the music.

Illustration, animation

Woord voor Woord is traditionally illustrated, in the same technique that is used in *Logboek*, and also interspersed with an on screen narrator. The leader is animated in a very low framerate, sitting somewhere in the middle between animation and trickfilm. The leader, with its playfully moving letters, stands in a graphic design tradition, with added movements.

Position in NTS context

Woord voor Woord makes some more progressive choices in narration, but the styles and techniques used in illustration are a continuation of the

¹⁸⁷ Ibid.

¹⁸⁸ *Christelijke kinderboeken*, "Woord voor Woord", <https://christelijkekinderboeken.nl/boeken/woord-voor-woord/>, consulted 6-2-2023.

reliability that *Logboek* established for youth programs. Together, *Logboek* and *Woord voor Woord* ran for 15 years, establishing a solid base for traditional illustration in youth television. The leader is another progressive choice: animation was not done that much yet for youth programs. A field of possibilities opened up, making it possible to develop new techniques for children's television.

Position in broad cultural context

Woord voor Woord remediates book illustration in its illustrations, and typography based graphic design in the animated leader, with added movement. The leader corresponds with graphic design outside television, which aimed to be functional, yet aesthetic. Interestingly, the illustrations are immersive, similar to those in *Logboek*, which both emphasise textual storytelling, while the leader for *Woord voor Woord* is hypermediated and visual, placing the leader on the other end of the 'visualness versus immersion matrix'. It is interesting to see how far apart the leader and the program are in terms of narration and immersion, which might be because



of their different functions: the stories needed to be immersive, whereas the leader had to draw attention to the program. Even stylistically, the leader and the program itself do not correspond with each other, which might also be because of how new television still was: the medium was still at the beginning of its development towards a new Field.

Source: Screenshot from the digitised program at Sound and Vision.

Why most illustrations were not made by the graphic designers yet but by freelance illustrators, even though the graphic designers were hired for their versatility, is unclear. They might all have been needed for graphic design due to the understaffing issues. It is also possible that illustration was so strongly associated with book illustration, that professional illustrators such as Wim Bijmoer, Jan Rodrigo, Reintje Venema and Lucy Wensink were hired to illustrate children's programs. The fact that freelance illustrator Doeve was asked for the very first Dutch illustrated television program probably helped kickstart this line of thought. These

illustrators brought their own profession right to the television camera, almost as a direct representation of illustration as a discipline. However, television had its medium specific demands for these illustrators: they had to keep in mind the 3:4 aspect ratio of the television screen, the fact that television was in black and white and that the quality of the television sets was not always that good. Timing and viewing time were also important: the illustrations had to be matched with the text (usually a spoken text by a narrator), and they could not be too detailed, since they would only be on screen for a few seconds. Most illustrators therefore made clear line drawings in black and white, which were instantly recognisable, although NTS illustrator Ton Holst also sometimes worked with ripped paper panes, that were most likely in colour, but it is clear that he carefully placed these panes with the black and white outcome in mind (See biography Ton Holst in this chapter).

This reduction of elements in the illustrations did not reduce the quality of the work: as we have seen (Chapter 2.3), in animation it is very common to reduce the workload by reducing the elements on screen, but this does not necessarily mean that the quality of the outcome is reduced as well. These illustrations were made specifically for television, so we cannot speak of a direct representation or an expansion of the remediated, but more of an alteration of the remediated. The tradition of the sweet and adventurous children's books fit right into this new medium television. But there is one more medium that is remediated here, and that is radio. Graphic tv designer and illustrator Hans de Cocq would later call the early television period "radio with visuals", similar to the animations in the Dutch studio period that were sometimes called 'illustrated radio'.¹⁸⁹ As we have seen, this is also how television came to be: the broadcasting system, genres and the idea of bringing culture into the homes of people all derived from radio, but with added visuals, so that was the main part to figure out to suit this new medium.

¹⁸⁹ Koosje Sierman, *Cv en interview Hans de Cocq*, HKU, 1999, 7.

Visualness versus immersion Matrix NTS first illustrations

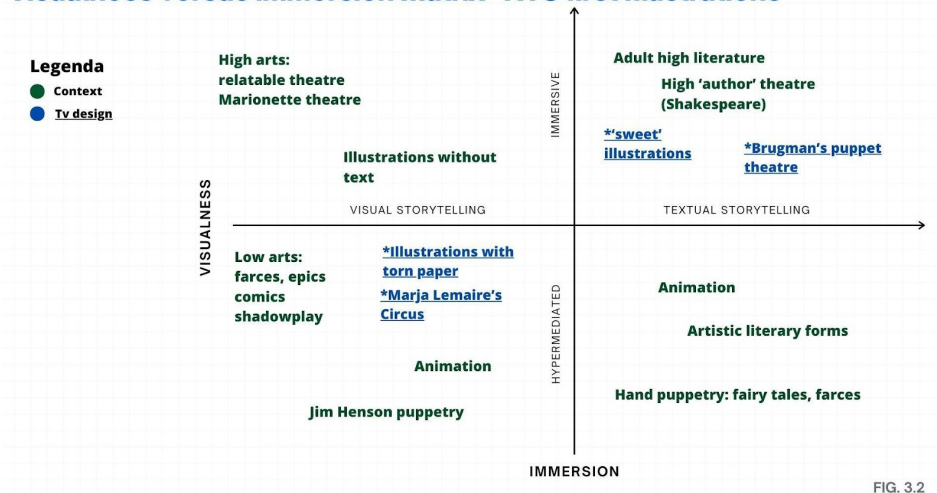


FIG. 3.2

Figure 3.2: The first puppet programs and illustrated programs show mostly immersive story based programs, and a few somewhat hypermediated and visual programs.

Something completely different from the early illustrated programs is an item that Marja Lemaire made for (*Het televisie-prentenboek van*) *Kabouter Kandelaar* ((The television picture book of) Gnome Candlestick, VPRO, 1959-1960). Marja Lemaire made movable illustrations with wooden and cardboard figurines, with at times subtle use of stop motion. This item, called *Het Circus*, shows a circus act, and for the most part the illustrations are set up like a scale model, which gives the illustration a 3D-effect (see figure 3.2). Some parts move in live action, by pulling wires off screen, and some movements are made by stopping the camera, moving an object and then start filming again, a hypermediated animation form similar to George Méliès' trickfilm. The frame rate was very low however (see also case study 3g). Lemaire made many more items for *Kabouter Kandelaar* (later called *Omnibus*), but these were all puppet shows. Animation is very rare in this early television period: it is a time consuming process and therefore costly, and difficult to realise within the short television deadlines. If an NTS designer did want to make an animation, it was externally done, since the NTS did not have the equipment yet. Arie Teunissen says that this was a very tricky process: the animations were recorded 'blind' on film, so you could only see if it was done right when you saw the end result.¹⁹⁰ There is an animation for a children's program in this early period: a leader made by

¹⁹⁰ Hoogland, *Liegbeesten en apekoppen*, 34.

Jan van der Does. In this leader, we see a moon turning around, and shaded credits roll over it. It is not completely certain whether this is an actual animation or a movable illustration, since movable illustrations were often also called animation. Jan van der Does made it for *Morgen gebeurt het* (Tomorrow it will happen), the first science fiction series for Dutch television. This children's program, written by Mies Bouhuys for AVRO in 1957, was enjoyed by children and adults alike.¹⁹¹ Bouhuys became a famous Dutch writer, who wrote more television scripts and many children's books among other things.

Case study 3d

Het elfje en het aardmannetje – Uit Oma's Kabinet (NCRV, 14-11-1962)

Director: Henk Veenstra, Narrator: Martine Crefcoeur, Illustrator: Johan Volkerijk

The magazine program *Uit oma's kabinet* (From Grandmother's cabinet) held several items per episode, and one of them, aired in 1962, was *Het elfje en het aardmannetje* (The little elf and gnome), illustrated by Johan Volkerijk. This story is about a gnome who was in love with a fairy. He did all sorts of things to impress her, but finally had her attention when he showed his true emotions. They wanted to marry, but the fairy queen forbids it, because goblins and fairies are not supposed to be together: they are too different. Finally the fairy queen has a resolution: she changes them into fireweed, because it has elements of both characters in them: robust twigs and fragile flowers. Now they can finally be together. The item is first introduced by the on screen narrator, before she changes into the character of 'oma' (grandmother) to read the story.

Style

Johan Volkerijk illustrated *Het elfje en het aardmannetje* with line drawings in black and white, and in a slightly cartoonesque, yet sweet style. It was one of the earliest illustrations he made, and the earliest that is found, since it aired in the same year he was hired. Maybe this is the reason for his cartoonesque style: he might have been influenced by American cartoons or Eastern European animations, although this is not certain. These line drawings were necessary however, because of the black and white television sets with varying screen quality.

¹⁹¹ Roy van Vilsteren, ed., *Vorm van Vermaak: 60 jaar televisievormgeving*, Amsterdam, LJ Veen, 2011, 171.

Illustration

Het elfje en het aardmannetje is traditionally illustrated in black and white. The medium specificity of television created some strong demands for illustrators, among which the aspect ratio, timing and black and white, which made them turn to black and white line drawings to create clear images regardless of external factors concerning quality. The diversity in styles in different programs shows that the illustrators were still able to use the drawing style they wanted, and were able to use the medium specific demands of television to their advantage.

Position in NTS context

The fairy tale *Het elfje en het aardmannetje* is typical for its time, because it falls into the illustrative tradition of the NTS in the 1960s. The style differs from Biblical programs, probably because of the difference in content, but the level of immersion and the story based narration are still the same.

Position in broad cultural context

The sweetness yet entertaining and somewhat moralistic approach to the story resembles that of Interbellum youth literature, and 1950s/1960s radio and film. As seen before, media for youth seem to be a step behind developments in youth literature, since the novelty of these media brought with it concerns about the effects they might have on youth.



Source: Screenshot from the digitised program at Sound and Vision.

3.4 Back to the Design department

While towards the beginning of the 1960s, freelance illustrators made the illustrations for both adult and youth programs, the design department of the NTS grew, since each year the weekly number of broadcast hours had grown to 15 in 1959.¹⁹² The number of viewers had grown to 566.526 in 1959.¹⁹³ The year report of 1956 states that all offices in the Ambachtsschool in Bussum were now hosting the design department. In

¹⁹² Jaarverslag NTS, 1960, 52.

¹⁹³ Jaarverslag NTS, 1959, 24.

1955 this had been only the second floor and the attic.¹⁹⁴ This indicated that the demand for set design kept on growing: especially the need for storage of props was enormous. But also the set design and execution department, the measurement department and the design department were moved to the Ambachtschool. The complete office workforce grew to 161 employees in 1960.¹⁹⁵

In 1960, the program office was divided into an executive sector, with builders and requisitors, and a creative sector, with the set design department and a graphic design department with five graphic designers.¹⁹⁶ These designers were Jan van der Does, Ger van Essen, Hans Moolenaar who was an adept illustrator and puppet maker as well as calligrapher of title cards and scrolls, Willemien Reijnga, who stayed only a few years, and Ton Holst.¹⁹⁷ They made titles, logos, land maps, weather charts, infographics and illustrations for newscasts and behind the news programs made by the other broadcasting associations. The extent to which they worked for these programs depended on their preferences and abilities. In 1965, department head Ger van Essen mentions that he always took into account the specific artistic qualities that these artists bring. He mentioned Jos van Grieken as one of the designers who was good at making maps for the news, although he worked on many other assignments as well (See biography Jos van Grieken in this chapter).¹⁹⁸ He is one of the designers who illustrated children's programs as well.

In the 1960s more graphic designers were hired, among whom Hans van der Jagt who made station calls for the VARA in 1966 and made the designs for the first two Dutch television channels Nederland 1 and Nederland 2, Frans Schupp who made the graphics for *Doebiedoe* (Doobeedoo), Will Bakker who designed *Mies en scène* and Jaap Drupsteen who designed for *Twien* (Tween) and *Hadimassa*.¹⁹⁹ Drupsteen in particular developed and combined techniques in an innovative way, creating cutting edge graphic design that moved beyond illustrations in front of a camera.²⁰⁰ Next to graphic designs, Marcel van Woerkom and Reina Nieland also made pen drawings for behind the news programs and similar informative television programs, such as *Driekwart in de middag* (Three quarters into the afternoon, Van Woerkom, KRO, 1964) and *Chanoeka* (Hanukkah), a

¹⁹⁴ Jaarverslag NTS, 1956, 6; Jaarverslag NTS, 1955, 22.

¹⁹⁵ Jaarverslag NTS, 1960, 20.

¹⁹⁶ Ibid., 23.

¹⁹⁷ *Algemeen Handelsblad*, "De telegrafiek van de NOS", 6-12-1969, supplement 19.

¹⁹⁸ Het Parool, *Grafische Afdeling NTS steeds in tijdnood*, 10-7-1965, 7.

¹⁹⁹ *Algemeen Handelsblad*, "De telegrafiek van de NOS", 6-12-1969, supplement 19.

²⁰⁰ Vilsteren, *Vorm van Vermaak*, 14.

program directed by Bob Rooyens (Nieland, AVRO, 1962).²⁰¹ Different programs call for a different approach, as the exhibition *TV Grafiek* (TV Graphics) in 1969 shows: pop programs for instance make more use of cut up photography and chroma key than other programs.²⁰² In all its diversity, it is difficult to place graphic television design on the Visualness versus immersion matrix, but in its essence, graphic design is self-reflexive and therefore hypermediated, and very visual (see Figure 3.3).

In graphic design outside the NTS, aesthetic functionality came in 1963, but for the NTS this was important from the very start of television in 1951, since the screens were small, the outcome in black and white, and the quality of the screens was also variable. For the first time, graphic designers had their own department, and graphic design for television can be seen as a discipline itself, instead of a sub discipline under set design. Illustration was still a sub discipline under graphic design, but this is understandable, since most illustrations were still made by freelancers, and most of these freelancers were book illustrators or artists who also had to figure out the best way to illustrate television. The graphic designers did not illustrate that many stories yet, so in this period, their focus was still mainly on graphic design.

The division between set design and graphic design was a logical one: this way both disciplines, which are very different, could specialise without getting in each other's way. But this also meant that these two disciplines were viewed differently. Illustrators mention that set design was usually seen as more important than graphic design, even though both are equally necessary to make a program. But since the set designers and set builders worked on set, their connection with directors was stronger, since the graphic designers worked at their drawing boards and delivered their work when finished. Aided by the fact that sets are shown on screen for a much longer time than graphic design, directors as well as viewers tended to value set design above graphic design.²⁰³

Case study 3e

***Circus Kierekiet* (KRO, 11-02-1967)**

Director: Bert Brusche, Narrator: Olgine Destrée, Illustrator: Ton Holst

Circus Kierekiet is a short 'film', or standalone item of 5 minutes about an arriving circus and its circus acts. It opens with a trumpet that announces the circus, and a procession of wagons coming in. A poem, narrated

²⁰¹ Both programs are found in the digitised collection of Sound and Vision.

²⁰² *Algemeen Handelsblad*, "De telegrafiek van de NOS", 6-12-1969, supplement 19.

²⁰³ Hoogland, *Liegbeesten en apekoppen*, 27.

offscreen by Ogine Destrée, tells the young viewers what is happening. Then the acts are shown, from clowns and dressage horses to a lion and a ballerina. At the end the camera zooms out showing the tent and wagons around it, similar to walking away from the circus after the show is finished. The program is made by Bert Brusche, and the illustrations are made by Ton Holst. In television guides it is qualified as a 'pauzefilm': a prerecorded item that was broadcast several times to fill some programming gaps. Television guides show that the film has been aired at least three times.

Style

Where in the first years of Dutch illustrated television, mostly line drawings were made to be certain that the images would come across clearly, Ton Holst used torn paper panes for the illustrations of *Circus Kierekiet*. This makes the black and white program seem more playful, which fits the subject of the item. Holst probably used several colours of paper, as the various tones of grey in the outcome of the program suggest.

Movable illustration

The illustrations are a combination of regular television illustration and movable illustration. The item starts with a panning camera motion over the city where the circus will arrive. Then the procession comes in, made with a slide that is pulled off screen. During the item we see more moving elements: a foot is pounding, eyes move from the left to the right or up and down, the jaw of the lion drops and the ballerina who stands on the back of a horse on one leg is moving her other leg and her arm. These motions can only go back and forth in one direction. An interesting addition is a drawing of horses that has been placed around a carousel: by turning it around it looks like the horses are running around. This meant however that the horses themselves had to be completely static: it is impossible to spin a drawing around and at the same time pull slits to make legs or tails move.

Position in NTS context

Circus Kierekiet was made in 1967, the same year that colour television made its entrance in the Netherlands. As said, it also looks like the program is made in colour, but it aired in black and white, since most programs in 1967 were still broadcast in black and white. The program shows that Ton Holst was certain enough that the television sets in the houses of people had a good enough quality, seeing the paper panes which sometimes have quite subtle nuances in grey tones. This and other innovations in technique and use of colour or grey tones is quite typical for this period: more

programs in the second half of the 1960s do this, because as the technique is advancing, the Field advances with it.

Position in broad cultural context

The word 'pauzefilm' (intermission film) is another example of how in remediating a medium or discipline, the language of that discipline is taken over. Here, film is an example makers as well as the public knew as a time based medium with visuals, so it makes sense that some of the terms used in film are taken over by television. But it doesn't only remediate film: similar to programs made with line drawings, *Circus Kierekiet* remediates illustrated books as an alteration of the remediated, since book illustrations can also be made out of panes instead of line drawings. The movable elements remediate movable books, in which wheels can be spun and slits can be pulled to move certain elements, but where in books you have to pull the elements yourself, in *Circus Kierekiet* this is done off camera. This makes the effect more, but not completely immersive, since the attention goes to the story and the unusual aesthetic of the torn paper, instead of the act of pulling the slits, although it probably takes away the fun of pulling the slits yourself and having control over the story. This is an important difference between illustrated books and illustrated television programs: with books, the reader can control the amount of time they want to spend



on a page, whereas in television, the pace is already set due to the mediums specific demands of television. In *Circus Kierekiet* this means that viewers could enjoy the 'magic' of the movements in several circus acts, making them come to life a bit, in a more visual than story based storytelling.

Source: Screenshot from the digitised program at Sound and Vision.

These first divisions made on production level shows that television is developing as a new mass medium, creating a separate professional field: specialisations and roles are defined and a shared habitus and illusio are forming, but the terminology shows that this is only the start of the forming of this new cultural Field. As said, a lot of the broadcasting terminology comes from radio. But a lot of the terminology concerning the visual representation comes from theatre and film, from studio's and lighting to sets and costumes. The camera technology comes from film as well,

although adapted to television technology, so the terminology derives from the film world as well. For the illustrations and animations, the terminology was not very clear in the beginning. The words 'illustration', 'animation' and 'graphic design' were all used for the same things. The word 'animations' is oftentimes used for illustrations, or what we now call movable illustrations, while surprisingly, the word 'illustrations' was sometimes used when an item was in fact animated, though often with a strong illustrative element, with the main focus on the drawings instead of movement. The early program Pancho Villa illustrates this: this program was called a 'television comic', just as Marten Toonder called his animations for the experimental television phase 'television comics' (see chapter 2). Both saw a different connection to the comic strip. Toonder with his background in newspaper comics made simplified animation, while Doeve illustrated and had the camera move over the drawings, but in both instances it was apparently important to refer to comics. In Toonders case perhaps to take the attention away from the fact that they weren't fully animated, in Doeves case probably because it was literally a story in panes.

This inconsistent use of terminology is typical for defining a new medium, and in this case has three reasons: first, most of the television designs were made by the same department which had no real specialisations in the beginning, so they had to distinguish their methods along the way. Second, animation was not taught at art academies yet, so even though there were already two quite large animation studios in the Netherlands, we will soon see that animation was often figured out starting from illustration. Third, illustration and animation had not really come together within one medium before, so a clear distinction still had to be made.²⁰⁴ As said, in this thesis the distinction will be made between live action (illustration) and stop motion (animation), with several variations each.

One of these variations of illustration that we have already seen is the movable illustration, where off screen slits are pulled to make certain elements in the illustration move in live action. This remedies movable books in a quite direct way, but there are some differences due to the medium specific demands of television, which are in fact the same ones that illustration has to take into account: the aspect ratio, black and white, screen quality, timing and viewing time. Besides these differences, the illusion of a moving illustration in television is more immersive than in a book, since the slits are pulled for you, and off screen, taking away the elements that draw attention to the discipline and medium themselves. I

²⁰⁴ This is of course besides the animation forms *avant la lettre* such as the flipbook and phenakistoscope, which were not a common practice at that time.

would categorise movable illustration as an alteration of the remediated, since showing an actual movable book on television in most cases would not have had the desired effect that movable illustrations that were made especially for television would achieve.

3.5 The 1960s: a decade of growth and change

The first reconstruction years in the Netherlands had meant a very strong urge to hold on to societally constructed moral values, strongly represented in the pillarisation that also shaped the broadcasting system. During the 1960s, the connection between people and their societal affiliation loosened a bit, due to democratisation and emancipation movements. At the beginning of this decade, the NTS still had trouble meeting the ever-growing demands of television.²⁰⁵ The number of television sets grew to 50 per every 100 households in 1965 and this number was still rapidly increasing.²⁰⁶ What did these changes mean for the development of television illustration in the 1960s?

In 1963, for the first time the number of broadcasting hours per week did not increase. This was to prepare for the second channel, which was launched in 1964.²⁰⁷ This meant a very large extension of airing time by 60%.²⁰⁸ For youth programs this meant that they were now aired on both channels: on *Nederland 1* around 7% of the airing time was for children, to 4% on *Nederland 2*.²⁰⁹ This large increase of airing time brought a new generation of younger creators, and also the featuring of well known Dutch people as presenters who were less bound to one particular pillar. These were two of the reasons that the broadcasting associations started to distance themselves from the ideological organisations that they traditionally associated with. This broad historical process is called depillarisation, a reshuffling of societal, cultural, and political bonds and loyalties between organisations and groups. The consequence could also be seen in a restructuring of the public broadcasting system. The 'Omroepwet' (broadcast law) of 1965 made it possible for new broadcasting associations to join, as long as they had enough members.²¹⁰ In the case of the christian NCRV, the more orthodox supporters formed the new evangelical broadcasting association EO in 1970 and KRO, VPRO and VARA broke

²⁰⁵ Jaarverslag NTS, 1960, 3-4.

²⁰⁶ Wijffjes, *Omroep in Nederland*, 94.

²⁰⁷ Jaarverslag NTS, 1963, 3.

²⁰⁸ Jaarverslag NTS, 1964, 3.

²⁰⁹ Ibid., 32.

²¹⁰ Jaarverslag NTS, 1965, 11-12.

official ties with the organisations they traditionally were loyal to.²¹¹ Before that, the neutral TROS (Televisie Radio Omroep Stichting, Television Radio Broadcasting Foundation), which would very quickly be known for their light entertainment and non-ideological content, joined in 1965.²¹² The NTS was rebuilt into an independent organisation for general services and programs made in the general interest, like news and sport. The departments of the NTS were restructured as well: the Graphic Design Department now fell under the Service Program Facilities, which also held the set department and all technical departments.²¹³ The NTS annual report of 1965 states:

“With the change of the broadcast system on December 1st 1965 came an end to the long period of insecurity about the future development, which stood in the way of a decent and efficient business management. This long period of insecurity definitely had a disadvantageous effect on the creativity on the one hand, and the production on the other hand, not to mention the difficulties for the directorial and programmatic policy.”²¹⁴

The effects were considerable. The introduction of the popular TROS and the rapid depillarisation of the other broadcasting associations led to a phenomenon referred to as ‘vertrossing’: the existing broadcasting associations had to bring more light-hearted program content as well to compete with the TROS, but did not want to lose their entire identity and values.²¹⁵

Another large influence was the introduction of commercials on Dutch television. In 1967, after much insistence from the corporate world and political debate, the STER aired the first, strictly regulated, commercials on Dutch television. This increased the television income with 66.3 million on top of the 145 million that the ever increasing television tax yielded in 1968.²¹⁶ If there is any way in which these changes show in the television programs that were made during these years, it is an initial dip in the production of new television programs. With an increase of 60% airing time, one would expect an increase in new television programs as well, but at least for children’s programs this is not the case. Old programs were

²¹¹ Wijffjes, *De Televisie: een cultuurgeschiedenis*, 62-63.

²¹² Ibid., 70-71.

²¹³ Jaarverslag NTS, 1966, 7.

²¹⁴ Jaarverslag NTS, 1965, 6.

²¹⁵ Wijffjes, *De Televisie: een cultuurgeschiedenis*, 71-73.

²¹⁶ Ibid., 63-67.

extended or had reruns, and there was little fresh material. For illustrated programs, there are still a few mentionable programs however, mostly



made by freelancers. Wim Bijmoer made a few more programs, but due to lack of archival material it is not sure if they are live action or illustrated: *Wim Bijmoer vertelt* (Wim Bijmoer tells, VARA), *Koning Zazoe en het Kogmobiel* (King Zazoe and the kog mobile, live action) (both 1965) and *De vlinder die stampvoette* (The butterfly who stomped their feet, KRO, 1966). Anka Drabbe illustrated for *Verhalen van Vrouwtje Bezemsteel* (Stories of little miss Broomstick) in *Kiekkast* (Viewing cabinet, AVRO, 1965).

Image 3.4: Wim Bijmoer. Source: photo collection Sound and Vision.

A program that had a large influence on the youth of the 1960s, is *Woord voor Woord* (Word for Word). This program by CVK/IKOR/RKK (for the first two episodes called *Dromenkoning* (Dream king), written by Mies Bouhuys), aired from 1965 to 1976 and had a fresh way of telling biblical stories. The narrator Aart Staartjes, who took over from Cecilia Lichtveld, had a way of talking to children on their own level instead of talking down to children. The episodes were illustrated by well known illustrators Bert Bouman, Friso Henstra, Peter Vos and for a short while in 1971 Bab Siljee. This program worked so well, that a children's Bible was made by the same title, illustrated by Bert Bouman.²¹⁷ The leader of *Woord voor Woord* (designer unknown) is also interesting: it is one of the first leaders for a children's program with a simplified version of animation. When the title appears, the O's open and close alternately, making them appear to switch places. The framerate is very low and the moving elements are very basic, but there is an illusion of movement and it is made in stop motion, so it can definitely be seen as animation. Since this is a leader, it remediates graphic design more than animation for film, since the animation mostly involves graphically constructed letters that move around, switch places or double

²¹⁷ Karel Eykman, *Woord voor Woord*, De Fontein Jeugd, 2016 (reissue).

before getting into the right position. It is a way to bring movement to graphic design, in a hypermediated way. Using Bolter and Grusin's categorisation of ways to remediate other media, this can be seen as an expansion of the remediated, since the technique and medium used clearly add something to an existing discipline.

The increase of airing time made it necessary for the NTS to keep growing. Between 1959 and 1966 many people were hired in all departments. The Graphic Design department grew as well, especially because of a growing need for 'animations' for the news.²¹⁸ These 'animations' are probably mostly movable illustrations, with little slides and movable parts, since all graphics for the news were made only a few hours before the broadcast, which leaves designers too little time to work with stop-motion.²¹⁹ Among all these newly hired graphic designers were some that would later develop an affinity with illustration: after the hire of Ton Holst in 1959, in 1960 Jos van Grieken, in 1961 Henk Vermolen, in 1962 Johan Volkerijk, in 1964 Hans de Cocq and in 1966 Arie Teunissen joined the team. These designers would later form the core of the illustrators, but in the 1960s they did both illustration and graphic design. They were educated for both as well: they all studied at art academies.²²⁰ At these academies, illustration was often taught as a sub discipline of graphic design.²²¹ Arie Teunissen mentions that during his education, the art academy in Arnhem did not offer a specialisation in illustration yet, so he was taught both illustration and graphic design (See biography Arie Teunissen in Chapter 5).²²² This made it hard for the NTS to find specialised people, which the year report of 1960 already shows: there is no television academy; especially technical employees are hard to find, so the NTS had to train their employees internally.²²³ This also goes for set- and graphic designers: they did not know how to design for television yet, so they had to learn on the job.

Case study 3f

In die dagen (CVK/IKOR/RKK, 2-10-1967)

Director: Ton Verweij, Narrator: Ton Lensink, Cecilia Lichtveld, Illustrator: Noni Lichtveld

²¹⁸ Jaarverslag NTS, 1961, 28.

²¹⁹ See biography Ton Holst in this dissertation.

²²⁰ Hoogland, *Liegbeesten en apekoppen*, 23.

²²¹ Saskia de Bodt, *De Verbeelders*, Nijmegen, Vantilt, 2014, 67.

²²² Hoogland, *Liegbeesten en apekoppen*, 34.

²²³ Jaarverslag NTS, 1960, 20.

In die dagen (In those days) is a short series of six 5-minute episodes by CVK/IKOR/RKK about the life of Biblical prophet Isaiah. The episodes are fully illustrated by freelance illustrator Noni Lichtveld, who made movable illustrations with cut out characters and objects. The narration was done offscreen. This program is interesting for two reasons: the fact that it is an elaborate movable illustration, and the fact that it was the first program that aired in colour, on October 2nd 1967.

Style

Noni Lichtveld had a very unique style while working on *In die dagen*. The backgrounds are often ripped or cut paper panes, layered on top of each other. This way, the slides of the characters that move through these backgrounds could easily be hidden between the layers. These characters were made partly with paper panes, partly with cloth, rope (for hair for instance) and other materials, with added drawn faces and hands. Lichtveld used a reduced palette with a lot of pastel colours, but with clear contrasts so that the illustrations were well visible in both colour and black and white.

Movable illustration

Pulled by hidden pieces of paper, the 'objects', or illustrated characters and sets, move through the illustrations at a slow pace. Rather than moving an object in one direction, these movable illustrations were often more elaborate: for instance a ship that moves along the waves, going up and down. The slits are pulled offscreen, to create movement in an invisible way. There are more ways to make elements move that have not been used here: Jos van Grieken was an illustrator who liked to make objects move: he pulled slits, but also made contraptions of metal wire to turn objects instead of moving them back and forth. There is one illustration for an unknown program, where the moon is laying in a beach bed while the sun is rising. The eyes and eyelids of the sun are painted on wooden beads, and by turning pieces of metal wire, the beads turn downwards, closing the eyes of the moon for a nap.

Position in NTS context

Being the first official program in colour makes *IN DIE DAGEN* quite unique. *IN DIE DAGEN* was the first of many programs that would be aired in colour, and the transition to colour went very smoothly: in only a few years time, every new program that was made, was made in colour. It is also an exceptionally elaborate movable illustration. The slits are often made in other shapes than just horizontally or vertically, so that the movements the objects made

were also more dynamic. But at the same time, *IN DIE DAGEN* can be seen as a traditional program as well. There were many biblical programs made in this period, such as *Logboek* (CVK, IKOR, RKK), *Woord voor Woord* (CVK, IKOR, RKK) and biblical items in *Kijkkast* (NCRV), and this program was one of them. This makes *In die dagen* both a unique and a typical program for the development of the Field: a frontrunner in the development of colour television, innovative in its movable illustration and a good example of a late 1960s Catholic youth program.

Position in broad cultural context

The movable illustrations of Jos van Grieken and Noni Lichtveld are both elaborate and unique in their own way: those of Van Grieken because of the unusual methods to create movement, and those of Lichtveld because entire episodes are built in layers and with different directions for movement. Both remediate movable books, but in a more immersive way, since the act of moving the slits is not done by the ‘reader’, or in the case of television the one who watches, but by someone else, and off screen, so that only the movement remains, and the attention is drawn away from the discipline and towards the visual story. But mediumspecificity is at play



here as well: in movable books, the options for moving elements is more limited than Lichtveld shows in *In die dagen*, since the movable elements have to be sturdy enough to be used over and over again. In *In die dagen*, more options are explored for letting elements move, because they are only used once, and by the maker themself who knows how to handle them.

Source: Screenshot from the digitised program at Sound and Vision.

Looking at the new programs that were made in the 1960s, the observation can be made that the majority of the illustrations was still made by freelancers, and that the focus of the graphic designers was more on graphic design than on illustration. The graphic designers did illustrate some children’s programs as well however. Johan Volkerijk (1937-2023) illustrated a program or item called *De Zwijnenhoeder* (The Swineherd) for NCRV in 1964, of which both the illustrations and the program itself are unfortunately lost (see biography Johan Volkerijk in this chapter). Jos van Grieken illustrated many programs as well, and many of his drawings are preserved, although titles and other metadata are missing, making it

impossible to find the programs. We know however that this work must be made in the 1960s, since he was hired in 1960, and the work is made in black and white. This places most of these illustrations within a time interval of 1960-1967. Interesting to see in Van Grieken's work is that he often used slides that moved through slits, to make parts of the illustration move. Sometimes he even built entire contraptions with metal wire and wooden sticks to add movement. These movable illustrations are not to be confused with animation: these illustrations are not recorded in stop motion, but in live action. Outside the screen someone pulled the wire or slide during the recording, to make the illustration move. This is quite similar to the intro of *Ja Zuster, Nee Zuster* (Yes nurse, no nurse), where a square beam is turned back and forth between "Ja Zuster" and "Nee Zuster", on the rhythm of the intro song. This iconic intro, for the equally iconic television series written by Annie M.G. Schmidt, was designed by Hans de Cocq in 1966 (See biography Hans de Cocq in chapter 5).

The NTS illustrators worked for all broadcasting associations without showing their personal preferences. Freelancers on the other hand seem much stronger affiliated with one broadcasting association. Book illustrator Reintje Venema, who already illustrated *Het Zeepaardje* in 1957 for VARA's *Kijkdoos*, mainly worked for VARA. For the same program, she made the items: *Zou jij Fidelletje in huis willen hebben?* (Would you like Fidelletje in your house?, 1961), *De avonturen van een zwart katje* (the adventures of a black little cat), *We bouwen een huis!* (We are building a house!, both 1962), and *Wie is Knierp?* (Who is Knierp?) in 1964. These are all quite sweet stories for the smaller children, but she also illustrated a story on the Trojan war for VARA in 1963. Another illustrator who made several illustrations for *Kijkdoos* was Lucy Wensing. These were also quite sweet items, among which: *Op Stap* (Out and about, 1962), *Piet de smeerpoets* (Filthy Pete, 1963) and *Dikke vette pannenkoek* (Big fat pancake, 1963). Both illustrators mostly illustrated with line drawings, with the exception of *Wie is Knierp?*: a story of a boy and girl who follow a rope through the woods. This recurring item is made out of cut out drawings of a boy and a girl, that are placed over photographs of forests and trees. But other freelance book illustrators were also strongly connected to a specific broadcasting association: Jan Rodrigo to NCRV, Marja Lemaire to VPRO, Wim Bijmoer to VARA and sometimes KRO, and Noni Lichtveld and Otto Dicke to the Catholic associations. Eppo Doeve worked, as expected in the very early years, for all broadcasting associations. Since the NTS illustrators already worked for all broadcasting associations, the depillarisation did not really affect their work. The effect on freelance illustrators is hard to determine, since after the 1960s, freelance illustrators were very rarely

asked. The ‘vertrossing’ is not yet visible in this period’s illustrated children’s programs: youth television was still held to a high pedagogical standard.

One of these pedagogical programs, which had several illustrated items, was *Uit Oma’s Kabinet* (From grandmother’s cabinet, NCRV, 1961-1963). External as well as NTS illustrators worked for this program. There is an item about songbirds, made with silhouette illustrations, and several items written by Jaap Moolenaar, of which the illustrators are not mentioned. An item of which we do know the illustrator, is one from 1963, illustrated by Reina Nieland. She was a graphic designer at the NTS, but here illustrated an item about *Prinses Erika*, with torn and glued pieces of paper. Nieland only worked for the NTS for a couple of years, and not many programs of her hand have been saved to the archive. Another illustrated item that we know the illustrator of is from 1962, about a fairy and a goblin who are not allowed to marry. The item: *Het elfje en het aardmannetje*, is illustrated by Johan Volkerijk in very sweet and slightly cartoonesque line drawings. This must be one of his first illustrations, since he made it in the same year he was hired (See case study 3d). Volkerijk also illustrated several items for the biblical program *Logboek* (CVK/IKOR/RKK), in which illustrations and a narrator alternated on screen. Between 1961 and 1964 many episodes aired, all with illustrations by Johan Volkerijk, Henk Vermolen or freelance illustrator Otto Dicke. Henk Vermolen in particular was not afraid to make the illustrations as heavy as the Catholic content sometimes was (See biography Henk Vermolen in this chapter). Of Ton Holst we see illustrations in a variety setting: he illustrated title cards for a television performance of the singing group Sweet Sixteen (NCRV, 1963). Every song was presented by a title card with a line illustration about the subject. He also made the end titles for the originally French program *Barend de Beer* (Original: *Bonne nuit les petites*. English version: *Good night kids*, KRO/NCRV/NTS, 1964-1966). By moving little sliders, the eyes of four figures close one by one at the rhythm of the end tune, and the word “wel-te-rus-ten” (good night) appears on screen.

Generally a tendency to make more illustrations beforehand than live in the studio can be seen, but there are still some live illustrations as well, mainly by freelancers. Ton Hoogendoorn illustrates *Tsjoe-tsjoe neemt vakantie* (Choo choo takes a holiday) for NCRV, Bouke Jagt illustrates *Ted en Silvie tekenen een Pozzebok* (Ted and Silvie draw a pozzebok) for KRO (see case study 3a), Hermien van der Horst illustrates *Kindje ga je mee?* (Come along, child) for AVRO and Leo van Pelt illustrates *Erik en de tovertouwen* (Eric and the magic barrel) in *Voor de kleuters* (For the toddlers) for NCRV, all in 1963. One other illustrator needs specific mention here: Wim Bijmoer. Well

known for his illustrations for books and rhymes by Annie M.G. Schmidt, Bijmoer also worked as a set and costume designer for the NTS for a while. This is probably how he received some illustration assignments as well, although he only illustrated for television a few times. *Het Schildersjoch* (The painters' kid, VARA, 1963) is a story he narrated and illustrated in seven episodes, about the adventures of a boy named Bert and his dog Tim. Most of the drawings were prepared beforehand, but he sometimes added details during the episode.

Case study 3g

***Het Circus – Kabouter Kandelaar* (VPRO, 1959-1960)**

Director: Ton Hasebos, Illustrator: Marja Lemaire

Het Circus (The Circus) was an item by freelancer Marja Lemaire, in the program *Kabouter Kandelaar* (Gnome Candlestick). It is a very early item with elements of movable illustration and animation in it. *Het Circus* shows several circus acts in 3D, in a scale model setting.

Style

Most of the décor and characters in *Het circus* are drawn in line drawings on cut out pieces of firm cardboard, so that they were able to stand up. This way, a carousel could stand up and turn around for example.

Trickfilm

Het Circus is interesting in terms of discipline, because there are elements of animation, movable illustration and trickfilm. For the most part, movable illustration is used: wires, used to move characters or props around, are often still a bit visible. Sometimes, characters move with animation in a very low framerate: so slow that the illusion of movement is not quite there, but we do see a character hop from one place to another. The low framerate makes it more seem like trickfilm: a technique that for instance George Méliès used around the year 1900. The camera is stopped, a change is made, and the camera starts rolling again. It is animation with a live action camera, but because there is an illusion of placement rather than an illusion of movement, it is more of a magic trick than animation.

Position in NTS context

Trickfilm hasn't been done much in Dutch children's television, which makes *Het Circus* unique. It is a very inventive item, with all sorts of solutions to make drawings come to life. In this early period, most illustrated items were traditionally illustrated, but there weren't even that

many illustrated programs to begin with. This makes *Het circus* stand out even more in these early developing years of the Field. Even though this is an early children's program considering the first children's program was made only four years prior, the medium specificity of television was fully understood. From black and white and the 3:4 aspect ratio to time and timing, the latter two were enthusiastically explored.

Position in broad cultural context

Because of the various techniques used, this item remediates several disciplines outside television, from trickfilm to the viewing box and puppet theatre. The 3D-element and the offscreen pulling of wires make the item resemble a viewing box and puppet theatre, while the animation and



trickfilm elements resemble film. This diversity in techniques makes *Het circus* experimental and therefore hypermediated: it is as if everything is tried out in this item. It is very clear that every second is planned out carefully, and that a lot of work went into it. *Het circus* is therefore visually eclectic in its remediation and mediacy, but very solid in its outcome.

Source: Screenshot from the digitised program at CLARIAH Media Suite.

In 1964, KRO came with a series called *Koning Vollebol* (King Vollebol), a series that was completely made with movable illustration. This program almost looks like an animated show, and it shows a lot of work and craftsmanship, much more than was usually possible. This is because the entire series was externally made by Studio Hoogsteder in Eindhoven. The 'animation', as it was called, was made by German documentary maker Wolfgang Bartsch. Every now and then, programs were externally made: *De Fabeltjeskrant* is another example of a program that was made outside the NTS, by Chanowski Productions. This highly popular program, made with hand puppets that moved through slits in the bottom of the miniature set, had the first fully animated leader in the Netherlands. This was only possible because it was externally made: there was still not enough time

and equipment to make such an elaborate animation at the NTS.²²⁴ Here we see Meneer de Uil hypermediatedly flexing his wingtips, toes and ear tufts on the rhythm of the tune. The frame rate is reduced, which halves the amount of work that goes into it. This is one of the tricks that film animators also often used. The animation parallels Dutch film animation quite well, as well as American television animation with the help of the catchy tune. Even more interesting is that the maker was aware of the fact that it would be televised, which meant that it would be broadcast right into the homes of people: Meneer de Uil is a fatherly character, reading the newspaper and talking directly to the watching children, even telling them good night at the end of every episode, which shows that the maker was very aware of the medium specificity of television (see also case study 3h).

Similar to how the animation studios did pioneering work developing their own techniques and style, the NTS also developed their own techniques and styles. Although the studios already had the knowledge of making animation, this was not applicable to television, because of the slow animation process and lack of equipment. So in television, the pioneering process started anew.²²⁵ Mette Peters mentions that the animation studios preferred employees with an artistic background instead of a technical background, since they could learn the technique on the job, whereas the artistic quality is something you cannot learn, only develop further. This is the same with the NTS, which also chose artists to fill the design positions, even though there were technically skilled people available from the existing animation studios. One of the NTS illustrators, Arie Teunissen, mentions that although they did pioneering work, it was not pioneering for animation at large, since large studios also did animation, on an entirely different level.²²⁶ This shows that the techniques were too different, the process was too slow for television and artistic quality therefore mattered more. However, the basic techniques and the terms that come from animation, such as 'animation', 'cel' and 'stop motion' were used in television as well.

In the meantime, some new developments occurred: in 1962, the Stichting Nederlands Onderwijs Televisie (NOT) was introduced to the broadcasting system, and Schooltelevisie (STV) started in 1963, intended to make educational television for the classrooms.²²⁷ In their first years, NOT

²²⁴ Grietje Hoogland, 'De Fabeltjeskrant: Over de eerste geanimeerde leader van een Nederlands kinderprogramma', *Kwartaalblad Aether*, Issue 130, January 2019, 10-11.

²²⁵ Hoogland, Grietje M., 'The Separate Journeys of Two Parallel Animation Histories', *TMG Journal for Media History*, 23 (1-2): 1-27.

²²⁶ Hoogland, *Liegbeesten en apekoppen*, 36.

²²⁷ Jaarverslag NTS, 1962 6-16.

and STV did not make much use of illustration yet but this would change later. Another important change is the result of research that had been done on the airing time of programs for 5-year olds. This opinion poll showed that rescheduling the toddler program by half an hour would benefit the children, and therefore the makers as well. This was immediately implemented, with success.²²⁸ Also in 1962, the graphic designers had their first exhibition: the exhibition *Buiten Beeld* (Out of the frame) was held in printing house Sigfried in Amsterdam, and the national television news even made an item about it on April 22nd 1962. Unfortunately the sound of this broadcast has been lost, but from the shots you can see that Ton Holst is one of the designers who is present at the opening.²²⁹ Another *Buiten Beeld* exhibition was made three years later, in 1965, also at Sigfried. Graphic and illustrative works were shown by among others Johan Volkerijk, Hans de Cocq, Ton Holst, Henk Vermolen and Jos van Grieken. Journalist Rolf Mager, of advertisement magazine *Ariadne*, writes in his critique on this exhibition:

“Every one of the fourteen graphic designers are typographically and illustratively as adept as the other. I do not hesitate to call the typographical solutions of international top quality. Set or drawn, symmetrical or asymmetrical, they reveal a sense of atmosphere, a plastic and constructive capability.”²³⁰

He praises among other things the witty abstract owls for *K-wartaal* (Word play on ‘quarterly’ and ‘gibberish’) by Henk Vermolen, and a Trojan horse for a musical performance by Trio Hellenique, made by Jos van Grieken. Mager was impressed by the quality that these designers were able to bring, even though these designs are only seen for several seconds, and afterwards forgotten. The explanation he gives after interviewing graphic designer Hans Moolenaar, is that the employees have a very good working atmosphere, which makes their work worthwhile. Henk Vermolen states that even under great time pressure, time management and adapting your technique to the time you have for an assignment is part of the craft.²³¹ Arie Teunissen adds that they also did not want to deliver half work since it is shown to the whole country: it needed to be perfect and they did not mind working overtime to get it right.²³² These exhibitions say something about

²²⁸ Jaarverslag NTS, 1963, 15.

²²⁹ *Journal* 22-4-1962, seen in digitised form at Sound and Vision on 7-11-2018.

²³⁰ Rolf Mager, ‘NTS-grafici “buiten beeld”’, *Ariadne*, 1965, 818.

²³¹ Hoogland, *Liegbeesten en apekoppen*, 28.

²³² *Ibid.*, 34.

the recognition that these graphic designers slowly started to receive outside the television industry: they were taken seriously as graphic designers by journalists and the public, which means that the field's position was getting stronger.

Visualness versus immersion Matrix NTS all illustration and design

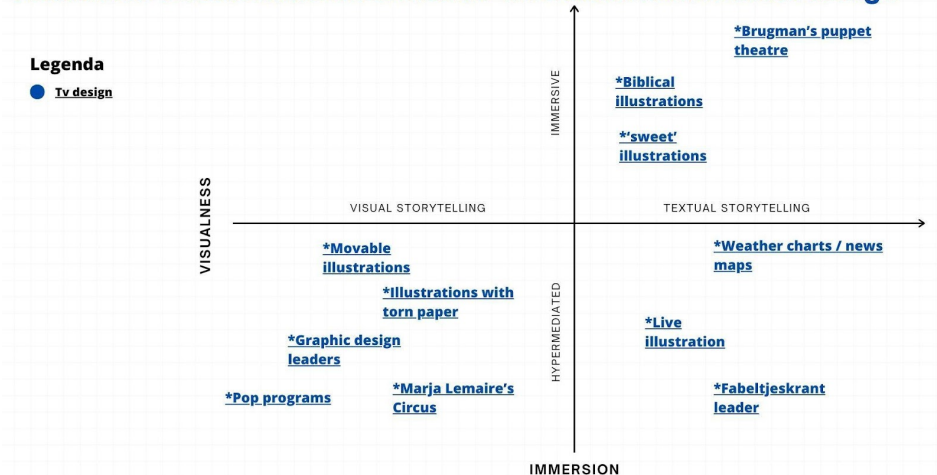


FIG. 3.3

Figure 3.3: Graphic design is hypermediated, most children's illustrations are visual and immersive, which fits the notion of this period that this is the most pedagogically correct way to tell stories to children.

Case study 3h

***De Fabeltjeskrant* (NTS, NOS, VARA, 1968 - 1973 first series)**

Director: Cock Andreoli, Narrator: Frans van Dusschoten, Ger Smit, Elsje Scherjon e.a., Animator: Chanowski Producties, Ben Csányi

De Fabeltjeskrant (The Fables Newspaper) was a highly popular children's program that was externally made, by Chanowski Productions. In this program, forest animals: hand puppets made with felt that moved through slits in the floor of their set, had all sorts of adventures that children could relate to, but with nods to current affairs so that co-watching parents could also enjoy the program. An owl character called Meneer de Uil, who had more noticeable similarities to parliamentary leader and prime minister Joop den Uyl than just the name, opens and closes the episodes in an animated leader, on a catchy tune by Ruud Bos, sung by youth choir De

Schellebellen. The animation for this leader is done by Ben Csányi, an animator of Hungarian origin.²³³

Style

De Fabeltjeskrant is not drawn, but made with puppets. The puppets are made out of layers of felt, in the episodes as well as the leader. In the leader, Meneer de Uil sits on a tree branch and reads a newspaper, and he talks and sings to the viewers about what he reads in the newspaper about what happens with the forest animals. Not much happens visually: he does not put his newspaper aside, and he doesn't come off of his branch, but his character is so recognisable and appealing, that he did not need a whole act to become iconic.

Stop motion

The leader of *De Fabeltjeskrant* is completely animated in stop motion, at 12 frames per second. This is a reduced framerate, but it is enough to create an illusion of movement. Ben Csányi seems to play with the possibilities of animation: he makes Meneer de Uil blink a lot, he changes the shape of his pupils, makes him wiggle his toes, wing tips and ear tufts, and makes him rock back and forth on his branch while singing. Just, so it seems, for the fun of animating these movements. This makes this leader textual story based, since there is not much of a visual story, and hypermediated because it plays with the possibilities of the discipline.

Position in NTS context

The leader of *De Fabeltjeskrant* is unique in more than one way, one of them being that it is the first fully animated leader for a Dutch children's program. Before, there were some animated leaders, but they can be seen as typographic title cards with some added movements in trickfilm fashion. This makes the leader of *De Fabeltjeskrant* a definite field frontrunner in what much later would become a more conventional practice. The type of leader is also interesting: a main character as the basis for the leader, together with a catchy tune, resembles leaders for live action programs such as *Swiebertje* (NCRV, 1968) and *Floris* (NTS, 1969) that were both made around the same time as *Fabeltjeskrant*. Both live action programs revolve around a hero (or in *Swiebertje's* case a beloved anti hero), and the leaders are catchy and character driven, one difference being that Meneer de Uil presents the program through his newspaper, but he isn't a character in the series itself. Another difference is of course that with the

²³³ Grietje Hoogland, 'De Fabeltjeskrant: Over de eerste geanimeerde leader van een Nederlands kinderprogramma', *Kwartaalblad Aether*, January 2019, 10-11

Fabeltjeskrant, which was made around the start of colour television, the leader is animated, which is an incredible feat in 1968.

The medium specificity of television is also very visible: Meneer de Uil is a fatherly character, reading the newspaper and talking directly to children, even telling them good night at the end of every episode. This shows that the maker was not only aware of the aspect of 'the home' by reading to children, but also of the medium specificity of television: the act of watching television on a specific time of day.

Position in broad cultural context

The mere fact that this leader is animated in a time when it was not common practice, makes it resemble film animation more than illustration, and even more so since the animation is made with puppets instead of drawings. But it remediates American television animation even more, thanks to the catchy tune and the introduction of a main character. But here, at the end of the NTS period, we see how the Field is starting to become independent, since the leader most of all shows a resemblance to



leaders in live action television. Television has a history now, and is developing its own practices, and can therefore remediate their own forms as well. Having a Field history is one of the Field laws, as defined by Bourdieu, that indicates that a Field is established. There may not be much television historiography yet, but *Fabeltjeskrant* shows that there is some Field history already.

Source: Screenshot from the digitised program at Sound and Vision.

3.6 The introduction of colour television

In the black and white television period, graphic designers made their illustrations, titles and other graphics mostly in black, white and grey as well, since two very different colours can look the same in black and white.²³⁴ But a title scroll by Ton Holst for *Zeg maar Jacco* (You can call me Jacco, NCRV, 1965) shows that the designers sometimes worked in colour as well.²³⁵ This was a risk however, and designers had to know really well

²³⁴ Jaarverslag NTS, 1960, 22-23.

²³⁵ The title scroll for *Zeg maar Jacco* is in the collection of the Dutch Institute for Sound and Vision.

which colours they could and could not combine. In 1964, Peter Zwart, now head of the Design department, collaborated with television manufacturer Philips to develop a colour system that showed which colours you could and could not use together for black and white television. They were frontrunners in this research: the colour system was received with great interest when it was presented at the technical colour symposium in London in 1968, organised by the BBC.²³⁶ Not all of the designers were pleased with the colour system however, Ton Holst for instance did not like that all colours were very soft and sweet.²³⁷

One would think that the colour problem would cease to exist after the introduction of colour television, but the opposite is true. In 1967, when the Netherlands was ready for colour television, many people still had their black and white television set.²³⁸ There was a transition period in which the designers had to work with both television sets in mind: their work had to be in colour, but it had to work with black and white as well. It took a certain skill to achieve this, but Arie Teunissen mentions that in case of doubt, there was a special filter that you could look through, to see if the contrasts were still there in black and white.²³⁹ For the first year, the NTS aired only one hour of colour television a day.²⁴⁰ The AVRO radio- and television guide of October 2nd 1967, the symbolic start of colour television, shows that the first colour program was announced as such as well.²⁴¹ Where other programs are mentioned with first the time and then the title and broadcast association, the first colour program is presented as follows: "19.07 – Kleur – *In die dagen* (In those days, CVK/IKOR/RKK)."²⁴² The first colour program could have been anything: a variety show, a newscast or maybe a documentary, but it was an illustrated children's program. This program in six episodes about the prophet Isajah, was illustrated by writer and book illustrator Noni Lichtveld. Lichtveld used many slides and layers, to give the program movement and depth, and because of that, it is quite dynamic. It is hard to say if Lichtveld used the colour system for this movable illustration. She does use a reduced pallet, with soft, pastel colours, which could be the colours in Peter Zwarts colour system that Ton Holst mentioned, but it is not possible to prove this, especially since Noni Lichtveld did not work for the NTS (see also case study 3f).

²³⁶ Jaarverslag NTS, 1968-1969, 17.

²³⁷ See biography Ton Holst in this dissertation.

²³⁸ Wijffjes, *Omroep in Nederland*, 102.

²³⁹ Hoogland, *Liegbeesten en apekoppen*, 35.

²⁴⁰ Jaarverslag NTS, 1967, 9.

²⁴¹ *Ibid.*, 6-7.

²⁴² *AVRO Bode*, Maandag 2 oktober 1967.

The result of this one hour a day of colour television was that in 1967-1968 some programs were made in colour, and some in black and white. The short film *Circus Kierekiet* for instance, illustrated by Ton Holst for KRO in 1967, shows a circus procession, made out of torn paper planes. The diversity of grey tones does suggest a use of colour, but it is not possible to say that with absolute certainty (see case study 3e). The introduction of colour television erased one mediums specific demand of television. This transition period was foreseen from the start of television, just as film was first mostly in black and white and later in colour. But the technique that goes into television is different from that of film, making it an unfair comparison. There is no real remediation at play here, it is just a new, foreseen phase in the development of television. It did however give illustrators and animators more freedom in their work in the coming decades. The individual style that book illustrators developed in the 1950s, started later in television: most illustrators started to develop their own illustrative style in the 1970s. Teen programs such as *Moef Ga Ga* (AVRO, 1967) sparked this individuality that was already visible in art and book illustration, and it is safe to say that graphic design for television was much freer in the 1960s than illustration, due to the pedagogical ideologies that weighed on children's television. *Moef Ga Ga* was a pop music program that took teens seriously, with an innovative leader with comic book POW's, MOEF's and GA's by Hans de Cocq (see also case study 3i).

In this turbulent period, with the new broadcast law and the introduction of colour television, the designers had two new exhibitions, both in 1967. *Open Beeld* (Open image) was an exhibition in Heerlen, organised by Frans Schupp, a graphic designer who grew up in Limburg himself.²⁴³ The other exhibition was yet another one at Sigfried, but this time, it was an exhibition about European television design called *Europese Telegrafiek* (European Tele-graphics).

Case study 3i

***Moef Ga Ga* (AVRO, 1965-1968)**

Director: Bob Rooyens, Narrator: Wim Pincia, Willem van Kooten, Illustrator: Hans de Cocq

For the older youth, or teens, pop culture started to be represented on Dutch television in the second half of the 1960s. *Moef Ga Ga* invited artists to perform in the studio with sets by Massimo Götz, and provided a presenter and gogo dancers. The program was directed by Bob Rooyens,

²⁴³ *Limburgs Dagblad*, "Heerlen kreeg primeur van expositie: 'Open Beeld' geeft indruk van werk achter tv-scherf", 06-09-1967, 17.

who just finished directing *Club Domino* (AVRO, 1961-1963) and *Hoofdstuk* (AVRO, 1964), in which he drastically expanded the possibilities of imaging techniques in black and white television. He used carrousels, mirrors, the luminanz key technique and graphic design to combine and manipulate images, and he continued working with and innovating these techniques in *Moef Ga Ga*.²⁴⁴

Style

The cross-disciplinary performances in *Moef Ga Ga* contained elements of dance, art and comic books, brought together by Bob Rooyens who let the medium television itself tell layered and dynamic visual stories.²⁴⁵ The graphic designs by Hans de Cocq were part of the program, not only in the comic book inspired leader, but also layered and keyed over the registrations of the performances. Graphic design was integrated in the entire program.

Graphic design

Moef Ga Ga is not illustrated or animated, but there is a strong element of graphic design throughout the episodes that gives the program a unique aesthetic. The designs are very typographic and resemble the written onomatopoeia, or sound effects in comic books, such as “Voom!” “Moef!” “Wap!” and “Klunk!”.

Position in NTS context

As we have already seen, in the second half of the 1960s graphic design was freer than illustration, and teen programs such as *Moef Ga Ga* were able to show more individuality than programs for younger children which were stronger tied to pedagogical ideologies. Programs like *Moef Ga Ga* operated in the space of possibles and expanded the possibilities of the field by thinking of new ways to use and combine the existing medium specific equipment, and in doing so gave new meaning to what must be understood as the cultural and even symbolic capital of this Field. *Moef Ga Ga* makes use of a very visually focused form of ‘storytelling’ (pop music is of course also a form of storytelling). The lyrics of the performed songs are rarely the element that is focused on most: it is all about the totality of lyrics, famous artists, performances, sets, graphic designs and the imaging techniques used to combine all these elements.

²⁴⁴ Bob Rooyens, Biografie, https://www.bobrooyens.com/BioBob3_11.htm, consulted 26-5-2021.

²⁴⁵ Sonja de Leeuw in *Een eeuw Beeld en Geluid*, ed. Bert Hogenkamp et. al, Hilversum, Nederlands Instituut voor Beeld en Geluid, 2012, 179-181.

Position in broad cultural context

Moef Ga Ga is also a very hypermediated program: by using and combining all these imaging techniques, it draws the attention to the act of television making, as well as to other, overtly remediated media such as the comic strip. But the program does not seem to remediate the Dutch comic strips



by for instance Marten Toonder and his apprentices, more so American superhero comics. Although *Moef Ga Ga* is very different from *De Fabeltjeskrant*, they have in common that they both remediate media and disciplines outside television as well as Dutch television genres and practices themselves, both in a different way. *Moef Ga Ga* too, shows that there is a television history and practice to make use of, indicating that this Field is starting to establish itself.

Source: Screenshot from the digitised program at Sound and Vision.

Comparing the Dutch designs with those of the Scandinavian countries, England and Australia, Rolf Mager notes that the last two were much more developed, not in an artistic way, but because these countries had much larger technical facilities at their disposal. Where the British and Australian television companies were able to make animations and all kinds of effects, the NTS made tv with simple title scroll installations and normal studio cameras to record stills. There were cameras for stop motion, but they were not used for animation for economical reasons.²⁴⁶ But Mager praises the NTS for the fact that even with these limited means, some remarkably good tv-graphics were produced. Hans Buys agrees, writing for *Revue der Reclame* that Spanish and Scandinavian design were mediocre at best, that the English and Irish designers were the true masters of whom we could learn a lot, but that especially the graphic work by Hans de Cocq was nonetheless truly artistic.²⁴⁷

²⁴⁶ Mager, 1967, 'TV-Grafiek', *Ariadne*, 437-439.

²⁴⁷ Hans Buys, 'Engelsen zijn meesters op terrein van telegrafiek', *Revue der Reclame*, 1967, 204-205.

3.7 Becoming a cultural Field

Concluding this chapter: in the early years of Dutch youth television, we can clearly see the remediation process at play that is fitting to a new establishing Field. For instance, it is not a coincidence that the first television broadcast was a theatrical play: it is completely in line with what was considered high art (see Chapter 2.5), and what the role of television was considered to be. Dutch television makers saw in television a chance, or even a task, to bring high culture to a large audience, so a theatrical play with a message about the past, present and future of television was fitting on more than one level. And even more relevant for this thesis: already in this first program, remediation is at play. The act of 'repurposing' as mentioned by Steven Holtzman can clearly be seen in *De Toverspiegel* by the set that was built by Peter Zwart, who previously built sets for Geesink's puppet animation films, but also by the rehearsals, costumes, actors and lighting that all strongly resemble theatre. Especially considering the fact that the first years of television programs were aired live, there is not that much difference with theatre, except for the camera that was placed between the stage and the audience, which diminished interaction with the audience.

Coming back to the questions at the beginning of this chapter: what were the first illustrated programs on Dutch television like: who made them, which media were remediated and was there any animation involved? And how did the medium specific characteristics of television influence the development of these programs? We see that during the NTS period, several forms of illustration developed specifically for television: live illustrations that were usually line drawings, off camera illustrations that were usually sweet and moralistic. Plotting them on the Visualness versus immersion matrix (figure 3.3), the chronology of these developments show a start in immersive programs with a focus on textual storytelling, which is not surprising considering the strong remediation of radio, which is a textual medium by nature. Brugman's puppet theatre, the Biblical illustrations and the sweet children's stories are all predominantly story based, and immersive because of the importance of high culture and pedagogy. Hypermediacy is mostly seen in weather charts and news maps due to their functionality, and these too are by nature story based since their function is to support the narrative. Live illustration is also hypermediated: by drawing while the story unfolds, the attention is drawn to the act of drawing.

Towards the end of the NTS period, more experimentation in visual television is possible, with somewhat immersive movable illustrations and illustrations from torn paper panes, and eventually the hypermediated

leaders for *Woord voor Woord* and *De Fabeltjeskrant*. Especially the *Woord voor Woord* leader is visual for the sake of being visual, and hypermediated in the way the letters jump around on the television screen (see case study 3c). The most hypermediated designs in this period are the designs for pop programs for teens, such as *Moef Ga Ga*. It is safe to say that a shift can be seen from textual and immersive, to visual and sometimes immersive, and sometimes hypermediated storytelling in children's television. This supports the notion that early Dutch television was 'visual radio', and we can see that during this period, the visual possibilities of television are explored within the norms and values of the period.

Illustration for children's television programs was mostly performed by professional book illustrators, who remediated book illustration, including movable illustration, but keeping the images simple to suit the medium specificity of television. Examples of these are *Ted en Silvie tekenen een Pozzebok* and *Het elfje en het aardmannetje* (although the latter was not made by a freelance illustrator but by NTS illustrator Johan Volkerijk). There was a strong awareness of 'the home', and a desire to 'educate the masses', which also shows the answer to the question of how children were viewed: on the level of discipline and text, these illustrators used genres that were for a long time customary in book illustration, with sweet and moralistic stories, in line with the moralistic view on youth television at that time. The remediated form here can be seen as a new addition to the remediated forms as defined by Bolter and Grusin: I would suggest these stories are an alteration of the remediated, in which a new medium alters a discipline to suit the new medium without expanding the remediated or adapting a text.

At the end of the NTS period, colour television made its entrance with *In die dagen*, and the first animations for leaders were made, mostly remediating graphic design. As we have seen, Dutch television illustration, and therefore also animation, developed quite independently from film animation, and from for instance American tv-animation. Mette Peters calls animation a crossover between film production and visual arts practice, and this goes for television illustration as well. But here, more media and disciplines are remediated, among which radio, theatre, graphic design, comics and the home. At the end of the NTS period the disciplines that appeared to be most suitable for television are all there. Animation has just emerged as programs such as Marja Lemaire's *Circus* and *De Fabeltjeskrant* show, and is still forming to suit television, while tv-illustration has developed into a new discipline, with live illustration, premade illustration, illustration with torn paper panes, movable illustration as subdisciplines, which will all be further explored in the case studies in this chapter. Television became a

new field of symbolic production, and within television the separate professions gradually have taken shape: starting with one designer who made everything from sets to graphic design, now different professions or actors have distinguished themselves, among many others: set designer, graphic designer and illustrator for television. And by gradually developing, the habitus shifted from all kinds of media and arts towards television design and television illustration, forming a new artistic field.

At the end of the NTS period all four main Field Laws as described by Bourdieu are to some extent visible. There is a power relationship between agents determined by the distribution of specific, symbolic and cultural capital: the funding for television versus the creation of suitable, yet artistic television programs. This clearly shows that the first Field Law is in place. The second Field Law is a bit more difficult to determine: we do not see agents with a complete monopoly yet, but we do see the conservatism towards youth television versus 'newcomers': the illustrators who were newly hired, with more subversive strategies. Towards the end, it becomes more and more important that makers know how to work for television, i.e. that they have the right habitus, which is the third Field Law, and which can be seen from the way in which they work with the medium specific demands of television. And although they do not need to 'buy a right of admittance yet' through education as the fourth Field Law suggests, the illustrators were all hired because of the versatility they showcased through their artistic education and/or experience, including pioneer Peter Zwart.

The last three field laws that are ways to measure to what extent a field is established are not very relevant for television design at this point: for instance there are no biographers or historians of television illustration yet, although they did have their first exhibitions, and there is no field effect: that the work and the value is not understood without the knowledge of the history of the production field of the work. Television was such a new medium that it was not necessary to understand the programs that were made without knowledge of the history of television. These field laws show that at the end of the NTS period, television and television design was moving out of the experimental phase, and at the advent of becoming an established cultural field.

Biographies of illustrators

Jos van Grieken

6 mei 1915, Amsterdam - 30 september 2001, Weesp



Source: photo collection Sound and Vision

Joseph Hendricus van Grieken worked for the NTS/NOS for about eighteen years, from 1960 until his retirement in 1980. Born in a catholic working-class family, he was sent to minor- and major seminary between 1928 and 1933, and afterwards to the congregation of Mill Hill in Tilburg. Van Grieken kept his faith throughout his life, but he developed an aversion against the authoritative system of the Catholic church. Both of these elements show in his

work. His many talents show in his work as well: from a young age he was good at drawing, paper maché, sewing and carpentry, the latter is not surprising knowing that his father was a carpenter. Van Grieken could also imitate several artists, such as Vincent van Gogh, Anton Pieck and Hiëronymus Bosch. After the seminary he followed an evening course to become a drawing teacher.

Although he was trained to become a teacher, he had other ambitions. Reportedly he said that he didn't want to 'work for a nun'. Instead, he became a decorator at the department store Vroom & Dreesmann in Amsterdam in May 1935, where he decorated windows, but also hand-lettered price tags. In April 1945 he resigned to start his own business, working mainly for churches: he made mosaics, priest robes, murals and nativity scenes among other things. He liked theatre, and besides acting at theatre society WIK (Willen Is Kunnen, Wanting is being able to) he also made the costumes and sets.

In 1955 he had a freelance assignment at the Catholic broadcast station KRO, to make maps and illustrations for the news program *Wereldvisie* (World Vision). He worked with comedian and writer Fons Jansen, and Lodewijk Veltmeijer. After the NTS took over the News, the three remained friends and worked together on new projects: Veltmeijer and Van Grieken started an institute for applied photo- and film art called Uitgeverij Lumen, and made 'sound images' ('klankbeelden'): art works with sounds on gramophone records and images on slides, presented as film strips. Van

Grieken illustrated these 'sound images'. Most of them were religious-educational, made for schools, but they also made some commercial ones, for instance for beer company Grolsch. He also made dolls for a puppet show in Jansen's very popular theatre program 'De Lachende Kerk' (The Laughing Church, 1962-1965), and he designed several book covers, among which Annie Westerman's *Kaarslicht in Keranna* (Candle light in Keranna) and Peter Bomm's *Frontchirurg* (Front surgeon), and covers for the military monthly 'G3' (Goede Geest Gemeenschap, Good Spirit Community), which steered his career back towards the Catholic community.

The versatility in his work experience made Van Grieken a perfect designer and illustrator for the NTS, who looked for people like Peter Zwart, who could design and make anything.

NTS/NOS

Van Grieken's income was not always very stable, so after some persuasion from his wife he applied for a job as a graphic designer at the NTS in 1960, and after one rejection he was hired at age 45. He made many titles for television plays, musical programs and other live action programs. He hand-lettered these titles in many different fonts, to suit the program, from Gothic letters for *Arthur*, to drip letters for *Moordvrouw* (Murder Woman). His experience and skill really shows in these titles.

Jos van Grieken also illustrated programs for adults as well as children, many of which were biblical due to his affinity with Christianity, and the fact that more than half of the broadcasting companies at that time had a Christian background. Unfortunately, most of these programs are lost, and there is very little information on them. A lot of drawings by his hand are found at the Institute for Sound and Vision, but he never added metadata on them himself, which makes it more difficult to retrieve that information.

There are some programs by Van Grieken however, that still exist, or whereof at least some data remain. *Zomaar een vrouw* (Just any woman) was a program by the EO in 1979, for which Van Grieken made portraits in black and white (or actually, black, brown and white) of several biblical women. The program must have used black, brown and white drawings after the introduction of colour television as a stylistic choice: it might give a sense of history. Van Grieken gave these women very realistic faces, with the right age, some faces a bit worn, with middle-eastern skin tone and features. It is not known if this program was meant for adults or children. Another program is *Het meisje met de zwavelstokjes* (The little match girl). There isn't a date or broadcasting company known, but the pen drawings

that remain give us other information. There are only backgrounds, and written on it is the message that actors were to walk around in these backgrounds using chroma-key. The backgrounds are in black and white, but the chroma-key technique was introduced around 1971, which means that the actors were probably in colour. The aim might have been to make it look as if an illustrated book came alive.

Adam of aap (Adam or ape) was definitely a program made for adults. Made by the EO in 1977, this program's aim was to debunk the evolution theory and make a case for creationism. Van Grieken made seven tall drawings on banners that were hung on the studio walls: one of each of the creation days, and one of evolution. The presenter walked around in the studio, showing on the large banners exactly how the creation in 6 days came about, and why evolution could not be right in their opinion. For all drawings equally, Van Grieken used a lot of colour. These drawings are beautifully made with a lot of detail, so that the camera could zoom in on sequences within the drawings. Only sketches of these drawings remain, but the program itself is digitised and therefore still exists. To excel in his work, he acquired many images at home of well known people and all kinds of objects, because as an illustrator for television, you can expect anything.

Het verhaal van Sinterklaas die zijn muts verloren had (The story of Sinterklaas who lost his hat) was an original children's book by WG van de Hulst Jr., in which a poor boy sets out to find a cream for burnt skin for his mother. On his quest, he finds the hat of Sinterklaas, and brings it back. As a thank you he may choose a present, and he chooses the cream. Sinterklaas is so touched by this that at night, he brings the other presents the boy liked to his house. When adapted for television in 1979 by NCRV, Jos van Grieken and Emmanuel Houben, also a designer at the NOS, made the 3D-illustrations. The program almost looks like a pop-up book, with objects, characters and other elements standing upright so that the camera can move around in this model-like decor. The colour palette is mostly reduced to give the story some atmosphere, although the presents are very brightly coloured. Characteristic for his style are long necks, fine and detailed drawings, movable drawings with wire, and an anchor as signature.

All these illustrations and titles that remain of his hand show the versatile illustrator that Van Grieken was. His education, and his career in theatre and as a painter, tailor, set dresser and carpenter, led up to eighteen years of a wide variety of assignments that fit the pioneering phase of television very well: when the Field still had to be established, everything was done by everyone. He never developed new skills however: he did not like working with animation or the Paintbox: the only machine he worked

on was the Maseeley press for lettering title scrolls. He did admire NTS/NOS-designers such as Jaap Drupsteen and Frans Schupp for their skill, but not in a way that he preferred to work. This makes him a more traditional illustrator and graphic designer, whose skills were very useful in the early television period.

After retirement

After his retirement in 1980, Van Grieken had his own recurring item in regional newspapers De Gelderlander and Dagblad voor Noord Limburg, titled 'Taal en Tekenen' (language and sign), for which he made weekly pen drawings of villages in the area of this newspaper. His son in law Andreas Schelfhout wrote the texts. He also made a calendar for historical association 'In de Gloriosa' in Kortenhoeft, with landscapes around Kortenhoeft. Van Grieken loved travelling, in particular to Israël and Kenya. For a Kenyan Masai community he volunteered to design a church, which was also built. Jos van Grieken died on September 30th in 2001, after two years of dementia in a nursing home in Weesp. Until these last two years he still lived in Kortenhoeft.²⁴⁸

Ton Holst

16-9-1931, Enschede - 7-2-2006, Mechelen



Source: photo collection Sound and Vision

Ton Holst was born in 1931 in Enschede. After the war, from 1948 to 1952 or 1953, he studied graphic design and illustration at the AKI (Academy for Art and Industry) in Enschede, and found a job at a printing company as a graphic designer. By then he was already partially deaf, he had had two operations on his ear and was wearing a hearing aid.

²⁴⁸ This biography is based on an interview with Mirre van Grieken - Schelfhout (daughter) and Andreas Schelfhout in their home on 11 August 2011.

The fourth graphic designer

In 1959 he got a position at the Graphic Department of the NTS as the fourth graphic designer, after department chef Jan van der Does, Ger van Essen, who took over the position as chef in 1960, and Hans Moolenaar. Holst was the first who would later specialise in illustration. One of his first assignments was designing titles for poems by Dutch writer Annie MG Schmidt, but unfortunately the program itself is not found. Other assignments he made were title scrolls for *Zeg maar Jacco* (You can call me Jacco, NCRV) and *Een land waard om in te leven* (A country worth living in, NOS), titles for songs by girl choir *Sweet Sixteen* (NCRV, 1963) and a title card for *Vrouwelijkheid* (Femininities, VARA, 1963). Here it is already visible that he adjusted his designs to the assignment: the titles for Sweet Sixteen are playful, while the woman's program was ornamented with a portrait of a confident and stylish woman. For *Schermtelevisie* (Screen Television, RKK, 1965) he illustrated a Eucharistic celebration with rose-window shapes, on which the camera could take partial shots. The popular French youth program *Barend de Beer* (Bonne nuit les petits / Good night kids, KRO/NCRV) was provided with a new end leader by Holst in 1964: four children are shown, and by means of movable illustration, at the pace of the music, the eyes close and the text 'Wel - te - rus - ten' (Good night) becomes visible. Holst, too, was clearly hired for his versatility in styles and techniques, which made him very capable in creating images and typography that fit the wide variety of assignments that he received. There were no specialisations yet, since there were only a few designers there, who had to design everything for everyone, which as we have seen is customary to the pioneering phase of a Field that has not been established yet.

One technique that Holst often returned to was shown in the film *Circus Kierekiet* (1967, see case study 3e). This short movie by the KRO shows a procession of a circus, and Holst shows this by tearing paper and placing the panels on paper as a mosaic. These torn illustrations seem to be made in colour instead of black and white, and it is made during the experimental colour television period. With the arrival of colour television, the designers were told which colours they were allowed to use, so that they were visible in both black and white and colour television. Holst did not like this that much, because these were all very sweet, pastel colours.

Working from Limburg

In the 1960s, a lot of new colleagues were hired in a short period of time. By now, Holst was working in a large department, and everyone had a telephone on their desk that was ringing often, which meant that there was

a lot of noise at the department. This made it hard to work there with a hearing disability. Evening shifts for the News were especially difficult: the assignments were delivered to him by phone on a very short notice, but with his disability it was difficult to understand the assignments properly. With all this noise and difficulty, he was threatened with complete deafness, which made him and his wife and two daughters (their third daughter was born in 1978) move to Mechelen in Limburg in 1972. The NOS found this situation difficult, and tried to offer him several arrangements. The fact that after Ger van Essen the department chef changed every few years did not make things easier either. But eventually in 1975, the Head of the Program Facility Service Arie van den Dool decided that Holst was allowed to remain in service, as long as he travelled to Hilversum on a regular basis to bring his finished assignments and collect new ones.

From that moment, Holst illustrated mostly assignments that did not have a tight deadline: he worked for children's magazines such as Jippo, Okki and Taptoe and magazines of broadcast stations, but also designed a placemat, napkins and sugar sachets for the NOS restaurant and covers of the NOS year reports. The characters in these magazines often have 'sunray-eyes', which is a drawing style that more illustrators adopted. He also made illustrations for the book *Werken met Video* (Working with Video) by the Santbergen Institute: the training institute for media technology. He made fewer graphic designs, since he did not have the necessary machines at home, and instead illustrated more. Programs he made many illustrations for were programs that had a very constant and high demand of illustration, such as *Sesamstraat* (NOS/NPS/NTR 1976-nu) and several programmas by the EO, among which *D'r kan nog meer bij* (There is always room for more, EO, 1983-1989) and *Kinderkrant* (Children's Newspaper, EO, 1972-1993). For *D'r kan nog meer bij*, Ton Holst made several leaders for the same opening tune, he made animations between the items, and during the 1980s he illustrated more than 100 Biblical stories. Typical for these illustrations is that he drew outside the frame. The shots were also made a bit wider than the frame. He also added elements that weren't in the story: with one biblical story, he did not draw a woman alone at the well, but with another woman, because in his opinion women did not go to the well on their own. He also drew birds there, because birds go where the water is. EO director Dick Baarsen did not approve of this, since this is not in the Bible. For *Kinderkrant*, Holst illustrated the six episode series *Job en z'n Pa* (Job and his dad, EO, 1987), about a boy with all kinds of questions, and his dad who answers these questions with a biblical message. Holst made layered illustrations, and gave the dad a typical eighties dad look, including a voluminous moustache.

Items he made for *Sesamstraat* were among others: *Jubelientje* by writer Hans Hagen, nursery rhymes such as *Klap eens in je handjes* (Clap your hands) and *Zakdoekje leggen* (Duck duck goose), and an item about the coronation of queen Beatrix by the title: *De voorkant en de achterkant van de koningin van Nederland* (The front and the back of the queen of the Netherlands), a naughty item in which bare bottoms are shown. In many of these items the characters have sunray eyes, but not all of them, since like every illustrator, Holst also adapted his style to the assignment.

Another program he worked for was *Roffel* (Drumroll, VARA, 1982-1983). Almost every episode had an informative item that was illustrated by Holst, for example *Catharina de Medici*, *Stonehenge*, *Het Paard van Troje* (Trojan Horse) or *Keizer* (Emperor) *Quin Chinuang Di*. He made the illustrations on large sheets of paper and took his time to add details, which he probably, like most illustrators, did just because he enjoyed that particular assignment. Holst often forgot to sign his designs, but if he did, it meant that he was very pleased with it. Holst also illustrated book programs, such as *Wereldverkenning door Leesonderwijs* (World orientation through reading education, NOT, 1977) and *Kinderboeken klas 3 en 4* (Children's books grade 3 and 4, STV, 1984). In the late 1980s, when Jan Janiczak was chef, Holst made a program by the title *Laat 'ns zien* (Show me). This was an animation with 3 poems by himself, with music by others. This program was never broadcast. All in all, Ton Holst was an illustrator with a colourful, playful style, who remained traditional in his techniques due to his hearing loss. He sometimes worked with subtle animation as well, which shows that he was interested in the techniques that were available to him, and that he developed with the development of the Field as much as he was able to.

After his retirement

Ton Holst received his early retirement in 1992, when he was 61 years old. He did not make use of the arrangement that was offered a few years prior, where everyone of 57,5 years or older could take an early retirement, although he was encouraged to do so. After his retirement some programs still wanted work by him, so he made several more assignments on a freelance basis, also from home. A woman from his village helped him with colouring the illustrations. She loved the NOS ecolines he used, and made a portrait of Holst with these colours. Holst also made designs and illustrations for other clients, and he had exhibitions of his own free work with a group of local artists.

A few years before his death, Ton Holst had an infarction, which made him partially visually impaired. He never stopped drawing, and

started to shade and dot more, as a solution for his loss of sight. He died suddenly in 2006 at age 75.²⁴⁹

Henk Vermolen

Bilthoven (Utr.), 22-10-1934 – De Bilt, 15-05-2010



Source: photo collection Sound and Vision

Stylistically dark and heavy, Henk Vermolen was not afraid to approach programs in a sombre style if he thought the program needed it. When Vermolen came to work at the graphic department of the NTS in 1961, he illustrated mostly biblical programs, such as *Logboek* (Log, CVK, IKOR, RKK, 1961-1964) and *Achtergronden van de Bijbel* (Backgrounds of the Bible, NTS, STV, 1968). The illustrations in this

black and white period immediately grab attention because of the dark and somewhat grim drawing style, inspired by Cuno van der Steene, an artist whose work hung in his Catholic family home when he grew up. Although he left his religion behind in his academy years, he kept this heavy and serious Catholic style for quite a while.

Just like most graphic designers at the NTS, Henricus Jozef Maria Vermolen was hired because of his versatility. After a short stay at the seminary Paters SVD in Soesterberg, where this boy who spent his time drawing wherever he could, wasn't happy, he studied at art academy St. Joost in Breda from 1954 to 1959, where he specialised in illustration, industrial design and publicity design. In his last year, he had his first assignment: he illustrated *The Ratmepper of Hamelin* by well known Dutch light verse poet John o' Mill. The illustrations are mostly black line drawings, and a few of them are coloured with blue and brown. Although the colours are dark, the tone of the illustrations is quite humorous, stressing facial expressions and hand- and body movements. After his education, Henk became a drawing teacher at the Gymnasium Paulinum in Velsen from 1959 to 1961, which he enjoyed very much, before taking on the job of graphic designer at the NTS.

²⁴⁹ This biography is based on an interview with Carly Holst-Mekel (widow of Ton Holst) in her home on 17 november 2018.

Vermolen came to the NTS when television had existed for 10 years, and youth television for about 6 years, so this was still in the pioneering phase. The broadcasting associations wanted to make sure that their ideology was clearly conveyed in their programs, so the heavy Catholic style that Vermolen brought fit the Catholic broadcasting associations very well. He learnt how to draw for television on the job, fitting the pioneering phase of this Field, since there was no education in television illustration or animation yet. In this period he also married Marlies Bouma and had two daughters. Vermolen took an extra job at the art academy Artibus (later called HKU: Hogeschool voor de Kunsten) in Utrecht, as a teacher in the evening program for publicity and fashion, and later also illustration. The quality of his television work never suffered under the workload of a second job.

At the end of the 1960s, Henk Vermolen made a stylistic shift, synchronous with the development of the Field: his work became less heavy and more playful, although he was still able to give sad or serious stories a more dramatic and heavy style if he deemed it necessary. One of the programs he illustrated in the 1970s, is quiz program *Herkent U deze melodie?* (Do you recognize this melody?, NCRV, 1970-1973). The illustrations were very diverse, because all kinds of subjects passed by, but he also used different techniques and styles: some very illustrative, and some more towards an abstract level. One very big assignment was that of the children's program *Kleine Isar* (Little Isar, NCRV, 1980-1981). *Kleine Isar* consisted of eighteen episodes of ten minutes each, so it was a project of 180 minutes of illustration. Vermolen, who never became very fond of doing animation, had a solution to reduce the workload: he made it three dimensional by putting up cardboard figures he made himself. This way the camera operator could make long shots through the miniature landscape, zoom and pan, saving a lot of time, while the quality of the work remained very high. Although this is a Biblical subject, Vermolens style is lighter: Isar is a sweet little boy with full, rosy cheeks and a friendly smile. Vermolen uses a fresh colour palette that is reduced to a few basic colours: black and white, blue, brown and *NOS-pink*, with some support colours.

Some of the programs he worked for in the last half of the eighties are *Sesamstraat* (*Sesame Street*, NTS, 1976-now), *Donderslag* (Thunderclap, pun to the Dutch word for Thursday, AVRO, 1989), *Erik of het Klein Insektenboek* (Erik or the Small Book of Insects, TROS, 1985), *Oude Testament: Esau en Jakob* (Old Testament: Esau and Jacob, KRO, STV, 1986) and *Pak je prentenboek* (Get your picture book, STV, 1985). For the last program mentioned, Henk illustrated *Van de visser en zijn vrouw*, (The Fisherman and his wife), a fairy tale by the brothers Grimm. These

illustrations are quite dark, and Vermolen said about this that years later he heard that children were frightened of the mean looking fisherman's wife. Still it is a beautifully illustrated episode, made in several layers to obtain movement and depth. The main tone of his colour palette subtly changes from light brown to almost black, synchronous with the increasing greed of the fisherman's wife in the story. This shows that Vermolen was able to deliberately revisit his heavy style when he thought it would fit the story.

Donderslag was a popular magazine program, with children in the studio and all kinds of different acts. One part of the show was *Het Griezeldomein* (The Horror domain), in which a vampire read horror stories that were sent in by children. Vermolen illustrated these stories in a scary way, but suitable for children, with a humorous touch. The colours are dark blue with many shades of green, and subtle pink touches, which makes them scary in a cheerful and safe way. His work for *Sesamstraat* is very free and playful, more than in any other program he illustrated. You can see the pleasure these assignments gave him: the children in his drawings are very cheerful, with big dots of colour on their round cheeks. Among his *Sesamstraat* work are some illustrations of fairy tales, meant for the bedtime stories at the end of the program, which have clear lining, and confident use of colour. Henk Vermolen was a traditional illustrator until the last program he made in the NOB period, but he was very versatile in adapting his style and technique to the assignment. Some characteristics of his work are children with very round cheeks, as if their faces are horizontally oval, either bright or dreamy, fairytale-like colour palettes, and 3D or layered illustrations.

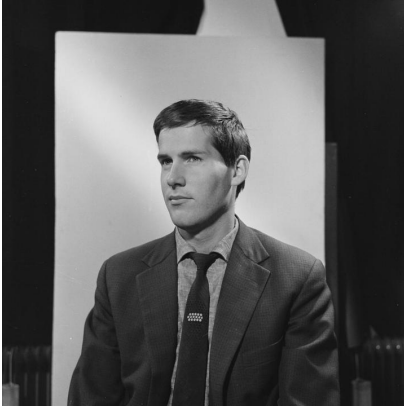
After retirement

Henk Vermolen retired in 1989, a year after the NOS had become the commercial NOB. He was only 55 years old. This was because the department offered him a very agreeable retirement arrangement in this new situation. He still had his teaching job at the academy in Utrecht, which he continued as a day job until 1999 at age 65. Besides his television work he always took on other assignments: he made illustrations for the seminary, and Christmas- and birthday postcards for his father's assurance company, which in due time was taken over by Henk's older brother. He also had a few book illustration assignments, such as the book version of *Van de Visser en zijn Vrouw*, and a series of textbooks for a primary school teaching method. He never stopped making free work either: after his retirement he picked up model painting and joined the prestigious artist club 'Hamdorff', of which he even became the president. They had exhibitions and small publications, and Vermolen enjoyed this very much.

In this free work, the influence of different illustrators and artists he admired is visible, such as Thé Tjong-Khing and Kees van Dongen. In 2008 his wife Marlies died of cancer, and two years later, in 2010, Henk also died of cancer, at the age of 75.²⁵⁰

Johan Volkerijk

Amsterdam, 2-7-1937- Haarlem, 6-7-2023



Source: photo collection Sound and Vision

Johan Volkerijk was born in 1937 as the third child of seven, in a Catholic working class family in Amsterdam. Like many families with children, his family knew poverty and hunger during the war. The last part of the war years, a family in Tuitjenhorn took him in, because there was more food in this rural area. After the MULO (More advanced primary education) he became an apprentice at the advertisement department of department store Vroom & Dreesmann in Amsterdam, and was later employed at the same department. In the meantime he did the evening program of the Instituut voor Kunstnijverheids Onderwijs (which became the Gerrit Rietveld Academie) in Amsterdam, from which he graduated in 1956.

NTS/NOS/NOB

In 1962 he was hired at the design department of the NTS, where he started making titles, illustrations, animations, leaders and station calls. He was very skilled at both graphic design and illustration. One of his most famous works is the logo he made for the NOS, with the blunted corners that has been in use between 1969 and 2005, which is an extremely long life span for a logo in television. He also reintroduced the rooster in the VARA logo in 1975, but in a more stylised way, paired with an upcoming sun.

The illustrations Johan Volkerijk made were at first mostly non-moving, since there was no animation equipment available yet. He illustrated several episodes of the biblical program *Logboek* (Log,

²⁵⁰ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010; Grietje Hoogland, *Henk Vermolen (1934-2010): A traditional illustrator in a moving world*, Master's thesis, 2011.

IKOR/CVK/RKK, 1963-1964), a program that needed several biblical drawings per episode. He also made titles for *Voor wie zing je, vogel?* (For whom do you sing, bird?, NCRV, 1964), a musical program with songs by Jules de Corte. Every song was introduced with a title and illustration with simple line drawings in black and white. For *Uit Oma's Kabinet* (From Grandmother's cabinet, NCRV, 1962) he illustrated a story about a fairy and a goblin who weren't allowed to be together. This story is also made in line drawings, so that the images are still clear when shown on low quality black and white television, fitting the mediums specificity of television very well. Volkerijk was also able to draw very quickly, which is seen in *Nieuwe Gezichten* (New Faces, NCRV, 1963), another musical program. In this program Volkerijk made portraits of the performers, live in the studio.

Volkerijk illustrated both biblical and non-biblical programs, but the broadcasting station that asked for his work the most was the AVRO, especially in the 1970s and 1980s. He made leaders for *Bibelebons* (1972) and its successor *Holle Bolle Boom* (The big hollow tree, 1975): both magazine programs with activities for children, which children could also do at home. Both leaders are made with cut-outs on cell, and are very playful and brightly coloured. He also animated the leader for *Hoe laat begint het schilderij?* (What time does the painting start?, AVRO, 1983), and made illustrations for this informative program about art. He liked the combination of techniques, from illustration to animation, but his inspiration mostly came from book illustrators, among which Bert Bouman, Friso Henstra and Eppo Doeve, but also Peter van Straaten and his own colleague Hans de Cocq. Book illustrators he admired were Thé Tjong Khing, Jaap Vegter, Paul Citroen and Co Westerik. His favourite comic book illustrator is Lorenzo Mattotti, who has a very graphical quality to his work. This shows how illustrators looked outside television for inspiration, since the Field of television illustration and design was still in development, and his interest in animation shows his keenness to develop on a technical level, pushing the possibilities of the Field.

Besides animating leaders he also had illustration assignments, for instance for *De Kinderen uit de Bijbel* (The Children from the Bible, NCRV, 1984), a biblical program for which he illustrated three episodes: about Simson, Samuel and David. He had no problem adjusting his style to the subject. He also made illustrations for *Sesamstraat*, for instance stories of the little boy Arno (1991-1993) and the Andersen fairytale *Bloemen voor kleine Ida* (Flowers for little Ida, 1990s), and he illustrated for *Waku Waku* (KRO, 1988-2000, see case study 6h), a quiz program about animal life. For several years he made illustrations for multiple choice questions, four illustrations per question, at least one question per episode. Here, his

ability to draw quickly came in handy: he made entire series of illustrations at the same time, first colouring the backgrounds in the same colour, then the main colour of the animals, etc. Another interesting project is *Sociale Geschiedenis 1850-1870* (KRO/STV, 1983, see case study 5c). For this program in 5 episodes he visited various historical sights in The Netherlands, together with the young girl Brigitte Valkevisser, to learn about the life of Claartje, a fictional character that lived around 1850. Her 'life' shows the social injustices of that period. Volkerijk made sketches at these sights, and finished them later by adding Claartje and other characters. These final drawings as well as shots of Volkerijk sketching on location were used in the final broadcast.

Typical for Volkerijk's work is that there often seems to be some clothing or hair flapping behind a character, to suggest movement or wind, for instance in *Liegbeesten en Apekoppen* (NOT, 1993). In one episode, Volkerijk illustrates children who go to the library, and he draws a lot of flapping jackets of children crossing the road. This is even more the case in his daily weather illustrations for *Jeugdjournaal* (Youth News, NOS, 1990s). By making clothes move, he accentuates the type of weather that is forecast. Also characteristic of Volkerijks work is the lack of detail in backgrounds. He often keeps the background of his illustrations white, or gives it one colour, instead of filling it in with houses, interior or other objects. He mentioned that this can easily be done, since the camera usually makes detail shots, so the background is often not even visible.

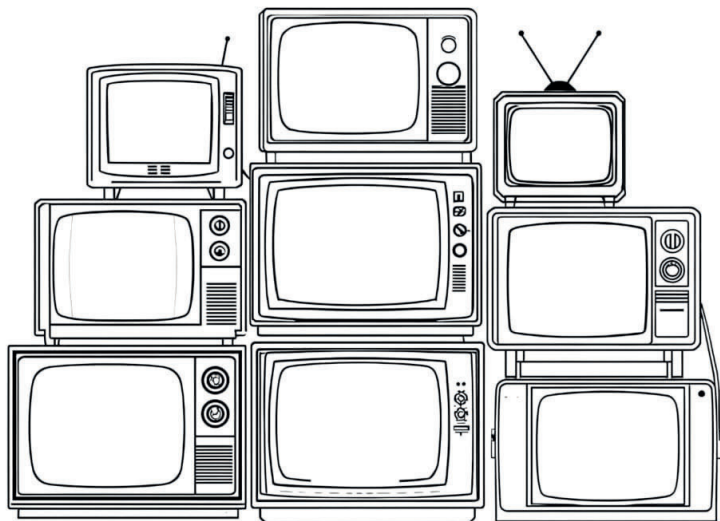
In his free time

Johan Volkerijk also made free work, mostly when he was travelling or on holiday. He thought about working on a freelance basis sometimes, but he never actually pursued this. He worked only four days a week at the NOS, and had other assignments, for among others Margriet and De Volkskrant. The NOS didn't mind, as long as he kept the quality of his work as high as usual. For De Volkskrant he made drawings of the demolition and reconstruction of buildings in Amsterdam. He also made drawings for the Slachtedijk project in Friesland, scale models for a contractor, drawings for a film production about the VOC for the Scheepvaartmuseum (Maritime museum) in Amsterdam and he illustrated two children's books with Caribbean folk tales about the spider Anansi, written by Olga Ormann.²⁵¹

Volkerijk received his retirement in 1992 at age 55, and continued drawing, but mostly for himself. He passed away in 2023.

²⁵¹ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010; Conversation I had with Volkerijk on 29 February 2016.

Part 2: NOS 1969-1988



PART 2



Chapter 4

**Context and
remediation
of the NOS
period:
1969-1988**

Chapter 4 – Context and remediation of the NOS period: 1969-1988

Huub Wijfjes writes in *De televisie: Een cultuurgeschiedenis*:

“In the 1970s, television became an independent medium that did not cannibalise on older forms of presentation such as theatre, puppetry, or the sermon. Theatre on television had evolved to television drama, puppetry was replaced by tv-series written specifically for youngsters and the sermon disappeared to make room for talk shows. This way the ‘image radio’ from the starting period had become a medium in its own right”.²⁵²

For the illustrators during the NOS period, this means that the pioneering phase in which they experimented with the possibilities of this new medium was over, but it doesn't mean that other media did not have any influence on their work anymore.²⁵³ Medium specific techniques and genres were developed further, but creatively, the illustrators still looked at other media and disciplines, which in turn also continued developing. For youth television in particular, important societal developments led to a new view on the development and autonomy of children. The emancipation movement of the 1960s and 1970s changed the relationship between adults and children from authoritative to more negotiation based.²⁵⁴ Children were not merely seen as unfinished adults anymore, but as individuals with autonomy and agency over their own lives. Children were taken more seriously by parents, teachers and other adults, which resulted in a different approach in media for children such as film and television. As we have seen, youth literature was a frontrunner in this approach, but only when this view of youth as autonomous was more widespread among parents and educators did other media follow as well. In youth literature, this view continued to grow until at least the 1990s, and in film and television, this view resulted in more funding for media for youth. The Dutch media fund Stimuleringsfonds Nederlandse Culturele Omroepproducties, erected in 1988 to support television, assigned large

²⁵² Huub Wijfjes, *De televisie: Een cultuurgeschiedenis*, Amsterdam, Boom, 2021, 73. Translated from Dutch.

²⁵³ This chapter overlaps with: Grietje Hoogland, “The Separate Journeys of Two Parallel Animation Histories: An Analysis of the Differences in Distribution of Animations Made for Film and for Television in the Netherlands Between 1970–1989”. *TMG Journal for Media History* 23 (2020, 1-2): 1–27.

²⁵⁴ *Ibid.*, 307.

sums of money to television genres for children among which youth drama and youth documentaries to ensure that children were introduced to quality content.²⁵⁵ The 1970s and 1980s were a golden era for quality youth media.

Since media outside of television still influence television illustration during the NOS period, this contextual chapter will continue where Chapter 2 ended, and explore how these media and disciplines have developed further. How did they develop artistically, and do they shift on the Visualness versus immersion matrix? And how do these developments influence the development of television illustration and animation? Not all media and disciplines that were discussed in Chapter 2 will be featured: the influence of radio for instance has been incredible at the start of television, but since then youth television programs have increasingly been remediating visual and audiovisual media forms, making it less relevant to include the development of radio in this chapter.

4.1 Development of disciplines: puppet theatre, illustration, comics and graphic design

In puppetry, a rich culture of free street theatre emerged, with a large variation in artistic quality, but the trainees of the former generation of puppeteers like Feike Boschma, Jan Goes, Jan Nelissen and Wim Meilink kept the high artistic standards as they continued their work.²⁵⁶ This shows that puppetry at this point knows a very wide variety of styles and genres, both in street puppet theatre and professional puppetry. It is hard to place these genres on the visualness versus immersion matrix because of the broad scope of this art form at this point, but it appears that the earlier division between the visual and immersive marionette plays and the story based hypermediated hand puppetry has disappeared into a wider variety of forms.

In the 1970s and 80s, Dutch book illustration started to develop as a profession on its own, instead of a derivative of art, and especially the picture book thrived. In the 1980s, illustrated books for adults almost completely disappeared from the market. The individualisation of the 1960s continued, and was influenced by the political climate, which was restless due to left wing activism, causing an anarchistic climate at art academies. Style and technique were unimportant, more important was a personal style and 'signature', which is reflected in book production: these

²⁵⁵ Esther Schmidt, Sabine Veenendaal, *Van Abeltje tot Zoop*, Hoorn, Uitgeverij Hoogland & Van Klaveren, 2011, 57.

²⁵⁶ Rob Erenstein, *Dramatisch Akkoord 15: Poppenspel*, Amsterdam, AW Bruna & Zoon, 1982, 55-57.

were golden years for the artistic quality of illustration, although a conservative counter reaction is noticeable as well. Many illustrators and designers wanted to alter reality in their work, since this was more interesting to draw. This was sometimes in conflict with what writers wanted, since especially in the 1970s they wanted to show a realistic image of society, as for instance the work of Friso Henstra shows. Illustration and graphic design were closely intertwined, and were very close to art, because of their artistic quality, so illustration was not a derivative of art anymore, but an art form equally artistic.²⁵⁷ Comics too became an established art form: during the 1970s, the discipline experienced growth. An adult public was added, there was an underground scene in which for instance Joost Swarte started his career, and more and more genres were added, such as religious, informative, erotic, gruesome, philosophical, poetic, biographic, societal and parody comics. The visual culture of comics was more accepted and enjoyed than ever.²⁵⁸ Saskia de Bodt notices that although in the 1970s and 1980s the secularisation of Dutch society continued rapidly, there were many illustrated children's Bibles made.²⁵⁹ This goes for children's television as well: there was still a large demand for illustration for biblical programs for children in this period, and all illustrators worked for them. The illustrators and animators of the NOS all mention that they admired many book illustrators, so we will see in the next chapter how much they were influenced by various quality picture book makers.

In graphic design, after the Second World War a new expressionism started that developed further in the 1970s and 1980s. Graphic designers worked less with decorations, and more with typography and larger shapes, although every designer had his or her own style. Gert Dumbar was a designer who worked with multiple layers and collage with photography and fine art techniques. He founded his studio in 1977, wanting to keep a human element in design. He brought humour and playfulness and was sometimes provocative. His style was so popular that others started to copy it at the end of the 1980s, at which point Dumbar quit. Dumbar, Anthon Beeke, Swip Stolk and others criticised modernist approaches, but weren't avant garde: Dumbar had large clients such as NS, ANWB, KPN, Het Rijksmuseum, the Department of Defence and the Police. Beeke, who had roots in the Fluxus movement and is known for his naked women alphabet, mostly had clients in the cultural sector: museums, theatres and publishing

²⁵⁷ Saskia de Bodt, *De Verbeelders*, Nijmegen, Vantilt, 2014, 227-241.

²⁵⁸ Rita Ghesquiere e.a., *Een land van waan en wijs*, Amsterdam, Atlas Contact, 2014, 71-72.

²⁵⁹ De Bodt, *De Verbeelders*, 227-241.

house Prometheus.²⁶⁰ Stolk designed the VARA logo with the rooster in 1978, but also the house style of the Groninger Museum.

Visualness versus immersion Matrix Puppetry, illustration, design

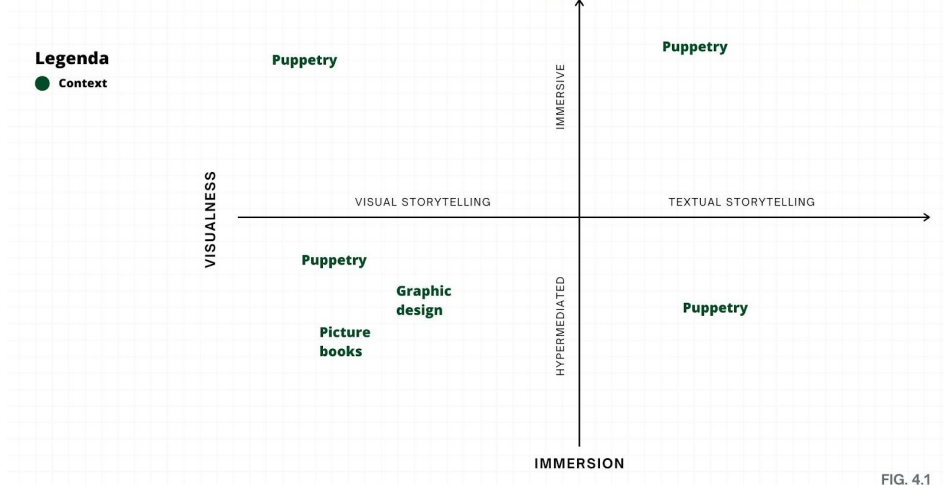


FIG. 4.1

Figure 4.1: The contextual art forms puppetry, illustration and design show puppetry in every quadrant, and hypermediated graphic designs and picture books.

In 1980 a group of Rotterdam based designers established 'Hard Werken', a studio with designers such as Henk Elenga, Gerard Hadders, Tom van der Haspel, Helen Howard, Rick Vermeulen, Willem Kars and Jan Willem de Kok, who approached assignments in a very subjective and more artistic way. They did not collaborate as a team like Dumbar's studio, but worked as separate individuals. They were rebellious in their approach but without a clear agenda. After ten years the company became more structured and fused with another design studio, becoming more conservative in their approach. Wild Plakken on the other hand had a very clear cultural and social agenda. Established in 1977, they adopted their name because they started hanging up posters illegally, about subjects such as the Vietnam War, abortion, apartheid, human rights and nuclear weapons. They only accepted clients without capitalist motives, and had a very clear typographic style, but later started to work with photography and colour elements as well.²⁶¹ The provocation and urge to rebel is sometimes also

²⁶⁰ Alston W. Purvis, De Jong, C., *Nederlands Grafisch Ontwerp van de negentiende eeuw tot nu*, Amsterdam, Terra-Lannoo, 2006, 279-287.

²⁶¹ Ibid., 291-294.

visible in graphic design and illustration for television, as well as forms and styles in graphic design, as we will see in the next chapter.

In the last quarter of the 20th century, computer technology developed rapidly and changed many sectors, including graphic design. Where at first, designers, photographers, compositors, printers and other specialists had to work together to make one poster design, around the beginning of the 1990s, a designer could do all those steps themselves in the computer. Older generation designers had difficulty coping with this drastic development in design. The development of the Internet completely altered the way we communicate, which brought boundless possibilities for graphic designers. In The Netherlands, the use of computer generated design contributed to pluralism in graphic design as never seen before. Gerard Unger was one of the first designers who started to design directly on a Macintosh computer, in 1986, and among other work developed many digital fonts.²⁶²

The artistry, political engagement and emphasis on form and visual storytelling place illustration and graphic design of the 1970s and 1980s in the visual and hypermediated corner of the visualness versus immersion matrix (see Figure 4.1).

4.2 Development of media and disciplines: Film

The 1970s was for film a period of radical, but gradual change. Hollywood had lost some of its monopoly position from the 1930s onwards, and by reorganising and becoming more formulaic, oftentimes in an immersive and story-based way, regained their strong position in the 1970s. In Europe, New Cinema movements emerged, with artistic films, often part of the Underground and avant garde art movements, which were very popular among youths. There were great national differences between these movements, but they almost always existed outside the mainstream media, were self-reflexive and quite visual and often, but not always contained political critique and social awareness. This European development influenced a new generation of Hollywood filmmakers, among which Francis Ford Coppola, Steven Spielberg, Woody Allen and Quentin Tarantino, who saw European films in art houses and in the campus circuit. Their work is more daring and visual than the usual Hollywood genres. Animation in Hollywood almost disappeared from the mainstream, but independent animators took over. Their work was difficult to distribute in

²⁶² Ibid., 278-390.

cinemas however, so they received most exposure when they were programmed on television (see Figure 4.2).²⁶³

Similar to the underground culture in comics, Dutch film also had an underground culture. Between the mid- 1960s and mid- 1970s this underground scene came above ground and joined and filmed protest movements, such as the squatting movement, ANC (anti apartheid movement), gay-liberation and women's movement. These films were sometimes even screened at a few cinemas that dared to display a different voice.²⁶⁴ More mainstream, but perhaps still controversial, is the work of Paul Verhoeven, a director who created many cinematic successes in the 1970s and 1980s, both in the Netherlands and in Hollywood. He became known with the large Dutch public for the direction of television series *Floris* (NTS, 1969), and went on to make several hit films among which *Wat zien ik?* (1971), *Turks Fruit* (1973), *Keetje Tippel* (1975) and *Soldaat van Oranje* (1977). *Turks Fruit*, about a passionate relationship between a womaniser/artist and a woman who is terminally ill, received an Oscar nomination, and after a successful international co-production *Flesh & Blood* (1985) he moved to Hollywood where he continued to create successful films. Verhoeven's Dutch films are often characterised by personal drama of young people, sometimes in a larger political or social setting, and he is also known for filming raw and unapologetic sex scenes. *Turks Fruit* has long been the most visited Dutch movie in the Netherlands, and the fourth most visited movie in Dutch cinemas of all time, as research in 2002 shows.²⁶⁵

In Dutch youth film, the effects of the new approach to children and the Stimuleringsfonds funding were not immediately visible: the Film Fund did not prioritise youth film yet like the Stimuleringsfonds did for television. Where youth television flourished with IKON drama series like *Allemaal tuig* (Ben Sombogaart, 1981) and *Sanne* (Eric Oosthoek, 1983), and with Burny Bos at the head of youth programming of the VPRO (which will be extensively discussed in the next chapters), there was an overall dip in cinema visits, although this improved again in the 1980s.²⁶⁶ This initial dip made it difficult to stimulate youth film. But the changes in youth television did have a positive effect on youth film in several ways. The large amounts of funding in youth television attracted new, young directors and scenarists to the Dutch broadcasters, among whom Ben Sombogaart,

²⁶³ Geoffrey Nowell-Smith et. al., *The Oxford History of World Cinema*, New York, Oxford University Press, 1996, 463-465.

²⁶⁴ Rommy Albers, *Film in Nederland*, Gent, Ludion, 2004, 30-31.

²⁶⁵ Ibid., 106, 354-355.

²⁶⁶ Schmidt, Veenendaal, *Van Abeltje tot Zoop*, 57.

Simone van Dusseldorp and Ineke Houtman. These makers were free to develop and create stories for children and developed a new style of directing children. Their work takes children completely seriously, and their stories are oftentimes a bit rebellious. Television was a stepping stone to film for many of these creatives. Other ways in which television had a positive effect on youth film was by creating crossovers: popular youth series like *Q en Q* (KRO, 1974-1976) were adapted to film, in this case with the youth film *Kunst en Vliegwerk* (1978), which was a large commercial success and nudged people back to the cinemas. Cutting youth films in pieces to broadcast them in episodes on Dutch television was also a way to get broadcast funding back into the film industry. The financial influence of television was so large, that at a certain point it was impossible for filmmakers to fund their films without the contribution of a broadcasting station. But also creatively, the developments in television made their way to the Dutch film industry, as well as the new pedagogy to take children completely seriously.²⁶⁷ We see here how the difference in specific capital results in a complex relationship of specific and cultural capital between the Fields of film and television. Although youth film contains several genres, the most notable changes can be seen in Dutch youth drama, which is immersive and focussed on textual storytelling, in a very qualitative way.

Visualness versus immersion Matrix Film

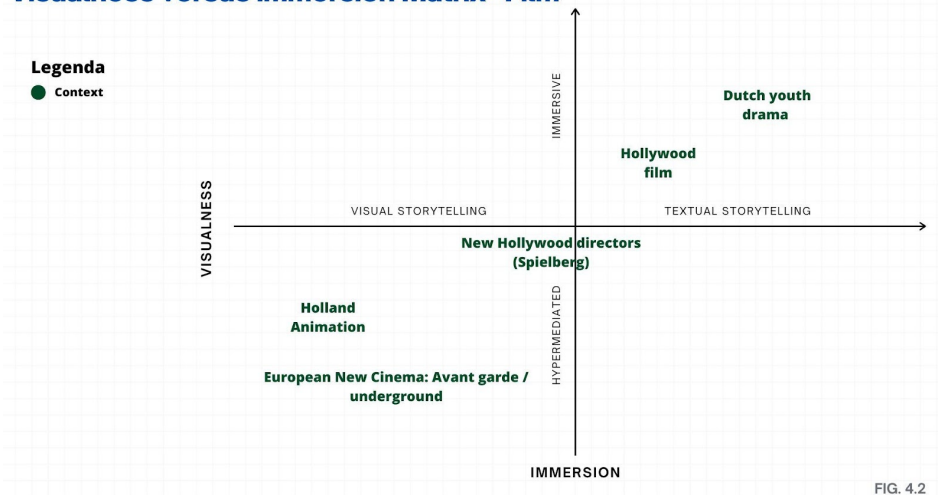


Figure 4.2: Film context shows how avant garde, which was first mostly seen in art, can now be seen in cinema as well.

²⁶⁷ Ibid., 57-61.

4.3 Development of disciplines: Dutch animation

The Dutch animation studios went through some major changes as well. As Joop Geesink mentioned in 1977: “And my age, and that young generation”, the studios had a fierce competition from young, individual animators.²⁶⁸ As a result, his puppet animation studio Dollywood ceased to exist in 1970. Marten Toonder continued for longer, partly because of the big success of his *Bommel* newspaper comics. Toonder continued working from Greystone, Ireland, while the studio made client films, of which among others *300.000.000* (ILO, 1973) and *Getekende mensen* (Stichting Breek, 1984) received both national and international successes and awards.²⁶⁹ In 1983, Toonder’s greatest dream was realised: he was able to make an animated feature film. This became *Als je begrijpt wat ik bedoel* (dir. Harrie Geelen, Rob Houwer), a movie about Bommel and Tom Poes, and the first drawn animated feature that was produced in The Netherlands.²⁷⁰ Since the studio endured a fire in 1971, a lot of archive material was lost, which makes it difficult to estimate the amount of animations Toonder Studio’s has made over the years. However, there are over 700 titles we know of, so it is not unthinkable that the studio made over 1000 animations in total, from independent shorts to commercials.²⁷¹ In 1986 the last comic strip of the Bommel saga was published, after which many reruns followed.²⁷²

4.3.1 The success of Holland Animation

In the early 1970s, the government decided to give a bit more support to animated film, which gave an impulse to individual animators to make films in their own style. However, this support was not nearly enough, which led to an association of animators called Holland Animation, established in 1973, demonstrating a strong illu^sio among individual animators. This association made sure that Dutch animations were screened at international film- and animation festivals such as Annecy, Ottawa and Zagreb, where they were very well received.²⁷³ They also tried to find

²⁶⁸ Flory Jansen, ‘Mijmeren over vroeger’, *Ariadne*, 17-03-1977, 22.

²⁶⁹ Jan-Willem De Vries, *De Toonder Animatiefilms*, Den Bosch, Van der Loo & Co B.V., 2012, 306-315.

²⁷⁰ Tjitte de Vries et. al., *Tien jaar Holland Animation, Rembrandt’s filmende erfgenamen*, Rotterdam, Kersten Realisaties, 1983, 7.

²⁷¹ De Vries, JW., *De Toonder Animatiefilms*, Van der Loo & Co B.V., 2012, 305-314.

²⁷² Pim Oosterheert, *Bommellexicon: van Aamnaak tot Zwirkvlaai*, Maarssen, Uitgeverij Cliché, 2005, 14.

²⁷³ Ton Gloudemans, ‘Animatiefilm in Nederland’, *Jaarboek Mediageschiedenis 3*, Stichting beheer IISG, Stichting Mediageschiedenis, 1991, 152-157.

distributors who served the interests of the animators.²⁷⁴ Between 1973 and 1983, Dutch animated shorts were shown on television in 25 countries, and especially when Holland Animation managed to find a distributor for several animated shorts at once, or several distribution channels in a country at once, the costs of the production of the animations could be earned back.²⁷⁵

These animators were very diverse people. From the Toonder studio came Harold Mack, an Englishman who started his own studio and taught animators such as Rupert van der Linden, Bill Karsten and Paul Heijnneman, which was sometimes spoken of as the Mack-school by Holland Animation members. Other animators who started at Toonder Studio's were three Danish animators: Børge Ring, Bjorn Frank Jensen and Per Lygum, who were all highly skilled.²⁷⁶ All three started for themselves and had big successes: especially Børge Ring, who received an Academy Award in 1986 for *Anna en Bella*.²⁷⁷ But also academy trained animators who did not start their career at one of the studios emerged in the field: notable names are Gerrit van Dijk, Co Hoedeman, Monique Renault and Paul Driessen. They used very different styles and techniques, but had in common that their works were very visual, and they made films for adults about societal issues.²⁷⁸ The success that Dutch documentary makers such as Bert Haanstra and Charles Huguenot van der Linden had in the 1950s: Haanstra received an Oscar for *Glas*, and Huguenot van der Linden for *Die Kleine Wereld*, was now taken over by Dutch short animation. But although these and other animators had large successes abroad, the Dutch public barely knew them. The reason is in part the low support that animators received: in 1983, not even half of the Dutch animations received financial support in the Netherlands, but there were over 200 animations made which have seen almost all festivals in the Netherlands and abroad. The animators received 90% of their income from abroad, thanks to Holland Animation.²⁷⁹ In the Netherlands, Dutch animations were mostly appreciated by peers.²⁸⁰ Another reason is that Dutch cinemas had no need to buy Dutch animated shorts, since American animation distributors gave

²⁷⁴ Tjitte de Vries, *Tien jaar Holland Animation*, 11.

²⁷⁵ Nico Crama, *Holland Animation Bulletin, International Issue, 1983*, Vereniging Holland Animation, Haarlem, 1983, 20.

²⁷⁶ Tjitte de Vries, *Tien jaar Holland Animation*, 21.

²⁷⁷ Piet Kroon, *Holland Animation Bulletin, International Issue, 1987*, Vereniging Holland Animation, Haarlem, 1987, 1.

²⁷⁸ Gloudemans, 'Animatiefilm in Nederland', 153.

²⁷⁹ Tjitte de Vries, *Tien jaar Holland Animation*, 3-13.

²⁸⁰ *Allemaal Film*, AVRO, 14-10-2007.

them away for free when cinemas purchased an animated feature, so the cinemas had enough shorts to show before the main film started.²⁸¹ Dutch media therefore also did not know about the quality and international success of Dutch animation, so they barely reported Co Hoedeman's Oscar win for *Het Zandkasteel* in 1977 and Børge Ring's Oscar nomination for *Oh My Darling* in 1978. Even Hans Nassenstein's *Nog Eens*, which received a Dutch Gouden Kalf in 1982, barely got any media attention. The Dutch public did not know about Dutch animation, and thought that animation was for children, because of the Disney cartoons they usually saw, even though most of the Dutch animations weren't made for children.²⁸² This is because of the large influence of Walt Disney, who set the norm that animated features should be for families or children.²⁸³ The Beatles film *Yellow Submarine* (Heinz Edelmann, 1969) showed a large public that animation could be made for adults too, but in the 1980s there was still a long way to go.²⁸⁴

4.3.2 The Dutch School

Even though the Dutch animators were very diverse in style, Tjitte de Vries was able to indicate some similarities. Most Dutch animators in the 1970s and 1980s were very anti-Disney, and they had a way of combining pragmatism with the fantastical in an artistic way, which made Dutch animated shorts very unique. Also, the Dutch animators were very concise storytellers, which gave a 5-minute film the allure of a feature film.²⁸⁵ The artistry and the lack of spoken language automatically places Dutch animation from the 1970s and 1980s in 'visual' and 'hypermediated' on the Visualness versus immersion matrix (see Figure 4.3). Tjitte de Vries writes about a Dutch School in the Animation Bulletin of 1983, which Piet Kroon tries to debunk in the Animation Bulletin of 1987 because of the diversity and individuality of all these makers, but both mention parallels between these animators and their painting ancestors Rembrandt, Van Gogh and Mondriaan, because of similarities in how they look at their surroundings, landscapes and people.²⁸⁶ Dutch animators also had in common that they were not afraid to address controversial topics: in 1979 there were heavy protests at the Dutch animation film festival after a screening of Gerrit van Dijk's *Quod Libet*, Monique Renault's *Salut Marie* and Peter Sweenen's

²⁸¹ Tjitte de Vries, *Tien jaar Holland Animation*, 23.

²⁸² Tjitte de Vries, *Tien jaar Holland Animation*, 8-10.

²⁸³ Crama, *Holland Animation Bulletin*, 1983, 15.

²⁸⁴ *Allemaal Film*, AVRO, 14-10-2007.

²⁸⁵ Tjitte de Vries, *Tien jaar Holland Animation*, 29.

²⁸⁶ *Ibid.*, 15; Piet Kroon, *Holland Animation Bulletin*, 1987, 2.

Hommage Aan de Paletvereniging. All three animations were controversial for different reasons: they addressed among other themes feminism and pornography.²⁸⁷ Many animators of this period admired Canadian experimental animator Norman McLaren, who states: "Animation is not the art of drawings that move, but the art of the movements that are drawn."²⁸⁸ Although this quote focuses unjustly on drawings, even though other objects can be animated as well, this shows how animation in this period is seen: the technical skills seem to matter more than the artistic quality of an animation. But although the Dutch animators were very technically skilled, their success seems to come from the artistic quality that is much different from other countries.

Tjitte de Vries wrote in 1983: "Because the public associates 'cartoon' with 'Donald Duck' or with the cheap, impersonal assembly line work that the broadcasting stations put in their children's programs for a song, it is understandable that animators detest this word."²⁸⁹ What he means with 'cheap, impersonal assembly line work' is not clear: he might mean the animations of the NOS illustrators, but since their work is more focused on the artistic quality than the animation process, it is highly unlikely. He adds that broadcasting companies bought Dutch animations for 250 Gulden per minute, while Eastern-European and Asian animations were bought for 65 Gulden per minute.²⁹⁰ And indeed, as television guides show, many Eastern-European animations were shown on Dutch television. But since he previously mentioned that the quality of these animations was very high, this can also hardly be the work he refers to.²⁹¹ The answer must be found in his mention of 'Donald Duck': De Vries adds that the broadcasting stations know that the public is happy as soon as animations look 'Disney-like', so his critique must refer to that.²⁹² There were plenty 'Disney-like' animations on Dutch television, as well as the highly popular animations by American tv-animation studio Hanna-Barbera, and together with the Eastern-European animations, there might not have been a need for Dutch animations, which could be one of the reasons that there were only very few Dutch animated television series in this period. However, the Dutch television illustrators did make animations, which were mostly animated items within larger programs. Since these animators started as illustrators, they were mostly influenced by book illustrators, although they

²⁸⁷ Tjitte de Vries, *Tien jaar Holland Animation*, 25.

²⁸⁸ *Ibid.*, 15.

²⁸⁹ *Ibid.*, 15, speaking of the word 'tekenfilm'.

²⁹⁰ *Ibid.*, 33.

²⁹¹ Tjitte de Vries, *Tien jaar Holland Animation*, 10.

²⁹² *Ibid.*, 34.

mention some international animations, such as *Yellow Submarine* as their influence as well.²⁹³

4.3.3 Computer animation

In the 1970s and 1980s, computer animation slowly emerged in the field of animation. Peter Struycken was the first to make computer art, already in the 1970s. In the first half of the 1980s, Raymond Legué and Theo Botschuyver left *Sesamstraat* to develop computer programs for 3D-imagery and animation, and the first computer rendered logos for broadcasting companies emerged.²⁹⁴ Tjitte de Vries mentions in 1983 that he thinks computer animation could help diminish the large amounts of manual labour that goes into an animation.²⁹⁵ It is interesting to see that especially television embraces computer animation: thanks to an exhibition at the Rotterdam art academy, a new generation of animators was inspired to make computer animation, among them Gijs Bannenberg, Adriaan Lokman, Jeroen Buys and Robin Noorda, the latter started working for the Graphic Design department of the NOS in 1982.²⁹⁶ He mostly made leaders and logos. Art collective De Dames started making animations for television by using the Paintbox, which will be discussed in the next chapter. Studios in computer animation and 3D rendering emerged, but the NOS itself also developed their computer department: between 1984 and 1987 the abundance of specific capital opened up a space of possibilities and the Graphic Department was able to equip themselves with a Paintbox, Mirage, Harry, Cubicomb, Lumena, Aesthedes and more. Starting 1988, the year in which the NOS transitioned to the commercial NOB, the Graphic Department made their equipment available to other animators.²⁹⁷

Television seems to be a frontrunner in computer generated imagery and computer animation. In the first half of the 1980s the computer was mostly used for logos, but soon computer animated leaders started to emerge as well. For children's television the Paintbox was mostly still used for illustration however, but the development of computer animation for television would only continue: where animation was always hard to realise for television programs – that is why there were so few fully animated television series in The Netherlands – now it was finally possible

²⁹³ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010, 9.

²⁹⁴ Wim van der Plas, *Holland Animation Bulletin*, 1987, 39-40.

²⁹⁵ Tjitte de Vries, *Tien jaar Holland Animation*, 34-35.

²⁹⁶ Roy van Vilsteren, ed., *Vorm van Vermaak: 60 jaar televisievormgeving*, Amsterdam, LJ Veen, 2011, 116.

²⁹⁷ Wim van der Plas, *Holland Animation Bulletin*, 1987, 41-42.

to use animation on a larger scale for television. The benefits of this development will become clear in Chapter 6.

Visualness versus immersion Matrix Full context

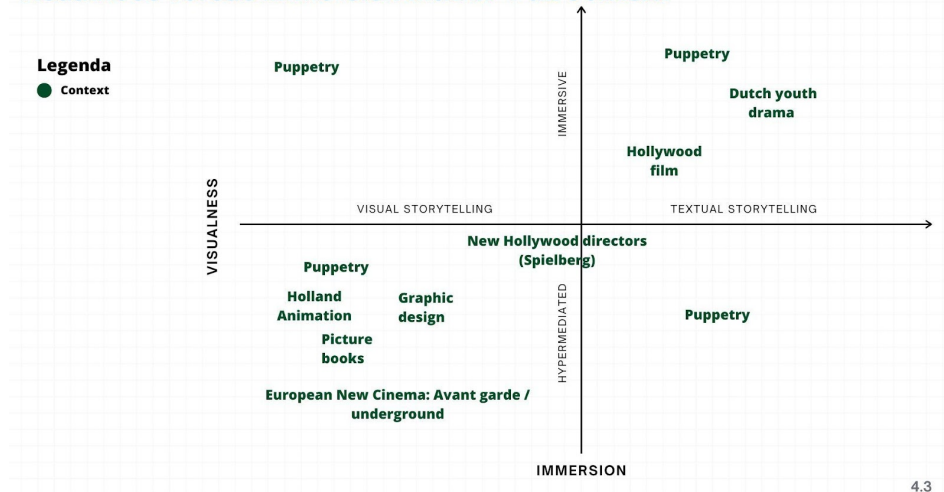


Figure 4.3: In Dutch animation too, a hypermediated form can be seen that was not immediately recognised, but can be seen as avant garde due to their societal and political engagement.

4.4 A shift to visual hypermediacy

It is clear that with this new approach to children that took children just as seriously as adults, several disciplines were able to incorporate these views and take children more seriously. For animation in film this was more difficult, mainly because Dutch film animators struggled to be featured at all in their home country, but also because their work was political, topical and societal and therefore aimed at adults. The Visualness versus immersion matrix shows that most disciplines make a big shift to the lower left corner: graphic design, illustration, animation and European film all become more visual and hypermediated, because individuality and artistry are valued over immediacy, a trend that is even (sometimes moderately, sometimes more outspokenly) seen in the work of new Hollywood directors like Spielberg. Youth drama leans into the opposite corner: it is immersive and predominantly focussed on textual storytelling. Puppetry is so diverse that it shows immediacy, hypermediacy, visual storytelling and textual storytelling, although the division between high art and low art (trained puppeteers versus street performers) is still important to most makers. But in puppetry, the standards for high and low art are not linked to the level of immediacy or the type of storytelling anymore, and it seems

as though this is the case for the other visual media and disciplines as well: hypermediated and visual works are seen as highly qualitative, but the immersive and story based drama series as well (see Figure 4.3). This means that this is more than a trend: it is a deeply rooted change of habitus. Education, frames of reference and values all shifted during this period which resulted in large but consistent changes in media, art forms and disciplines. We will see in the next chapter how the NOS illustrators and animators position themselves in this drastically changed Field, which has become more artistic and more aware of the autonomy of children.



Chapter 5

**The Golden
Years of the
NOS -
1969-1988**

Chapter 5: The Golden Years of the NOS – 1969-1988

In Chapter 4, the period between 1969 and 1988 showed how in various media and disciplines, such as illustration, puppetry, film and animation, the individuality of the artist became more important, which resulted in a shift to visual and hypermediated art. This change of habitus broadened the notion of what is supposed to be high art: not only quality stories, but hypermediated visuals too could be high art. Also, children were taken more seriously as individual human beings with agency, which can be seen in youth media, although in animation and film this was more difficult to achieve.²⁹⁸

This chapter focuses on the NOS period: the period starting with the change from NTS to NOS, until the NOS privatised into the NOB in 1987. Is this new approach to children that we have seen in other media also visible in Dutch illustrated youth television? And similarly, can this shift towards visual hypermediacy also be seen in the youth television programs from this period? What does this mean for the individual artistic development of the NOS illustrators, and what technological developments influenced their development? And lastly: how do they still relate to the other media outside television now television illustration is establishing as a new Field of cultural production?

In the next paragraph, we will see how the change to NOS influenced youth programming. Paragraph 5.2 shows an increase of animated leaders for youth programs in the first half of the 1970s, yet not that many illustrated programs, while 5.3 focuses on how in the second half of the 1970s, illustration flourished. Paragraph 5.4 focuses completely on a program with an incredibly large demand of illustrative material: *Sesamstraat*, the Dutch version of *Sesame Street*. Finally 5.5 and 5.6 focus on how the market changed, making it more and more difficult for the NOB to defend their stable position, and how it impacted employees and their work. The concluding paragraph 5.7 discusses how the Field of television illustration changed through all these new developments.

Throughout this chapter, case studies will zoom in on specific youth programs that were either typical for this time period, or pioneering or otherwise exceptional. The case studies will showcase how these programs were made, and they will be viewed in their televisual and broader cultural context. Biographies of the illustrators that worked for the NTS/NOS/NOB

²⁹⁸ This chapter overlaps with: Grietje Hoogland, "The Separate Journeys of Two Parallel Animation Histories: An Analysis of the Differences in Distribution of Animations Made for Film and for Television in the Netherlands Between 1970–1989". *TMG Journal for Media History* 23 (2020, 1-2): 1–27.

will give yet another perspective, by showing how these illustrators worked at the Graphic Design department, and how they connected their education, values and preferences to the wide variety of assignments that they received. The biographies in this chapter are on illustrators whose contribution to the Field is strongest in this period.

5.1 NTS and NRU merge into NOS

After a pioneering phase in which the NTS had to change into a larger coat a couple of times, another change was coming. In 1969, the NTS and the NRU: the neutral radio organisation that addressed programming issues among other things, fused into the NOS (Nederlandse Omroep Stichting), which provided all program facilities for both radio and television. The NOS was also a cooperation for non-ideological programs, just as the NTS was, to guarantee cohesion between all the different ideologies that the different broadcasting stations brought. They continued to make the news and instructive programs, and programs about national, social and regional matters.²⁹⁹ This change to NOS took a few years to implement, and had a large impact on the company structure, finances and programmatic outcome. In the years leading up to the change to NOS, there are very few new illustrated programs for children, probably to preserve time and money, otherwise spent on freelancers to illustrate new programs. *Kijkkast* (Viewing cabinet, NCRV, 1966-1972, not to be confused with the earlier mentioned program *Kijkdoos*) for instance, previously known as *Het Koerhuis van Pappa Wirrewarre* (Daddy Wirrewarre's watchpost), had a recurring biblical item with illustrations by Kees de Kort, that came straight out of the book series *Wat de Bijbel ons vertelt* (What the Bible tells us, 1967). Besides illustrated programs, there were some non-illustrated programs for children that were highly popular: *Het Koerhuis* was very well known for its popular recurring item *Gompie en zijn vriendjes* (Gompie and his friends), a hand puppet program by puppeteer Feike Boschma, about a walrus and his three friends. Also *Pipo de Clown* (Pipo the Clown, VARA) was a very popular program that aired from 1958 to 1968. After 10 years it was time for change, which is when earlier mentioned puppet program *De Fabeltjeskrant* (VARA) made its entrance. Never before had a program for the younger children been as popular as *De Fabeltjeskrant*, partly because of the beautiful design of the puppets and the fresh and funny dialogues, partly thanks to the political and societal references that made it fun for adults to watch as well (see also case study 3h.³⁰⁰ For the most part of the 1960s there was one main children's program, and a few other programs

²⁹⁹ Jaarverslag NOS, 1968-1969, 7-9.

³⁰⁰ Ibid., 41; Patrick Bremmers, *Hallo, Meneer de Uil*, Amsterdam, Rubinstein, 2018.

around it. At the end of the 1960s there were almost no other new children's programs next to the main program, the time slots for children were mostly filled with existing programs and reruns, and there is almost no illustration. From October 1st 1968, the smaller broadcasting companies TROS and VPRO did not make any children's programs at all.³⁰¹

In 1969 the designers who would later develop towards illustration and animation: Jos van Grieken, Ton Holst, Henk Vermolen, Johan Volkerijk, Hans de Cocq and Arie Teunissen, still worked predominantly as graphic designers. Designers who would later continue on the path of graphic design under department head Peter Zwart were Hans Moolenaar, Marcel van Woerkom, Ger van Essen, who was chef at the department between 1960 and 1974, Swip Stolk, Frans Schupp, Jaap Drupsteen (*Hadimassa*, VARA, 1967-1972), Rob van den Berg, Hans van der Jagt, Will Bakker and Kees Boas. The graphic designers embraced the new possibilities of colour television, and made bright, colourful work. The tendency to rebel and provoke that can be seen in illustration and graphic design outside television, can also be seen in television design. For instance, the opening titles to *Open en Bloot* (Open and naked/exposed, VARA, 1974, see image 5.1-3), designed by Hans de Cocq, are directly inspired by the previously mentioned naked women alphabet by Anthon Beeke (See biography Hans de Cocq in this chapter).

The new exhibition by the graphic designers of the NOS seems to confirm the decrease of illustrated programs, by showing a strong focus on graphic design. This exhibition called *TV Grafiek* (TV Graphics), organised by four of the graphic designers themselves, was held at the VARA studio in 1969 as a protest: they felt that television design was often overlooked. Director and presenter Dimitri Frenkel Frank opened the exhibition by throwing a tomato against the wall: this exhibition was a protest against directors and other makers who underestimated the creativity of the Graphic Design Department.³⁰² This shows that tv-graphics are not as highly valued as the programs themselves, even though they give a strong identity to the program. Rolf Mager, who reviewed the previous exhibitions as well, also wrote an Ariadne review on this one, again focusing on the graphic quality of the work instead of the struggle for recognition by the designers. Where he mentioned a decrease in quality with the exhibition in 1967, this

³⁰¹ Jaarverslag NOS, 1968-1969, 16.

³⁰² *Beeld en Geluid Wiki*, "Tentoonstelling TV Grafiek"
[https://wiki.beeldengeluid.nl/index.php/Tentoonstelling %27TV Grafiek%27](https://wiki.beeldengeluid.nl/index.php/Tentoonstelling_%27TV_Grafiek%27),
consulted 13-11-2018.

time he finds that the quality is increasing again.³⁰³ Mager sums up the equipment that the Graphic Department has at that moment:

“Four so-called hotpresses – a kind of gild presses for letter print in colour with the aid of loose copper letters or self made templates –, a simple photographic head setting device that works with existing or self made alphabet strips, a Diatype photographic head- and line set device, an enlarging and minimising projector annex camera and a simple contact cabinet.”

This shows that most machines are for graphic design. He adds that there is still no silkscreen studio, which means that colour has to be drawn in by hand, or first drawn in black and white and then layered over coloured paper, which means a lot of manual labour.³⁰⁴ He does not mention the animation cameras, which are there, but are still not used to their full potential. But Mager finds the quality of the graphic work very high, which became even more evident in 1971, when the Graphic Design department as a whole received the Frans Duwaer Prize for their typographic work. The committee applauded the department for their ability to deliver outstanding work within “too short a time range and under too great tensions”, and called their work contemporary and original, stating: “Especially where the designer is involved in the development of the visualisation from the very start, he often comes to astounding results.”³⁰⁵

Case study 5a

In de Soete Suikerbol (NCRV, 1973)

Director: Wim Hazeu, Illustrator: WG van de Hulst Jr.

In de Soete Suikerbol (In the Sweet Sugarbun) was a program by the NCRV in 1973. The program was an adaptation in 20 episodes of the highly popular book series with the same title, originally written by WG van de Hulst Sr. in 1933. Van de Hulst's son WG van de Hulst Jr., who was only 16 years old at the time, made the original illustrations for the book series, and interestingly enough also made the illustrations for the television series 40 years later. The story of *In de Soete Suikerbol* is about a friendly, round baker who, from the moment he is invited to make a hundred sugar rolls for the king, falls in to all kinds of adventures due to misunderstandings and

³⁰³ Rolf Mager, ‘Stijgende lijn in niveau van Nederlandse tv-graphics’, *Ariadne*, 1969, 790-791.

³⁰⁴ Mager, ‘Stijgende lijn’, *Ariadne*, 1969, 791.

³⁰⁵ Jaarverslag NOS, 1971, 82.

complications, together with his cranky, skinny wife and a naughty streetboy called Louw. The 20 episodes of 20 minutes each make over 400 minutes of illustrated television.

Style

The illustrations of the 1930s book series (republished after they were published in several newspapers) were small pen drawings with not much detail, although despite these seemingly simple lines, Van de Hulst Jr. gave his characters a lot of personality. This is of course necessary for publishing in newspapers, especially considering the quality of 1930s newspapers. But for the television series, these small drawings couldn't be reused, so Van de Hulst Jr. made new ones. This time, the illustrations were in colour, but in a reduced palette with brown leaning tones that gives an idyllic and nostalgic sentiment. The characters are still recognizable from the original drawings, but with much more plasticity. Often, the same dynamic poses of the characters were used as in the comics, because here the illustrations were also non-moving. The offscreen narrated text is largely the same as in the books, which shows how closely they wanted to follow the original story.

Illustration

In de Soete Suikerbol is an illustrated television program in the traditional way: without Chroma Key or movable elements. In the leader and in a few scenes, reduced 'sets' were made, so that for instance rows of houses in the foreground move opposite to the background, which can be seen as a form of 3D-illustration. Since the text and images follow the original so closely, it almost does not look like an adaptation. But Van de Hulst Jr. made good use of the possibilities of television. He detailed the characters and backgrounds more, and made illustrations in various sizes. For instance, he made a rather large drawing of the procession of the foreign king, and gave it a lot of detail, so that the technician could start from an establishing shot and zoom in, and then pan along the procession. The crooked hanging insignia on the coach, important to the story, were already present in this drawing. This way, the properties of television were used to their full potential while reducing the amount of drawing work as much as possible, without reducing the quality of the outcome.

Position in NOS context

In de Soete Suikerbol is illustrated in a traditional way, in a time when animation for Dutch television programs was just starting, but there were still many illustrations made. *In de Soete Suikerbol* is illustrated by someone outside the NOS: by the original book illustrator WG Van de Hulst Jr., and

this makes the series very true to the book series. However, all the techniques that the NOS illustrators use, are used by Van de Hulst jr. as well, for instance using larger drawings so that the camera can pan and zoom over the drawing, taking as many seconds or minutes out of one drawing as possible. Van de Hulst Jr. storyboarded his illustrations well, as said above: he used larger drawings so that the camera could move over the drawings, which is an efficient way of illustrating for television, he made sure illustrations were long enough on screen to be understood by the viewers but not so long that it would be boring, he took the aspect ratio of television in account and sometimes used 3D elements with a slight illusion of movement. All of this without losing, but even adding to the nostalgic feel of the story, which made the books so popular before the tv-series was made. Van de Hulst Jr. clearly shared in the illusion of television illustration. Whether he had looked closely at the work of the NOS illustrators, had advice, or had a very good eye for the medium specificity of television is unclear. By using the properties of television, the tv-series added a new dimension to the nostalgic story and images without changing key elements, which makes the tv-series, although very different from the book series at first glance, very true to the original book series but at the same time a textbook example of television illustration.

Position in broad cultural context

In terms of remediation, *In de Soete Suikerbol* seems to be a world on its own. From comics to books to television series, all have been made by the same father and son author and illustrator, and all versions have the same nostalgic atmosphere of adventurous tales of good people in simpler times.



Ideologically, they seem to tie in with the earlier traditional approach to children, in its way of portraying an immersive, close to home and moralistic story to children, which would fit the NTS period more than it would the NOS period. Nevertheless, the popularity of the program reveals that children, and probably adults too, welcomed this different voice.

Source: Screenshot from the digitised program at Sound and Vision.

There is an interesting contradiction going on: on the one hand, graphic designers and illustrators are valued for the quality they bring, but on the other hand, they are easily overlooked. Illustrators mention that in

television the status of set designers has always been higher than that of the graphic designers, because they collaborate more intensively with directors, and their designs are often on screen for a longer time, whereas graphic design is often shown for only several seconds. This also meant that illustration for television was often overlooked, even though book illustration slowly started to get more recognition. Henk Vermolen mentions that this might also be because the Graphic Design Department was used to this luxury circumstance: directors were obligated to make use of their work, which meant that the designers did not have to pitch their ideas, build a professional network or make themselves known to clients or the public. The working relationship between directors and designers was good however. Henk Vermolen did not like the lack of feedback, but most illustrators were happy that the directors trusted them enough to give them the freedom to make what they wanted. Directors knew what qualities different illustrators had, and they had their own preference in designers and illustrators. Illustrators admired the work of their colleagues very much, and they sometimes helped each other, or made drawings for each other for fun, unrelated to their work.³⁰⁶

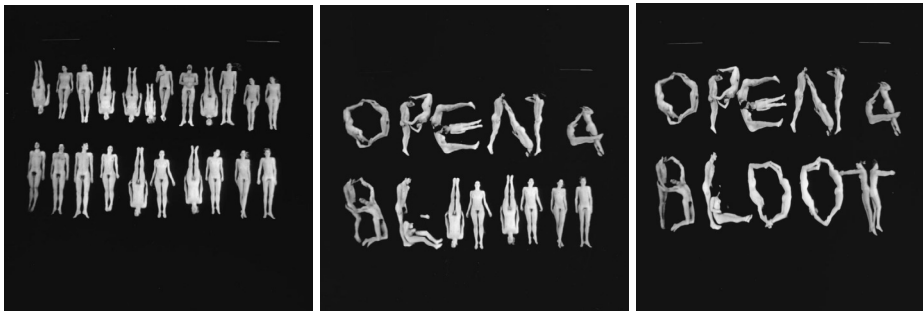


Image 5.1-3: Stills from the opening titles for *Open en Bloot* (VARA, 1974). Source: photo collection Sound and Vision.

Case study 5b

***Job en z'n Pa - Kinderkrant* (EO, 1972-1993)**

Director: Dick Baarsen, Narrator: Wim de Knijff, Illustrator: Ton Holst

Job en z'n Pa (Job and his dad) is a recurring item in *Kinderkrant* (Children's Newspaper), a children's program by the EO (1972-1993). *Job en z'n Pa* aired between 1987 and 1991 and featured a boy called Job, who always

³⁰⁶ Grietje Hoogland, *Liegebeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010, 28-37.

has questions about life and the Christian faith, and his father who answers his questions during an activity they do together. The father's explanations often have analogies with the very activity they are doing at that moment, such as going fishing, ice skating or working in the garden, and in these explanations, the Christian belief is always the solution.

Style

The situations that Job and his father are in are always very homely, and Ton Holst illustrated these homely settings in line drawings, coloured in with watercolour. He gave the illustrations what we would now consider a typical 1980's feel by adding and slightly exaggerating the trends of this period, from the long 'nozem'-like hair and big moustache of the father, to the tiny, square red car they drive in. The duo has a lot of conversations, and by adding details, and adding illustrations of all the analogies that the father makes, Ton Holst makes the program visually interesting.

Layered illustration

Since Ton Holst worked mainly from home, he did not work with animation that much: he had no access to the animation equipment of the NOS. Holst therefore illustrated *Job en z'n Pa* the traditional way: with 2-dimensional drawings. He sometimes added a movable element, more often he layered his drawings and cut out heads so that the directions of the faces and the expressions on the faces could be changed between cuts during the long conversations, so that the scenes become more dynamic without making too many drawings. Here, layers are not used for a 3D-effect but to be able to make as much use of a drawing as possible and make them more dynamic.

Position in NOS context

Job en z'n Pa is an illustrated item in a period where illustrations and animations were both made. What makes *Job en z'n Pa* unique, is Holst's keen eye for the elements that were so typical for the time in which this program aired. These elements must have been noticed by children who watched it, and either be thought of as relatable or funny. Now, the subtle humour that Holst put in this program is probably even more evident than it must have been at the time. For an EO item of the late 1980s, the quality of *Job en z'n Pa* is very high: usually the illustrated items for EO programs were not made by NOS-illustrators, and the illustrators chosen for *Kinderkrant*, among whom director Dick Baarsen himself, were not always educated draughtsmen. Where in the item series *Bas en Barbara* very little sense of a habitus for television illustration can be seen, *Job en z'n Pa* shows

education, experience, fluency and a style developed specifically by Holst for a television context.

Position in broad cultural context

Just as for instance *Circus Kierekiet* (see case study 3e), *Job en z'n Pa* remediates illustrated children's books, and sometimes the movable book, where slits are pulled to create movement. The cut out technique that is used can be seen as a primitive form of cut out animation, which is common in television animation, often in combination with cel animation. But in *Job en z'n Pa* it is more subtle: changes are made between shots (filmed in live action) instead of between frames, which resembles trick film more than animation. It is still a live action recording, and therefore still falls under illustration. This places *Job en z'n Pa* somewhere between traditional illustration, movable illustration and 3D-illustration, but with a very clear



vision in mind based in the medium specificity of television. Since the item series is strongly driven by the dialogues between father and son, the focus is on textual storytelling, but where many illustrated programs are immersive, *Job en z'n Pa* is quite self-reflexive in its discipline, and therefore hypermediated.

Source: Screenshot from the digitised program on YouTube.

5.2 Keeping up with exponential growth

Until 1967, the NTS received income from the government and from people with registered television sets. From 1967, an income from commercials aired by the STER (Stichting Ether Reclame) was added. The weekly airing time grew to 60 hours and 24 minutes a week in 1969, and continued growing. This meant that it was harder and harder to finance all new programs and facilities, so the contribution, which used to be separate for radio and tv, had to be increased to f75,- a year for people with radio and tv, and f24,- for people with only radio.³⁰⁷ The increase of the amount of registered television sets was stabilising, with 7,9% in 1968 to 3,5% in

³⁰⁷ Jaarverslag NOS, 1968-1969, 10-16.

1972, which meant that the growth of the broadcasting contribution was coming to a halt as well. In the meantime, the financial situation of the NTS was worrisome, which led to a temporary stop of expenses in the first half of 1973 over the level of expenses of 1972, and a halt in hiring new employees.³⁰⁸ The broadcast contribution was raised a second time, to f108,- a year in 1973, which improved the financial situation with 31 million Gulden.³⁰⁹ The solution was eventually found in increasing the broadcast contribution on a yearly basis starting 1976, which made the financial situation more stable.³¹⁰ Due to these financial struggles and the hiring halt of 1973, the graphic design department only hired a few new people: Frans Lasès in 1970, Theo Dijkslag in 1972 and Dick van Stralen in 1974.

On top of these financially difficult years, the division of airing time among broadcasting companies needed change after change, since more and more smaller broadcasting stations, such as the Evangelische Omroep (Evangelical Broadcasting) and Humanistisch Verbond (Humanist Alliance) wanted to join.³¹¹ The TROS, as a broadcasting station with a lot of entertainment and variety, grew rapidly in members, and therefore went from the C-status to B-status in 1971 and received the A-status only three years later, which meant that the TROS deserved more airing time.³¹² Changes like these meant that either the weekly airing time needed to increase, or other broadcasting stations needed to lose airing time. This predicament meant in most cases that the NOS itself chose to give up part of their own airing time.³¹³ In 1978, the media law that allowed new broadcasting companies to join was altered, so that from then on they could only join if they added a new ideology or perspective to the existing pool. Also, the minimum number of members for every status level was raised.³¹⁴ The popularity of the TROS had another effect, called 'vertrossing': other broadcasting companies started to look at the success of the TROS, and started to make more entertainment instead of programs with more depth. The illustrators mention that this had an effect on their work as well: beforehand they could make whatever they liked, but since the coming of the TROS, the NOS also watched the ratings closely.³¹⁵

³⁰⁸ Jaarverslag NOS, 1972, 7, 105.

³⁰⁹ Jaarverslag NOS, 1973, 25.

³¹⁰ Jaarverslag NOS, 1976, 19.

³¹¹ Jaarverslag NOS, 1970 16.

³¹² Jaarverslag NOS, 1974, 9.

³¹³ Jaarverslag NOS, 1971, 43, Jaarverslag 1973, 46.

³¹⁴ Jaarverslag NOS, 1978, 9.

³¹⁵ Hoogland, *Liegbeesten en apekoppen*, 25-26.

There was good news too: in 1970, the set department followed the graphic design department to Hilversum, since their quarters at the newly built Media Park were now finished.³¹⁶ They were now closer to the studios, which improved the efficiency. Also, the implementation of colour television went much faster than expected: by 1971, everything the Dutch broadcasting companies recorded was done so in colour. Only the programs that were bought from other countries, and the Eurovision broadcasts were still in black and white, since not all countries worked with colour television yet.³¹⁷ In the last quarter of 1973, the percentage of colour broadcasts increased to 80,5%.³¹⁸ This did however demand a higher quality of graphic- and set design, since much more detail was visible in colour television. One advantage of colour television was that from 1971, the Chroma Key technique could be used.³¹⁹ A. van den Dool, head of Program Facilities, saw the uses of this technique in 1968 at the colour symposium in London, and he was determined to purchase it as soon as possible.³²⁰ This technique is derived from film and generally makes use of a blue or green screen, making it possible to combine two images.³²¹ Jos van Grieken for instance made illustrations of backgrounds and sets for Andersen's fairy tale *Het meisje met de Zwavelstokjes* (The Little Match Girl), in which the girl and other characters as well as objects were keyed, to combine illustration and live action.³²² Interestingly, these set illustrations are in black and white, even though the technique was implemented as soon as colour television was a possibility, but this does not necessarily mean that they were obligated to use colour. Live action could also be combined with live action, for instance placing a character in the busy streets of New York, all in the studio. For this thesis, only the illustrated examples in Chroma Key will be discussed. We have seen a combination of live action imagery and illustration before: drawing live in the studio. But now, illustration and live action are combined in one narrative, just like Mary Poppins who jumps into a chalk painting. In a way, films like *Mary Poppins* and book illustration are both remediated, by combining two disciplines: stage acting and illustration. The form of remediation sits somewhere between 'expansion of the remediated', since both disciplines

³¹⁶ Jaarverslag NOS, 1970, 88.

³¹⁷ Jaarverslag NOS, 1971, 81-84.

³¹⁸ Jaarverslag NOS, 1973, 101.

³¹⁹ Jaarverslag NOS, 1971, 82.

³²⁰ *Het Vrije Volk*, "Nederland vooraan in rij van tv-landen", 13-11-1968, 4.

³²¹ Before colour television, a similar technique called Luminanz Key was sometimes used, mostly to key text over images.

³²² Illustrations by Jos van Grieken at the archives of Sound and Vision.

have added features from the other discipline, 'aggressive remediation', since illustration is taken out of context and repurposed for live action, or 'absorbing the remediated', since actors are immersed into an illustrative world, so if the viewer identifies with the actors they are immersed in it as well. But the whole viewing experience is the opposite of immersive, which Bolter and Grusin would call hypermediated, since there is a constant focus on the unreal and illustrative aspect of the created world.³²³ This technique can be used in visual as well as textual storytelling, because there will be less narration and more storytelling from the actors in the story.

The main children's slot in the afternoon, that was first filled with *Pipo de Clown* and after that *De Fabeltjeskrant*, needed a new program in 1972, since *De Fabeltjeskrant* came to an end after 920 episodes. In came live action series *Ti-Ta Toveraar* (Ti-Ta the Wizard, NOS, 1972-1974), followed by marionette puppet program *Paulus de Boskabouter* (NOS, 1967-1976) and for the bigger children *De Vloek van Woestewolf* (The Curse of Woestewolf, NOS, 1974).³²⁴ Just like *Het meisje met de zwavelstokjes*, this last program made use of the Chroma Key technique: in this 13-episode series, actors moved around in drawings by book illustrator Carl Hollander (see case study 5d).

In the meantime on Sunday afternoons, *Het programma met de muis* (Originally German: *Die Sendung mit der Maus*, NOS, 1975-1976) aired for the smaller children, which contained German and Czech animations. This chain of children's programs, starting on Saturday- and Wednesday afternoons, and finally every day of the week, was a structural phenomenon with room for only one program at the time, although gradually this changed, allowing more children's programs at different moments as well, opening up the possibility for development in youth television.³²⁵ As mentioned in the previous chapter, new directors started to develop youth drama, which existed next to puppet programs and illustrated programs. And while all these programs aired, behind the scenes the NOS was working on a new program, based on the American *Sesame Street*, called *Sesamstraat*. The first conversations by the program council go back as far as 1972, and in 1975 the program was almost ready to be aired.³²⁶ The program would consist of 50% American material, and 50% new material, and the preparations were intensively supervised by psychologists Prof.

³²³ Jay David Bolter, Grusin, R., *Remediation: Understanding New Media*, Cambridge, MIT Press, 1999, 31-44.

³²⁴ Jaarverslag NOS, 1974, 50.

³²⁵ Jaarverslag NOS, 1974, 50-51.

³²⁶ Jaarverslag NOS, 1972, 53.

Dolf Kohnstamm and Drs. Peter Levelt.³²⁷ This program, starting in 1976, would become the longest running children's program in Dutch history, and make use of illustration more than any other program that ever existed in the Netherlands.

Besides the chain of Wednesday and Sunday children's programs in the first half of the seventies, there weren't as many extra illustrated programs as there were in the larger part of the 1960s. There was only one program series, illustrated by a freelancer: *In de Soete Suikerbol* (In the Sweet Sugarbun, NCRV, 1973). This is a fully illustrated series in 20 episodes of over 20 minutes, which is an impressive amount, and it was drawn by WG van de Hulst jr, who was also the illustrator for the popular book series by the same name, written by his father WG van de Hulst sr. WG van de Hulst jr. made completely new illustrations for the television series, taking into account the medium specific demands of television: he made them so that the camera could pan and zoom, using as much broadcasting time from a single illustration as possible (see case study 5a).³²⁸ This is a textbook example of an adaptation: not only the discipline but also the complete narrative is adapted to television, taking the medium specificity into account. He illustrated several more one-episode programs by NCRV, with quite a dramatic air and serious moral, fitting for the direction that the NCRV took: *Het verdwaalde schaap* (The lost sheep) in 1976 and *Brinkie* in 1977.

From the drawing boards of the NOS illustrators came *Scheepsjongens van Bontekoe* (Java Hol: The Adventures of Three Boys Amid Fire, Storm and Shipwreck, NCRV, 1970), with drawings by Hans de Cocq, and in 1973 Henk Vermolen made very large and detailed illustrations for a Frisian saga called *Vrouwtje van Stavoren*, for an unknown NCRV program. Johan Volkerijk made illustrations and a cheerful and colourful leader for *Bibelebons* (AVRO, 1972-1975). This leader, for a show with activities for children, is animated with cutouts on paper, and shows a rainbow and a sun coming up, and children and animals ready to do crafts. He also made the leader for *De Holle Bolle Boom* (The big hollow tree, AVRO, 1975-1978), the follow up of *Bibelebons*. Arie Teunissen also made animated leaders: for *Kijk naar je eige* (Look at yourself, VARA, 1972) and *Mijn idee* (My idea, NCRV, 1974) (See biography Arie Teunissen in this chapter). The introduction of video made it possible for the graphic designers to make animations themselves. Johan Volkerijk mentions that they had to do everything themselves, including 'spotting' the music: timing the movements of the

³²⁷ Jaarverslag NOS, 1975, 46.

³²⁸ Grietje Hoogland, "In de Soete Suikerbol: Idylle in boekvorm en op televisie", *Aether*, Issue 129, October 2018, 16-18.

animation on the music. They divided the scripts they received into scenes, decided on the number of drawings, made storyboards, decided how the camera should move over the drawings, and how many seconds every shot should take. Illustrations often show instructions on the back or in the margins, and often they were numbered so operators knew in what order to record them. But only when the operator agreed that it was possible to record the item in four hours, the illustrators started to make the drawings, since recording was very expensive. Later, in the 1980s, the illustrators mention that their work became even more technical, which meant that they felt their work shifted from illustration to television design.³²⁹ In other words, for them, illustration as a discipline became more intertwined with television as a medium.

Animated leaders came before animated items. The first animated items that are found, are made by Arie Teunissen, for *De Film van Ome Willem* (The Film of Uncle Willem, VARA, 1974-1989). This program with Edwin Rutten as Ome Willem was very playful, and at times a little bit naughty, with Ome Willem asking children in the opening song if they would like a poop sandwich. Arie Teunissen made illustrations as well as animations for this program, and both show his pleasure in working for this program. For an item called *Langzaam en snel* (Slow and fast), he animates a snail, moving across a road. In the meantime, a pedestrian and a cyclist go by, but the snail travels so slow that the flowers start to bloom when the snail reaches the end of the frame. This is a joke that the younger children, for whom this program was made, probably would not get, but Teunissen liked to make the joke anyway, for his own enjoyment (see case study 5f). Animation usually consists of 24 frames per second, but the illustrators of the NOS Design Department used 12 frames per second to save time without taking too much of the fluency of the movements away.³³⁰ Teunissen's work is very bright in colour, as was the work of more graphic designers, illustrators and animators in the 1970s. Hans de Cocq, Johan Volkerijk and Arie Teunissen refer to the movie *Yellow Submarine* as an influence, and indeed the very particular use of colour, shading and sometimes even humour is seen in works such as *De Film van Ome Willem*, *Bibelebons* and *Open en Bloot* (VARA, 1974). They don't mention Dutch animators as a direct influence, probably because their work was first and foremost meant to be illustrative, but also because the technique for film animation was too different from television animation. Still, some influences can be seen, for instance in the way Arie Teunissen shows the worlds he created for *De Film van Ome Willem* without narrating, for

³²⁹ Hoogland, *Liegbeesten en apekoppen*, 24-36.

³³⁰ Conversation with Arie Teunissen on 21-02-2016.

instance in *Licht en donker* (Light and dark), and how he used metamorphosis in his characters, for instance in *Open en dicht* (Open and closed) in which a car morphs into a beast. These animations are very hypermediated and completely visual. Some animators did mention that they admired the animations that the BBC was able to produce: in the 1980s and '90s, BBC Channel 4 had many successes with the animations they acquired, winning many international prizes. Animations such as *The Snowman* by Dianne Jackson (1982) and *Street of Crocodiles* by the Quay Brothers (1986) became classics due to their unique style and innovative and incredible animation technique.³³¹ Dutch television animators such as Hans de Cocq, Johan Volkerijk and Arie Teunissen looked at them from a peer perspective, being television animators themselves.³³² But an important difference is that Channel 4 commissioned animations from independent (film-) animators, whereas De Cocq, Volkerijk and Teunissen were employees of the NOS. As mentioned in the previous chapter, Dutch film animators did not make animations for Dutch television, and their animations were also rarely bought by Dutch broadcasting associations.

Case study 5c

***Sociale Geschiedenis 1850-1870* (KRO/STV, 1983)**

Director: Wim Stokhof, Narrator: Wil Groot, Cast: Brigitte Valkevisser, Johan Volkerijk, Jannewietske de Groot, Illustrator: Johan Volkerijk

Sociale Geschiedenis 1850-1870 (Social History 1850-1870) was a program by KRO/STV in 1983, about social inequality in the Netherlands in the period between 1850 and 1870. The five episodes covered peat workers, textile industry, docks, the poor and rich in Amsterdam and strikes. The stories were told through Claartje, a fictional character whose life developed in such a way that she ended up in all these situations. Jannewietske de Groot, who voiced Claartje, did the narration offscreen. On screen, illustrator Johan Volkerijk visited places in the Netherlands that are remnants of this history, together with the young girl Brigitte Valkevisser, who was about the same age as Claartje. They learnt about this history and Johan Volkerijk made sketches, sometimes with Brigitte as the model for Claartje. He used these sketches for the final illustrations in the episode: illustrations to the story of Claartje's life, with Claartje and other characters in it. Volkerijk was much more involved in the making of the program than illustrators usually are, which is visible in the outcome of the illustrations.

³³¹ Clare Kitson, *British Animation: The Channel 4 Factor*, Indiana University Press, 2008, 11, 68-82.

³³² Hoogland, *Liegbeesten en apekoppen*, 9.

Style

The illustrations in *Sociale Geschiedenis 1850-1870* are made in a reduced palette with a lot of browns, to give them a historic feel. Johan Volkerijk has a very distinctive style. Most recognisable in his work is that there is always something flapping in the wind: hair, clothing, flags etc. This makes his illustrative work very dynamic. In subjects such as the docks, it is very clear that these items should move with the wind, but for instance in the episode on the textile industry, a lot of movement is shown by subtly giving the sleeve on the arm that spins a wheel some motion this way. The fact that Volkerijk has seen these ships and houses on location is visible in the eventual illustrations: they are very rich in detail and have a very consistent historicity.

Illustration

Sociale Geschiedenis 1850-1870 is illustrated in a traditional way: Volkerijk made non-moving drawings that were shown for several seconds before the shots on location continued, or the next illustration was shown. But we also see Volkerijk draw on location, so we see the creative and illustrative process that precedes the final illustrations. This drawing process is similar to live illustration, which was often done in the studio in the first television years. In the case of *Sociale Geschiedenis 1850-1870*, this is another method to get the viewer involved in this particular history.

Position in NOS context

The outcome of the illustrations is traditional: 2D, non-moving illustrations accompanying the story of a girl's life between 1850 and 1870. But the combination of documentary and fiction, and the combination of live action and illustration in this form is unusual, which makes *Sociale Geschiedenis 1850-1870* traditional as well as unique. The illustrations make this history more immersive, helped by the fictional story of Claartje and the presence of Brigitte Valkevisser. This unique way of telling a story sits in the middle of two main genres, and could only be done without creating confusion because of a shared knowledge of genres: a shared habitus and illusion by the makers and visual literacy by the viewers, resulting in a genre transcending program.

Position in broad cultural context

The story of Claartje is based on the book *100 jaar geleden*, written by Het Schrijverscollectief. This makes the story of Claartje an adaptation. But since there are elements of documentary as well, the program is more than

an adaptation: it is educational, it remediates school trips, history books and because of the lively and thorough illustrations by Johan Volkerijk, probably even a period piece. Where many illustrated programs by the graphic design department of the NOS in the 1980s were hypermediated, *Sociale Geschiedenis 1850-1870* is more immersive. Seeing Volkerijk sketch on location would usually take away from the immersive quality of the story, because it draws attention to the discipline and the medium, but the



story of Claartje adds immersion. This seems paradoxical, but this is not the case: the fact that Volkerijk makes illustrations on location, intensifies the link to our actual history. The program makes clear that traces of this history are still in our culture, which makes the immersive quality stronger.

Source: Photo of the illustration from the illustrator's personal collection.

5.3 The Graphic Design Department in its ideal form

In the second half of the 1970s, the initial dip in illustrated programs was completely gone: from around 1974, there has been a sudden explosion of good, creative programs for children. The new approach to children outside of television, seeing them as autonomous human beings, really started to show in the program content, with rebellious programs such as *De Film van Ome Willem*, first sexual education program *Open en Bloot* and of course *Sesamstraat* to name but a few (these programs will get much attention in this chapter as well as the case studies). There is less talking down to children, and more playfulness, and child protagonists without adults telling them what to do. This may have been because of the more stable financial situation that had been created, which led to more programs over all, and more room for experimentation. The decision in 1976 to increase the broadcast contribution on a yearly basis, and to somewhat diminish the accession of new broadcasting companies, also helped. There was a new arrival however in 1976: Veronica, a radio station that started as a pirate station, arrived as a new television broadcaster. The weekly airing time was increased by one hour, so that Veronica (VOO) could join. On the other

hand, the IKOR and CVK ceased to exist: instead, the IKON would represent the churches, although not all churches that were united in IKOR and CVK.³³³ Besides these changes, the basic structure for the NOS was in place, and there were only minor changes, which made it possible to focus on making good programs. A new designer and illustrator was hired as well: artist and designer Monaa van Vlijmen, who stayed for about 10 years (See biography Monaa van Vlijmen in this chapter).

In 1974, the graphic designers were featured in an exhibition called *Beeldje voor Beeldje* (Frame to frame), an exhibition on Dutch animated film in the Stedelijk Museum in Amsterdam. For the first time, not the original drawings and designs were shown, but the animations themselves, which were mostly leaders and station calls. They were shown in sequence, and among them were the leaders by Arie Teunissen, several leaders among which the one for *Bibelebons* by Johan Volkerijk, and leaders by Dick van Stralen, Frans Lasès, Hans van der Jagt, Rob van den Berg, Will Bakker and Kal Beerends. It is great to see that the Stedelijk Museum, a museum that has oftentimes been a national frontrunner on contemporary art, saw animation as an art form, and even included animated television in their selection. From Hans de Cocq, not a leader was shown at the exhibition, but an animated item that was made for *Open en Bloot*: the first Dutch program about sex education. This program sparked a lot of controversy when it aired.³³⁴ It did however take teens completely seriously in their questions and struggles, and it was a very informative but also fun program. The items by Hans de Cocq illustrated the more complex or delicate subjects, and these animations were made on cell: they had an illustration as the basis, layered with transparent sheets called 'cells' on which the movable parts were drawn. These cells were continuously replaced under the camera to create a simple stop-motion. This way, most parts of the animation stay the same while some elements move. De Cocq loved working on *Open en Bloot*, because he was involved in the whole process of the program: he attended editorial meetings and was involved with the entire program, and not only the illustrations (see case study 5g).³³⁵

Illustrators were able to choose their preferred discipline, so illustrations were still made as well in this period. Jos van Grieken made seven very large drawings for *Adam of Aap?* (Adam or Ape?, EO, 1977). This

³³³ Jaarverslag NOS, 1976, 27, 41.

³³⁴ Grietje Hoogland, "Curated playlist: Controversial Youth Television in the Netherlands", *Clariah Media Suite*, <https://mediasuite.clariah.nl/learn/subject-tutorials/curated-playlist-controversial-youth-television-in-the-netherlands>, consulted 30-3-2023.

³³⁵ Hoogland, *Liegbeesten en apekoppen*, 34.

program for adults about creationism made use of a set with seven large paper hangings: six showing the individual creation days, and one showing evolution. The drawings are layered, showing several scenes at the same time, and are very detailed so that the camera could zoom into specific parts of the drawings. Van Grieken also illustrated *Het verhaal van Sinterklaas die zijn muts verloren had* (The story of Sinterklaas who lost his hat, NCRV, 1979), together with graphic designer Emmanuel Houben. This was another NCRV story with a moralistic message, about a boy who does not ask Sinterklaas for toys, but for a cream to heal his sick mother. As a reward for being good, he gets the cream plus some toys. With Houben, Van Grieken made 3D illustrations, by building a miniature set out of drawings. Monaa van Vlijmen illustrated *Ik word groter* (I'm getting bigger, STV, 1977), an educational series in 3 episodes about growing taller. Ton Holst made illustrations and movable illustrations for *Roffel* (Drumroll, VARA, 1979) about historical events such as the pyramids, Stonehenge, Catharina de Medici, the Trojan War and first Chinese emperor Quin Shi Huangdi. Holst moved to Limburg with his wife and daughters in 1972, due to his hearing disability: he was going deaf and had a lot of difficulty working at such a busy department, especially since everyone had phones on their desks that were ringing all the time for assignments. So from 1972 on, he made his assignments from home in Limburg, and came to Hilversum on a regular basis to deliver finished assignments and pick up the new assignments.³³⁶

Case study 5d

***De vloek van Woestewolf* (NOS/Chanowski Producties, 1974)**

Director: Thijs Chanowski, Cast: Henk van Ulsen, Sylvia de Leur, Ton van Duinhoven, Jeroen Krabbe e.a., Illustrator: Carl Hollander

De vloek van Woestewolf (The Curse of Woestewolf, NOS, 1974) is a live action television series, written by Dutch book author Paul Biegel and directed by Chanowski Productions. The series has 13 episodes, and revolves around a cursed castle. Doctor Kroch receives a chest with gold which he has to return to the castle. On his way he is followed by strange encounters and two thieves who want to steal the chest. Although actors play out the complete story, there is a lot of illustration involved in this series: all the backgrounds were illustrated by Carl Hollander and added in with the chroma-key technique.

³³⁶ Biography Ton Holst in this dissertation

Style

The program and illustrations were externally made. We know Carl Hollander as a successful Dutch book illustrator, who among others illustrated *Minoes* by Annie M.G. Schmidt, the *Pippi Longstocking* books by Astrid Lindgren for distribution in the Netherlands, and many books by Paul Biegel, among which the popular children's novel *De Kleine Kapitein* (1971). It is no wonder that *De vloek van Woestewolf* was illustrated by Hollander, seeing that he had already illustrated many books for Paul Biegel. Hollander has a unique style, with clear but wobbly outlines and bright colours. His illustrations vary from scenic to silly, depending on the assignment. This is the same in *Woestewolf*, where he combines fairytale-like landscapes with bright interiors with cheerful colours.

Chroma-Key

The Chroma-Key technique is the blue screen technique (nowadays often green screen), which makes it possible to 'key' different backgrounds into a live action scene. This technique is in *Woestewolf* used to have the actors walk through the illustrations. They walk through streets, taverns, dungeons and castle halls, all illustrated by Carl Hollander. They play with the set: walking through doors, taking the stairs, peeking through windows etc. This required an impressive number of illustrations. The technique is quite rough however: the characters have a very clear outline around them, and they completely lack shadow, which makes it seem as though they are completely loose from their background. *Woestewolf* is in that sense a pioneering program that shows the potential of this technique.

Position in NOS context

As soon as colour television emerged, program directors adopted the chroma-key technique enthusiastically, especially in live action series and in news- and weather reports. There are also more children's programs with illustrated backgrounds that were keyed in, such as the Andersen fairytale *Het meisje met de zwavelstokjes* (The Little Match Girl), with illustrated backgrounds by Jos van Grieken. *De vloek van Woestewolf* is remarkable for the scale of the project. Never before was an entire series made with only chroma-key backgrounds. That makes *De vloek van Woestewolf* very ambitious in its use of the technique with impressive results, which fits the time in which it is made: a new Field established and thereby opened a space of possibles, creating opportunities to develop new techniques.

Position in broad cultural context

Although the aesthetic of the series is made by a book author and book illustrator, the series is made especially for television. Later, a book has been made after the series, so the book is an adaptation of the television series. However, the Biegel-Hollander aesthetic is highly remediated, and altered to the medium specific demands of television, almost as an alteration of the remediated. But since this is a live action series, there is more added to the aesthetic, making it an expansion of the remediated. Of course, in using chroma-key, the medium film with chroma-key elements is also remediated, with examples such as *Mary Poppins*, which was made 10 years prior to *Woestewolf*, immediately springing to mind. In *Poppins*,



characters also interact with drawn backgrounds and even drawn characters. Both *Mary Poppins* and *De vloek van Woestewolf* are incredibly hypermediated: by letting live action and illustration meet, there is a constant self-reflexivity, a focus on the medium and discipline as a deliberate artistic effect.

Source: Screenshot from the digitised program at Sound and Vision.

Over all, the last half of the nineteen seventies shows that although the financial struggles are still not over (there is still tension between the growing costs and the not as fast growing broadcast contributions), the Graphic Design department of the NOS had found their ideal form.³³⁷ The types of assignments were more diverse than ever, since the new approach towards children, giving them more autonomy, opened up much more possibilities for genres and subjects. Rebellious programs, drama, historical events and cultural stories not native to the Netherlands such as the Anansi Tori: stories about the spider Anansi, all became part of the repertoire. Originally West African stories that originated in Ghana, Anansesèm as they were called were stories about a cunning spider, sometimes Godlike, sometimes human like, are often religious and explain natural phenomena, and they were entertaining and full of wisdom. When Western African people were sent to the Caribbean on slave ships, they brought the stories

³³⁷ Jaarverslag NOS, 1979, 3.

of the Spider Anansi with them. There, the element of a God made room for an earthly 'master', an antagonist to the spider Anansi who used his cunning nature to outsmart the oppressor. The Anansi Tori evolved to the place where they were told. When people from the Antilles and Surinam came to the Netherlands, especially around 1975 when Surinam was declared fully independent from the Netherlands, the Anansi Tori came with them to the Netherlands as well, and found their way into Dutch literature and media, especially for youth.³³⁸ Illustrator Noni Lichtveld, who illustrated children's programs *In die dagen* (CVK/IKOR/RKK, 1967) and *De wijzen uit het oosten* (KRO, 1968), is one of the authors who grew up with Anansi Tori because of her Surinamese father, and who collected, wrote and illustrated books with stories on the Spider Anansi, and these fables found their way to television as well.³³⁹

There was plenty of work and the designers were able to show their creativity in their work as well, since they were employees with a stable salary, working in a good working atmosphere, plus all broadcasting companies were obligated to use the facilities of the NOS. They had budgets to use for design, so the designers were able to work with expensive techniques without extra costs, which made this period a golden age of graphic and illustrative television work. The illustrators were completely free to carry out their vision, which made them very motivated to deliver high quality work. In this freedom, the illustrators show a lot of influences that drive them forward artistically. Names of book illustrators that several illustrators mention are Friso Henstra, Max Velthuijs, Thé Tjong Khing, Peter van Straaten and Jaap Vegter: illustrators with a distinct signature, but all of them use bold lines, and some of them have a very specific style in shading. It is clear that the NOS illustrators looked closely at these and other illustrators, and added their techniques to their own work: the shading can be seen in for instance Arie Teunissen's illustrations for *De Film van Ome Willem*. Another influence can be found in Polish film posters of the 1950s and 1960s. Several illustrators mention being influenced by these posters, which distinguish themselves with their artistic and bold hand drawn graphic design.³⁴⁰ These designs were very artistically free, and often showed an unusual visual language that was very inspiring for the designers of the NOS for its artistry and free associative quality. This can be

³³⁸ Lieke van Duin, "Hoe Kwaku Ananse met zijn tijd meeding en toch zichzelf bleef: Over functieverandering van de Anansi-verhalen door migratie", *Literatuur zonder leeftijd*, Jaargang 8, nummer 32, Stichting ter Bevordering van de Studie van de Kinder- en Jeugdliteratuur, Amsterdam 1994, 14-36.

³³⁹ *Het Klokhuis*, "Anansi de Spin", NOS, 10-11-1994.

³⁴⁰ Hoogland, *Liegbeesten en apekoppen*, 13-36.

seen in bold colour choices and sometimes humorously literal depictions of subjects that many illustrators have made once in a while, which will be elaborated on a bit more in the relevant case studies in this chapter.

The illustrators also admired each other's work, and although the illustrators all kept their own unique style, they borrowed techniques from each other. For instance, one of the illustrators, presumably Ton Holst, started drawing children's eyes like little suns with sunray eyelashes and a small dot in the middle. This is one example of a drawing style that other illustrators copied. In Hans de Cocq's *Job en Diede*, made for *Sesamstraat*, we see circle eyes without sun rays, but in *Huisje, Boompje Beestje* (House, tree, pet, NOT, 1988-) and *Open en Bloot* (VARA, 1974) we see them with the sunray eyelashes. Ton Holst shows this eye form for instance in his work for *Kinderkrant* (Children's newspaper, EO, 1972-1993). Another development that was shared among many of the illustrators, was the use of a particular, very vibrant shade of pink, which was found in the brand of ecoline they used. Called 'NOS-pink' by Georgien Overwater (see biography of Georgien Overwater in this thesis), this shade was very suitable for rosy cheeks, bright clothing, and much more. Monaa van Vlijmen mentioned she loved working with this colour, as well as Georgien Overwater, but the colour can also be seen in for instance Johan Volkerijk's *Jeugdjournaal* weather charts (Youth News, NOS, 1981-), Arie Teunissen's illustrations for *De Film van Ome Willem* (VARA, 1974-1989) and Ton Holst's biblical and *Sesamstraat* work. This particular shade of pink is found all over the illustrative television work of the 1970s, 1980s and after. But although the illustrators copied certain elements from book illustrators, animators, designers and each other, they kept their own illustrative signature, and as a team developed the discipline of illustration suitable for television; a new Field. It is clear that the graphic designers at this point were also proud of their own work, and started to recognise that one day, their work might be heritage. They often wrote on the back of their work that they wanted their work back after recording. At a certain point there were even stickers made to place on the back of the work so that the designs and illustrations did not end up in the waste bin or at the homes of directors or camera operators (See Image 5.1).³⁴¹ Henk Vermolen wrote as much information as he still had on his illustrations and made a chronological list of the technical developments of the department among other things, in the hopes of preserving as much information on the Graphic Design department of the NTS/NOS/NOB as possible.³⁴²

³⁴¹ For instance seen in several collections at Sound and Vision

³⁴² See for instance the collection of Henk Vermolen at Sound and Vision.



Image 5.4: An illustration by Hans de Cocq for a children's program in the 1960s. The lower right corner reads: "Retour Grafische Afdeling" (Return to Graphic Design Department).

The exhibition *Beeldje voor Beeldje* at the Stedelijk Museum in Amsterdam showed the animations of the Graphic Design department of the NOS within a broader context of contemporary Dutch animation. Especially the Animated Short started to flourish in the Netherlands in this period.³⁴³ It might be for this reason that De Dames, an animation collective consisting of José Vonk, Ellen Meske and Helga Kos made animations for several programs by the educational broadcasting association Teleac (Televisie academie, Television academy), among which *Open School* (1977), *Klusjes in huis* (House chores, 1978) and *Koken* (Cooking, 1979).³⁴⁴ This always remained a bit difficult however: the lower budgets and tight deadlines still made it hard to create complete animations for television. They made some animations in the 1980s as well, for other broadcasting companies, such as

³⁴³ Tjitte de Vries, *Holland Animation Bulletin*, International Issue, 1983, Haarlem, Vereniging Holland Animation, 1983, 4.

³⁴⁴ Van der Plas, *Holland Animation Bulletin*, International Issue, Haarlem, Vereniging Holland Animation, 1987, 42.

Pink Pop for KRO (1980), *Insekten* (Insects) in 1982 for STV and *Leve de Lente* (Hurray for spring) for NOS and STV in 1985 (see case study 5i). Interestingly, there are two fully animated television series that are, at least in part, attributed to the Netherlands: in 1977, *Film: Orgaan van de Nederlandse Bioscoopbond* (Film: organ for the Netherlands Cinema Union) reports that *Barbapapa* (NOS/VARA/TROS, 1974-1996) wins a Gold Medal at the International Film Festival in New York, and in 1979, *Doctor Snuggles* (AVRO, 1979) received a Silver Medal at the same festival in the category television series for children.³⁴⁵ In their reports, *Film* clearly considers these series to be Dutch, and the reason for this is that they are produced by a Dutch company called Polyscope. Both programs are international co-productions however: *Barbapapa* started as a book series by Annette Tison and Talus Taylor, a French-American couple in France. They asked Dutch producer Frank Fehmers to produce the book series, and after a few years they made the television series together as well.³⁴⁶ With music by Joop Stokkermans on a text by Harrie Geelen, *Barbapapa* can really be seen as a Dutch-French production.³⁴⁷ *Doctor Snuggles* is a completely British series that was co-produced by Polyscope, which makes it hard to see this series as Dutch. What makes a production Dutch is a question to which the answer might vary depending on the point of view. In this case, I am inclined to consider *Barbapapa* an international co-production, and *Doctor Snuggles* a British production, since this research focuses on the artistic aspects of television programs, rather than distribution and funding routes.

³⁴⁵ *Film: Orgaan van de Nederlandse Bioscoopbond*, 24-11-1977, 11, *Film: Orgaan van de Nederlandse Bioscoopbond*, 30-11-1979, 7.

³⁴⁶ *Een uur Ischa*, VPRO, 30-06-1992.

³⁴⁷ *Muziekweb*, "Barbapapa", <https://www.muziekweb.nl/Link/LAX2437/Barbapapa>, consulted 14-01-2020.

Visualness versus immersion Matrix NOS illustrations

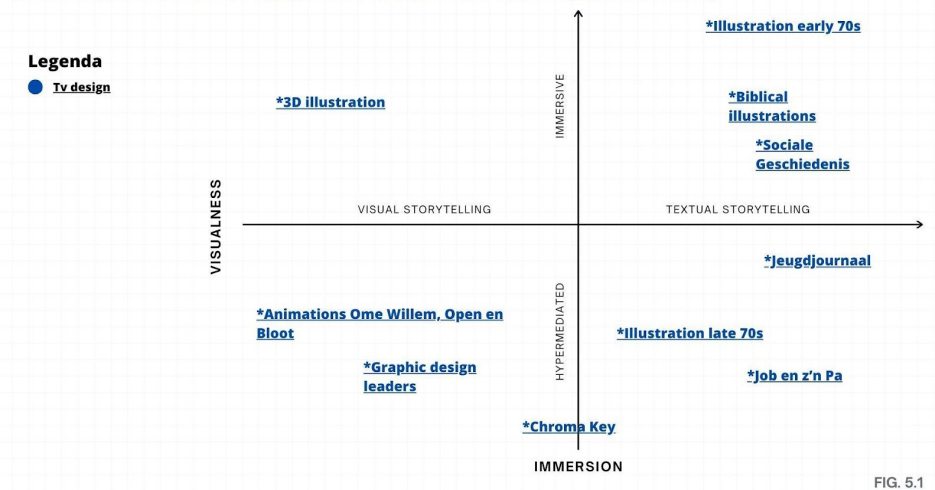


FIG. 5.1

Figure 5.1: Early '70s illustrations are still 'sweet', textual and immersive, fitting the pedagogical standard, late '70s illustrations are more rebellious or playful, and therefore hypermediated and visual, fitting the notion of the autonomous child. Exceptions are biblical programs and educational programs such as *Sociale Geschiedenis*.

Ideologically a lot has changed in the 1970s. Broadcasting companies such as the VARA and AVRO show more playfulness, and similar to book illustration and youth film, children are taken seriously as human beings. The NOS was even planning a news program for children.³⁴⁸ Programs are allowed to be fun and creative without instructive or educational elements. The religious broadcasting companies do not go as far as the non-religious broadcasters: the KRO and NCRV for instance show less traditional content based on narrating stories from the Bible, but still choose to either broadcast Biblical stories in a looser way, or stories with a clear moral (see Figure 5.1 and in context Figure 5.2).³⁴⁹ This shows even more how diverse these broadcasting companies are, which made the illustrators' job very diverse.

³⁴⁸ Jaarverslag NOS, 1976, 41.

³⁴⁹ Grietje Hoogland, "Curated playlist: Dutch Illustrated Biblical Youth Television", *CLARIAH Media Suite*, <https://mediasuite.clariah.nl/learn/subject-tutorials/curated-playlist-dutch-illustrated-biblical-youth-television>, consulted 6-2-2023.

Case study 5e

***Kleine Isar* (NCRV, 1980-1981)**

Director: Frits Butzelaar, Voices: Manon Alving, Tom van Beek, Hein Boele, Wim van den Brink, Paul van der Lek, Maria Lindes, Jaap Maarleveld, Paul Meyer, Bob Verstraete, Illustrator: Henk Vermolen

Kleine Isar (Little Isar) is a biblical series by the NCRV about a child king called Isar, who hears about the birth of Jesus. Wanting to befriend this newborn child king, he sets out on a journey to find him. During his travels, he seems to always come close to where Jesus is without getting to meet him, but along the way he is involved in many situations that are described in the Bible. *Kleine Isar* is an adaptation of a 1960s comic (afterwards published as a book) by Bertus Aafjes called *Kleine Isar, De vierde koning* (Kleine Isar, The fourth king), and it aired in 1980-1981 in eighteen 10-minute episodes. The story by Aafjes was illustrated by Eppo Doeve, but the television series, directed by Frits Butzelaar, was illustrated anew by Henk Vermolen. There was no on screen narrator, so Vermolen had to come up with a way to reduce the amount of illustration work that comes with a 180-minute production. He built miniature sets and figures on skewers that he placed upright in a layer of Styrofoam. He planned out every camera movement with storyboards. Even though this is still a lot of work, this way the camera could pan, zoom and tilt through the sets for minutes, only stopping for changes in and between characters and scenes.

Style

Henk Vermolen never had any trouble illustrating the heavier Biblical subjects, and although his style became lighter during the 1970s, he was still very good at illustrating serious subjects. In *Kleine Isar* we see a cheerful child, illustrated with the horizontally oval face typical for Vermolen's later work, painted in flowy, fairytale-like watercolours. The colour palette Vermolen used contains a lot of blues, greens and warm pinks, combined with brown and grey. This reduced palette is calming for the eye, and by changing the saturation and tones in his colours, Vermolen creates a lot of depth to the illustrations, making *Kleine Isar* a serious, but more fairytale-like than heavy program for children. This palette is also the reason that the oval face is less comical and more childlike and sweet than in other, more cheerful programs by Vermolen.

3D illustration

While some other illustrators started to develop their animation skills, Henk Vermolen still preferred illustration, but he often tried to get rid of

the flatness of illustration by making layered structures or 3D illustrations. For *Kleine Isar* this 3D technique, which resembles viewing boxes that children make from a shoebox, is used. By panning and zooming through the miniature sets, the objects are loose from their backgrounds so it really looks like going through a miniature set. Another benefit from this technique is that it was possible to use lighting, for instance to show the difference between day and night.

Position in NOS context

Almost from the start of television illustration, illustrators tried to find alternatives for the two-dimensional and the static, non-moving illustrations, knowing that television is a time based medium. This shows their search for how to use the specific demands of television to their full potential: a Field in development, still working on ways to embody and objectify cultural capital. The 3D programs by Henk Vermolen fit into this notion, and in doing so they stand out. Next to illustrated programs, which existed throughout Dutch television history, more and more animated programs were made, but not many programs have the layers or the 3D-technique in the way Vermolen used them. This makes *KLEINE ISAR* quite a unique program. The technique was later used by Erik van Schaaik for *Teckel Titus* (Dachshund Titus, 1995), made for the VPRO in a period of eclecticism and anarchy, and also then it was an unusual technique.

Position in broad cultural context

As said, *Kleine Isar* stands out, especially when looking at the technique. Although the images do not move, just as in illustration, the 3D aspect makes the program more dynamic and immersive. Just as a pop up book, where while opening a page the characters stand upright in a layered manner, the characters in *Kleine Isar* also stand upright, but here the camera moves through the scene. Just as with a pop up book, the characters are flat: they are drawn on cut out pieces of cardboard. An analogy with the viewing box, such as the ones children make from a shoebox, is a better one, since this is a viewing experience whereas the pop up book has a tactile element. Also, the television set used to be similar to the viewing box: a square box with only one end from which you can look inside. This is an inviting way of showing a scene, which makes the viewing experience so immersive, and it is a smart way of using the medium specificity of television to the advantage of the program. Not only timing, viewing time and the aspect ratio are taken into account by making this program: by also using the shape of the television set itself, a new viewing experience is created. This form of television illustration is therefore both an expansion

of the remediated, since it adds movements and viewing angles that you



would not get with a viewing box, and absorbing the remediated, since it is a more immersive way to view a viewing box or pop up book. With *Kleine Isar*, Henk Vermolen created something unique to the Field of Dutch illustrated children's television.

Source: Screenshot from the digitised program at Sound and Vision.

5.4 'Schuif gezellig aan': *Sesamstraat*

One of the programs that flourished in this period of abundance is *Sesamstraat* (NOS/BRT, 1976-), which after years of discussion on several issues, among which whether the NOS or the VARA should be allowed to broadcast this program, finally started in 1976 with 20 episodes. A trial episode, entitled *Sesameplein* (Sesame Square), was made in 1974 to put an end to the discussions. *Sesameplein* was 35 minutes long and was not broadcast: it was made to get everyone on board for the program.³⁵⁰ This succeeded, leading to a very well received first season in 1976, made in cooperation with the Belgian BRT, which also showed in the episodes, with for instance an equal number of Dutch and Flemish actors. The Dutch opening song invited children to cosy up and leave their toys to watch *Sesamstraat* ('Schuif gezellig aan, laat je speelgoed staan voor *Sesamstraat*'), which they did enthusiastically. Due to its popularity, the season immediately had a rerun, alternating with *Het programma met de muis*. In the meantime, 60 new episodes were developed for the season of 1977-1978. A research group of developmental psychology students in Leiden shows that children as well as parents and kindergarten teachers were very pleased with the program. It was the first time that a program was approached in such a scientific way.³⁵¹ In 1977, the 25-minute episodes of *Sesamstraat* were aired every Wednesday and Sunday, early in the evening, and the other evenings were filled with *De Bereboot* (The Bear

³⁵⁰ Ajé Boschhuizen, *Poehéé! Het verhaal van Sesamstraat*, Haarlem, Schuyt, 2001, 9-10.

³⁵¹ Jaarverslag NOS, 1976, 43-44.

Boat, NOS/AVRO/TROS, 1976-1978), followed by reruns of *De Fabeltjeskrant*.³⁵² In 1978, *Sesamstraat* was aired daily, two days of which were reruns of the same week.³⁵³ In this year, the BRT started to deviate a bit from the NOS by working with their own montage and continuing to broadcast twice a week. Later, in 1981, the BRT would completely pull out of the cooperation.³⁵⁴

Sesamstraat worked with themed episodes, which could be for instance 'playing together', 'being sad' or 'birthday': mainly social themes that speak to toddlers and preschoolers. The emphasis in the Dutch *Sesamstraat* episodes was more on the social and emotional development of children than on the educational development, since contrary to the United States, where the main goal of the program was providing educational content to children who did not go to preschool, in the Netherlands this wasn't as much of a concern.³⁵⁵ Among the 50% American material that was used were muppet items and Bert and Ernie, as well as some animated educational items on numbers or letters. The Dutch and Belgian BRT items were items in the actual 'street', with hand puppets Tommie and Ieniemienie and the actors, but also at least one illustrated item per episode, but oftentimes more. A very well known item series in *Sesamstraat* is *Dikkie Dik*, illustrated by Jet Boeke and written by Arthur van Norden on a freelance basis. *Dikkie Dik*, a red cat with the curious mind of a toddler, experienced all kinds of small adventures in and around the house. *Dikkie Dik* has been a part of the Dutch *Sesamstraat* since the second season: the first six items that Boeke made were broadcast in the season of 1977-1978. The popularity of *Dikkie Dik* was enormous, so after a few years, Jet Boeke decided to make children's books about this character as well (See biography Jet Boeke in this chapter).³⁵⁶

The demand for illustrations for *Sesamstraat* was so large in the 1970s and 1980s, that every illustrator at the NOS Graphic Design department worked for this program. Hans de Cocq distributed the *Sesamstraat* assignments among his colleagues and himself, based on how many *Sesamstraat* assignments they could take on next to their other illustrative work.³⁵⁷ These assignments could be anything, from fairy tales

³⁵² Jaarverslag NOS, 1977, 45.

³⁵³ Jaarverslag NOS, 1978, 44.

³⁵⁴ Boschhuizen, *Poehéé!*, 19.

³⁵⁵ Michael Davis, *Street Gang: The complete history of Sesame Street*, New York, Viking Press, 2008, 62; Boschhuizen, *Poehéé!*, 13.

³⁵⁶ Grietje Hoogland, "Ik wilde Dikkie Dik weinig details geven, want het komt maar een paar seconden in beeld", *Aether*, issue 124, juli 2017, 4.

³⁵⁷ Interview with Monique Korteweg, 25-11-2010.

to poems, and from songs to item series similar to *Dikkie Dik*. The illustrators always liked giving shape to these items, since the quality of the scripts was always high, oftentimes written by Het Schrijverscollectief (The Writer's Collective), a group of Dutch authors among whom Willem Wilmink, Karel Eijkman and Hans Dorrestijn.³⁵⁸ Directors always gave the illustrators complete freedom to interpret the texts in their own way, which helped to create a free and creative environment for the illustrators to work on *Sesamstraat*.³⁵⁹

Henk Vermolen illustrated bedtime stories like *De Kleine Zeemeermin* (The Little Mermaid), *Het lelijke jonge eendje* (The Ugly Little Duckling), *De Prinses op de Erwt* (The Princess and the Pea) and *De nieuwe kleren van de Keizer* (The Emperor's New Clothes), which are all Andersen fairy tales, in 1985 and 1986, which were read as 'bedtime stories': the last item of the episode. He illustrated many more items, for instance titled *Als ik later groot ben* (When I grow up), *Snuf snuf* (Sniff sniff) about a dog and *Wolk* (Cloud). He was good at illustrating sad stories and songs, in which he darkened his colour palette appropriate to the displayed feeling.

Arie Teunissen animated a song called *Arie, mijn kanarie* (Arie, my canary), about a canary that whistles angrily at the vacuum cleaner. He also illustrated an item called *Veters strikken* (Tying shoelaces), in which he used real shoelaces to be able to move them around, and he illustrated for *Tommy Journaal* (Tommy News): a recurring segment in which puppet Tommie presents the news from inside a television made out of a cardboard box.

Hans de Cocq illustrated a wide variety of single items with titles such as *Hoor mij eens* (Listen to me), *Als de haaien mensen waren* (If sharks were people) and *Koning Bobbel* (King Bump), the latter by author duo Marianne Busser and Ron Schröder. He also illustrated a long running series of items about *Lola de Beer* (Lola the Bear), written by Trude de Jong, from 1987 on, which would later appear in book form with illustrations by Georgien Overwater.

Georgien Overwater also illustrated quite a few items for *Sesamstraat* in her years at the NOS starting 1983, and from 1986 on a freelance basis.³⁶⁰ She for instance illustrated poems by Willem Wilmink put to music by Harry Bannink, such as *Dood zijn duurt zo lang* (Being dead lasts a long time). She also illustrated the series of *Liselotje*, a princess from

³⁵⁸ Grietje Hoogland, "Sesamstraat als springplank voor de jeugdliteratuur", in *De televisie: een cultuurgeschiedenis*, ed. Huub Wijfjes, Amsterdam, Boom, 2021, 310-312.

³⁵⁹ Hoogland, *Liegbeesten en apekoppen*, 29-35.

³⁶⁰ Biography Georgien Overwater in this thesis.

the pen of Busser and Schröder. This series also came out as a book series, illustrated by book illustrator Dagmar Stam.

Johan Volkerijk must have illustrated just as many items for *Sesamstraat* as his colleagues, but not many have been found so far. One item that has been found is *De bloemen van kleine Ida* (Little Ida's flowers), a fairytale by Andersen that was most likely broadcast in the 1980s.

Ton Holst illustrated mainly for *Sesamstraat* and EO youth programs, due to his ear condition that required him to work from home. These were the programs that had their assignments ready far in advance, so that Holst could bring them home every week and work on them without missing deadlines. This means that he illustrated a very large number of items for *Sesamstraat*. He illustrated nursery rhymes such as *Klap eens in je handjes* (Clap your hands) and *Zakdoekje leggen* (Duck Duck Goose), and *Jubelientje*, written by Hans Hagen. *Jubelientje* was also published in book form, but with illustrations by Philip Hopman.

Monaa van Vlijmen made several artistic items for *Sesamstraat*, among which one or more items on the *Spin Anansi* (*Spider Anansi*).

It is interesting to see that oftentimes when a story works well for television, they will be published as books, but with a different illustrator. The reason for this is not clear. Another noteworthy observation is that although animation brought new possibilities, the items for *Sesamstraat* were oftentimes still illustrated. partly because the last item of every episode was a bedtime story, read from a book to either children in the studio or to the puppets Tommie, Ieniemienie and Pino, but also in part because the program directors wanted *Sesamstraat* to be a place where quality mattered, and where the pace was adjusted to young children. The outside world is a fast moving one with lots of elements that young children cannot comprehend or control, and *Sesamstraat* was supposed to be their world. Even in the 1990s, when animation also became a part of *Sesamstraat* items, the emphasis remained on the illustrative quality of the items.³⁶¹ This means that the remediation of book illustration remained strong, but in the meantime we see how tv-illustration has become a new discipline that distances itself from book illustration as well. The illustrators work with the medium specific aspects of television such as the 3:4 aspect ratio and the element of time which requires less detail. They experiment with the available machinery for typography, titles and animation and develop their style and technique towards a new discipline (see also case study 5j).

³⁶¹ Interview Monique Korteweg, 25 november 2010.

Visualness versus immersion Matrix NOS in context

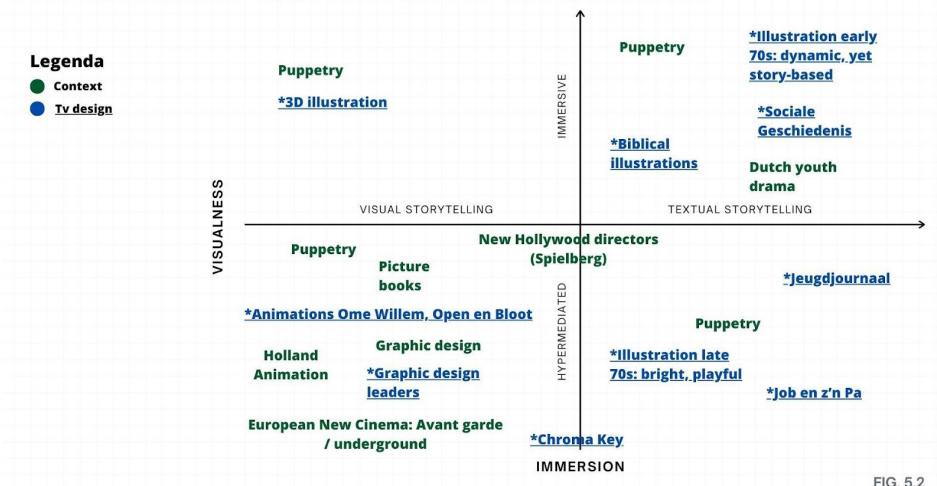


FIG. 5.2

Figure 5.2: Placed in context, we see even clearer how NOS illustration shifts to hypermediacy, along with disciplines outside television.

Case study 5f

De film van ome Willem (VARA, 1974-1989)

Director: Jop Pannekoek, Aart Staartjes e.a., Cast: Edwin Rutten, Piek Dassen, Aart Staartjes, Jennifer Willems, Geitebreiers (musicians Harry Bannink, Harry Mooten, Frank Noya), Illustrator: Arie Teunissen

De film van ome Willem (The Film of Uncle Willem) was a highly popular children's program by the VARA that aired between 1974 and 1989. It featured Ome Willem (played by Edwin Rutten) and his friends, who entertain children in the studio with stories and adventures. They often interacted with the children, and the program is known to be a bit rebellious and naughty, for instance asking children in the studio in the opening song whether they would like a poop sandwich. A band, led by Edwin Rutten and Harry Bannink, played the opening- and closing song and intermezzos. There were items in the program as well, and one recurring item was an illustrated, and later animated item on contradictions such as 'fast and slow', 'open and closed' or 'light and dark', or other themes that children find interesting, such as 'travel'. These items were all made by NOS-illustrator Arie Teunissen.

Style

Arie Teunissen liked working in a bright, colourful and humorous way, which is a very fitting style for a program like *Ome Willem*. He often used

line drawings in black ink, coloured in with very bright colours, and characters often had very large, boxlike trousers or other shapes that made their bodies look comically large. He also often put visual jokes in his illustrations for children as well as for parents who were watching with their children.

Animation

Although Teunissen made many illustrations for *Ome Willem*, I would like to focus on the animations. The animations Arie Teunissen made for *De film van ome Willem* were short, fully hand drawn animations in 12 frames per second. The item *Langzaam en snel* for instance was 7 seconds long, which means that he made 84 drawings for this short item. In it, we see a snail moving across a road. In the meantime, a pedestrian, a cyclist and more travellers at different speeds go by, but the snail travels so slow that you can see the flowers grow and finally bloom by the time he has crossed the road. Animating objects with different speeds is an interesting challenge that requires thorough storyboarding. The NOS-illustrators were already used to storyboarding, because they did this in illustration as well, and this item shows Teunissen's skill in translating this dexterity in storyboarding to animation.

Position in NOS context

De film van ome Willem is the first program found that has fully animated items. Up to this moment, animation was not done outside of leaders, because it requires a lot of work, which is simply not efficient considering the tight deadlines that the illustrators had to work with. With increasing availability of machines it became easier to make short animations, enriching the cultural capital of this developing Field. This makes *Ome Willem* very innovative in a technical sense. In an artistic sense, *Ome Willem* is a product of its time. The flower power of the 1970s, that is also present in films such as *Yellow Submarine*, is also very visible in the work of Teunissen, with the same bright colour schemes, comically illustrative style and humorous approach that make the items hypermediated, although Teunissen always remained true to his own style.

Position in broad cultural context

At this point the illustrators understood the possibilities of television, and tv-illustration was established as a new discipline. Animation was for the illustrators an extension of illustration: it was illustration with movement, which means that they always kept the illustrative quality in their work. Their remediation is more at the stylistic level than in terms of technique or

discipline, which is visible in the animations that Arie Teunissen made for *De film van ome Willem*: the animations have the same illustrative quality as the illustrations for the same program and for other programs he made. At the same time you can clearly see that he was stylistically influenced by among others the hypermediated and absurdist Beatles film *Yellow Submarine* (1968) and the graphic designs for Monty Python by Terry Gilliam. The bold colour choices and humorously literal depictions of the subject could also resemble the Polish posters in a way. This can be seen as referencing the remediated: Teunissen nods to these media products and



acknowledges their existence more than that he adapts or absorbs the remediated. The techniques are mostly the same, so there is no alteration or expansion going on. Teunissen merely let himself be influenced by the stylistic characteristics and built a new visual language from there that fits a rebellious and playful children's program.

Source: Photo of the illustration from the illustrator's personal collection.

5.5 Unrest about the future of the facility department

The period of optimism that started in the last half of the seventies, continued in the eighties. Broadcasting contributions were increasing, and in 1980, plans were made to increase the STER airing time and rates as well starting 1983, which improved the financial situation.³⁶² The NOS was very aware of its purpose to unite the broadcasting companies, and to distribute their facilities evenly among all broadcasting companies, big or small. The NOS states in its year report of 1980: "That is a unique achievement, because the economically weakest can also receive high quality technical facilities." Plus, so the same year report adds: "this will also ensure that at least part of our programs stay on home soil."³⁶³ This would all change however: where the biggest worries of the NOS in 1979 were the upcoming possibility of commercial television and the competition of foreign television (with the development of satellite tv), in 1981, the government announced a desire to detach the facility component from the NOS.³⁶⁴ The

³⁶² Jaarverslag NOS, 1980, 3, 16.

³⁶³ Ibid., 3.

³⁶⁴ Jaarverslag NOS, 1979, 29.

NOS had already observed that the current structure was not maintainable in this form: there was friction between the mentioned unity between the broadcasting stations on the one hand, and the freedom of broadcasting companies to make their programs the way they wanted on the other, since they were not allowed to use facilities outside the NOS. The NOS proposed a plan where these companies could use a certain percentage of external facilities, but the Minister of CRM found that this plan was in contradiction with the broadcast law, so they preferred a detachment of the facility department altogether.³⁶⁵ The four largest original broadcasting companies: the AVRO, VARA, NCRV and KRO wrote in a letter to the NOS that they mostly agreed with the government that they would prefer the facility department to be independent, preferably in a 'NOZEMA-structure', which the government also proposed.³⁶⁶

On a management level, this led to uncertainty about the future of the NOS, but the work continued as normal. Preparations were made to introduce Teletext, *Sesamstraat* now aired 15 minutes a day instead of 25, which was an improvement, and the Design Department developed a new 'experiment room'.³⁶⁷ Graphic designers saw an increase in demand for graphic designs for instructive programs, such as infographics, and research was started to determine if computers are needed to aid the graphic designers in their work.³⁶⁸ The possibilities were ever growing thanks to the new machines that were bought for the computer department, among which the Paintbox and Mirage, and the demand was high, making it possible for the graphic designers and illustrators to thrive artistically. The fact that children's programs were now around 10% of the total (and still growing) airing time also helped.³⁶⁹

As Saskia de Bodt mentioned, in book illustration, many illustrated children's Bibles appeared despite (or maybe as a counter reaction to) the secularisation of Dutch society. This can be seen in television as well: there were more illustrated biblical programs than ever. Part of the reason must be the increased airing time for children's content as a whole, which meant that more broadcasting companies could air youth programs at the same time. The NCRV in particular showed a lot of Biblical content that was specifically developed for children, such as *Bijbelverhalen* (Bible Stories) in

³⁶⁵ Jaarverslag NOS, 1981, 9.

³⁶⁶ NOZEMA is the company that submits the radio- and television signals. This was an independent company, but the broadcasting companies were obligated to make use only of the services of NOZEMA.

³⁶⁷ Jaarverslag NOS, 1979, 30, Jaarverslag NOS, 80, 37, 64.

³⁶⁸ Jaarverslag NOS, 1981, 47.

³⁶⁹ Jaarverslag NOS, 1986, 38.

1980. This program had five items, all with the word 'koning' (king) in the title, such as *De troon van de koning* (The king's throne), illustrated by Arie Teunissen, and *Koning gezocht* (King wanted), illustrated by Monaa van Vlijmen. Hans de Cocq and Ton Holst also illustrated this series. They were all traditionally illustrated, with drawings that were shown for several seconds, sometimes the camera made panning and zooming motions on the drawings, before the next illustration was shown. There is no movement at all, but the illustrations themselves show a lot of quality. They also show that black and white television was no concern anymore: the colour pallets varied per illustrator from the bold illustrations in blocks by Monaa van Vlijmen, to soft shaded colour pencil drawings by Teunissen. Illustrators adjusted their drawing style to the subject, and were usually more traditional in style and technique than with more progressive programs such as *Open en Bloot* or even *Sesamstraat*, but they also had their own style within Biblical programs, and their own vision on the subject. *De kinderen uit de Bijbel* (The children from the Bible, NCRV, 1984) is a similar series, with seven episodes about seven different children from the Bible. Hans de Cocq, Johan Volkerijk and Monaa van Vlijmen each illustrated a few of these items, and their style is very fresh and colourful, very different from for example *Oude Testament, Abraham* (Old Testament, Abraham, KRO/STV, 1984), which had a heavier and serious tone. Hans de Cocq illustrated this in a rough but decisive manner. The EO made *D'r Kan nog meer bij* (There is always room for more) between 1983 and 1989, and Ton Holst illustrated around a hundred items for this program in this time span. All illustrators saw biblical programs as just another challenge, which shows that they were versatile craftsmen who saw a challenge in adapting to different subjects and assignments.

The most impressive Biblical program in terms of illustrative work load however, is *Kleine Isar* (Little Isar, NCRV, 1981). This program of 18 10-minute episodes is completely illustrated by Henk Vermolen, in quite a short period of time. As a comparison: this is the same length as two feature movies. Vermolen used a managing boardroom as a studio, and built a large table with Styrofoam on top. Then he drew and watercolour painted an enormous amount of buildings, trees, rocks, animals and characters on cut out pieces of cardboard. He taped them to skewers to pin them into the surface. This way he built miniature sets that the camera could move through with panning and zooming motions. Vermolen planned everything out in detail with storyboards to make it work, and this method helped him to reduce the amount of work. But still he had to replace heads, eyes, faces and movements between shots to illustrate the interactions between characters. And since *Kleine Isar* is the story of a child king who travels in

all episodes to find Jesus while experiencing several biblical stories first hand, there were many changes of scenery during the episodes as well, which increased the workload even more.³⁷⁰ This form of 3D-illustration remediates several media and disciplines, from theatre, although the characters are static, to the pop up book and the viewing box. The latter parallel is completed by the television set, which was still a tube (or box) in the 1980s, so *Kleine Isar* actually looked as if it was made in a viewing box, making proper use of television's medium specificity (see case study 5e). This form of illustration is both an expansion of the remediated, since it adds movements and viewing angles that you would not get with a viewing box, and absorbing the remediated, since it is a more immersive way to view a viewing box or pop up book.

Another way of creating 3D-illustration is by building up the illustration in layers. Henk Vermolen for instance did this with *Van de Visser en zijn Vrouw*, and with several biblical stories: he built a metal rack with glass plates on top of each other, and every layer was filled with backgrounds, characters and props. When the camera moves around this setup, the different layers seem to move compared to the other layers, giving a new dynamic, almost a sense of movement to the illustrations. Ton Holst did this too, with *Job en zijn Pa* (Job and his dad, EO, 1987), a program about a boy who asks his father questions about life, and his father answering with many biblical metaphors. Holst layered this program with cut out pieces of paper placed on a larger drawing, which is a more flattened way of layering with which the camera movements do not have the same effect (see case study 5b).

Another genre that stands out is the news: in 1981, a new newscast started next to the general newscast, but this one was called *Jeugdjournaal* (Youth News), and was made especially for youth. It followed the regular news quite closely, but the topics were explained differently, suited for children but without looking down on them. For the Graphic Design department this meant that the items needed different graphics, illustrations and animations than the regular news. For both newscasts, the procedure was different from the other television programs: because of its topical nature, the design and illustration assignments came in very shortly before the newscast. One of the illustrators/graphic designers would have 'journaaldienst' ('the news shift') and work on these assignments for that day. These illustrations are completely different, because they had to be informative and topical, instead of illustrative and imaginative, and besides explanatory illustrations there were many maps of countries and areas, and

³⁷⁰ Hoogland, *Liegbeesten en apekoppen*, 27-30.

many weather stats that needed to be made. *Jeugdjournaal* follows rather than remediates the regular *Journal*, but both of course remediate radio news and newspapers. In the 1970s and 1980s illustration in print and graphic design became more and more intertwined, but for the NOS designers, the illustrators distinguished themselves from the graphic designers. Most of them still made graphic designs as well however, and for the news shift they had to be able to do both. The only one who never took news shifts from quite early on was Ton Holst: the assignments were often given to the designers over the phone, and because of his regressing ear condition he was not able to handle this process.³⁷¹ Graphics and illustrations for news programs are by default hypermediated, but are supposed to support the news, therefore the focus is always on textual storytelling.

Case study 5g

Open en Bloot (VARA, 1974)

Director: Mia Steinebach, Narrator: Joop van Tijn, Illustrator: Hans de Cocq

Open en Bloot (Open and naked/exposed) was the first sex education program on Dutch television. This progressive and controversial program aired in 1974 and 1975, and in it, narrator Joop van Tijn explained several topics concerning sexuality, contraception and relationships. Teens were interviewed about their views on these topics as well. The episodes opened with the titles made out of naked people, moving around until they form the letters, which is very directly inspired by the naked women alphabet by Anthon Beeke. Some of the more complex or explicit parts of the episodes, for instance explanations on how STDs are transferred or how insemination or contraception works, were animated by Hans de Cocq. The narrator Joop van Tijn was often on screen during the episodes, but during the animations the narration was offscreen.

Style

Hans de Cocq illustrated and animated in a very clear style, with line drawings as the basis. Very typical for his work are the completely round eyes, often with lashes all around them like sun rays. Also typical are the almost scratchy pen lines for shading. In the 1970s, he often used a colour palette of brown, orange and yellow, which was a popular colour scheme in art, design and interior design at that time. All these elements come together in the animations for *Open en Bloot*: the colour scheme fits really

³⁷¹ See the biography of Ton Holst in this thesis.

well with the many nude people, anatomical illustrations and body parts that De Cocq had to draw.

Cell animation

Hans de Cocq made the animations for *Open en Bloot* on cell: he used a base drawing and layered a transparent sheet on top with the elements that needed to move. The movement is created by replacing the cells between frames. This way, only the moving element needs to be redrawn every frame, while the base can stay the same. Cell animation can be used in a very complex way, with many things moving at the same time, but De Cock kept it quite simple: the movements were mostly quite small and short, for instance arrows pointing at parts of anatomic drawings, the movement of semen or an egg through an anatomically drawn body, or eyes opening in ecstasy and hypermediated stars appearing like fireworks above the heads of people. He also sometimes animated the act of drawing, building up his drawings from scratch similar to live illustration, but off camera in stop motion.

Position in NOS context

The cell animations of *Open en Bloot* fit the early NOS period, in which animation gradually became an option for items in youth programs. It was innovative and even controversial in its subject, and an early example of cell animation, making good use of the space of possibles. The NOS illustrators always used the tools they needed to be able to tell the story, and these could be different every time, depending on the outcome they preferred for that particular program. In the case of *Open en Bloot*, Hans de Cocq chose cell animation for the visualisation of the items, since it is not necessary to create much movement in for instance anatomical drawings: that would only be a distraction. By using cell animation, De Cocq did not have to draw these complex drawings over and over again, but he was able to make elements move on top of these drawings when necessary, for instance to indicate an area with an arrow. Hans de Cocq draws the anatomy well, but stays true to his engaging illustrative style and recognisable colour palette, which not only makes the items interesting and well executed, but also engaging, which is a desirable skill in sex education, or any education for that matter.

Position in broad cultural context

If giving youth more autonomy was one of the major goals in the 1970s and 1980s, *Open en Bloot* is a very straightforward implementation of that goal. Although controversial, as is to be expected considering the subject matter,

the program's main aim was to educate, normalise and reduce embarrassment, to allow older, sexually active teens to talk about issues concerning reproductive health and pleasure. The animated anatomical and explanatory items mostly remediate books and posters on sex education, which are hypermediated by default, and since he adds movement, making certain points or situations more clear as the explanation continues, which can be seen as an expansion of the remediated. The items that are built up, in which the drawing process can be seen, resemble live illustration, and also makes a connection to education, as if an educator is drawing along the



explanation to illustrate their point. *Open en Bloot* is a program that combines the remediation of educational material with the tendency to take youth more seriously, while being artistically modern, which made this program controversial as well as popular and therefore successful in its mission.

Source: Screenshot from the digitised program at Sound and Vision.

There were still some children's programs that were externally illustrated. Reintje Venema came back to illustrate *Het Verhaal* (The Story) for IKON/NOT/RKK from 1983 to 1990. For this program she illustrated an impressive 70 items, all featuring stories from the Bible. The EO seemed to prefer using their own illustrators, instead of the illustrators of the NOS, probably because the EO started as a more evangelical and traditional broadcasting association when the NCRV and KRO became more progressive.³⁷² *Kinderkrant* (Children's Newspaper, 1972-1993) was a magazine program built up out of several items, and some of them were recurring illustrated items. *Bas en Barbara* was a recurring item about a couple named Bas and Barbara, who discuss daily life subjects, often using the Bible for wisdom. These items were illustrated by director Dick Baarsen himself. Another recurring item was the mission story, about Christian missionaries who travelled the world to teach about the Word of God, and these stories were illustrated by Ben Horsthuis in a very traditional manner, fitting the EO's traditional approach. They did however work with

³⁷² Grietje Hoogland, "Curated playlist: Dutch Illustrated Biblical Youth Television", *CLARIAH Media Suite*.

Ton Holst a lot in the 1980s, who, as said, made many illustrations for *Kinderkrant* and other EO programs. His style is bright and progressive like his colleagues', but the subjects are illustrated in a more traditional way than how they would illustrate for NCRV or KRO.

A striking difference with for instance the 1960s, is that there are much more series. This is also the case for a genre that sometimes pops up and then disappears again for a while: book propaganda. In 1981, a series called *Wereldverkenning door leesonderwijs* (World orientation through reading education, KRO/NOT, 1981) showed a presenter reading a section of a new book. Often these books were illustrated, but for the broadcast, new illustrations were made, in this case by Ton Holst (*We gingen bramen plukken*, We went berry picking), and Arie Teunissen (*Diederik uit het blik*, Diederik from a can). Henk Vermolen illustrated the story *Van de visser en zijn vrouw* (The Fisherman and his wife, by the brothers Grimm) for *Pak je prentenboek* (Get your picture book, STV, 1983), layered by using his frame with glass plates. The illustrations are pretty dark: while the nastily grimacing wife of the fisherman demands more and more of the enchanted fish, the weather gets stormier and the sky grows darker, and Vermolen was not tempted to keep it light for the children. This made director Frank Alsema change to animator Tony Kluck for the other episodes, which Vermolen found out later.³⁷³ His illustrations for *Vier nieuwe verhalen* (Four new stories, STV, 1984) were better received, and were much brighter. He illustrated two episodes, and Georgien Overwater illustrated the other two. In 1984, Schooltelevisie also had another book series: *Kinderboeken klas 3 en 4* (Children's books grade 3 and 4, STV), for which Overwater also illustrated an episode. The other three episodes were illustrated by Monaa van Vlijmen and Ton Holst. All these book programs had the same structure: part of a book chapter was read to encourage reading further at home, while the viewers could watch the illustrations that were made specifically for television, even if the book itself had illustrations already. A later book program, made in the NOB period: *Boekenbuis* (Book Tube, NOT, 1992), features a full story on the Spider Anansi, which is one of the stories in a book by James de Souza. The movable illustrations are made by Wout Arentzen, and show an Anansi who outsmarts a land owner by convincing to share a cow purchase and finally deceptively takes all the cows himself.

An interesting recurring item is the Aesop fable in *Horen, zien en doen* (Hearing, seeing and doing, NCRV/NOT, 1980-1981). Somehow, not often are original fables the inspiration for illustrated or animated items, but in this program, fables about for instance *The mouse and the lion*, or *The*

³⁷³ Hoogland, *Liegbeesten en apekoppen*, 28.

hare and the tortoise, are animated with cutouts on paper, with only music as company. Unfortunately it is not known who made these animations, they might also have been bought from abroad. Monaa van Vlijmen illustrated fables by James Thurber for *Vijf minuten bedenktijd* (Five minute reflection period, HV, 1984). Arie Teunissen and Hans de Cocq both made illustrations for the VARA program *Kinderen voor Kinderen* (Children for children, Arie in 1980, Hans in 1982), one illustration per song that the children sang. *Kinderen voor Kinderen* was a very popular, yearly recurring program, and the design would change over time. Another notable program is *Sociale Geschiedenis 1850-1870* (Social history 1850-1870, KRO/STV, 1983). Johan Volkerijk visited the national open-air museum in Arnhem together with a young girl, to see the houses that people lived in between 1850 and 1870. With the fictional storyline of a young girl called Claartje as a basis, they tell the story of social injustices in this period. We see Volkerijk draw the houses on location, but we also see the finished drawings with Claartje added in it, which makes the stories come to life (see case study 5c).

As said, during the NOS period, the Graphic Design department invested in many machines to ease the workload or to increase design options. At the end of the NOS period, the computer made its entrance into the world of illustration, animation and graphic design, which would completely change the work field. In graphic design, older generations of designers had trouble coping with this large new change, and this goes for the NOS-illustrators as well: the older illustrators preferred the traditional techniques over the computer and sometimes even over animation. In this period, for children's television we only see the use of the Paintbox, a machine to make digital illustrations, and Arie Teunissen in particular was good at drawing with the Paintbox. He illustrated many programs and items, among which *De koning die twee hoofden had* (The king who had two heads) for *Sesamstraat*. The outcome of the images looks mostly like a drawing in Microsoft Paint, of which the Paintbox is a frontrunner, but made by a highly skilled illustrator. But there were more drawing styles possible: illustrations could also resemble actual pencil drawings. The Paintbox in this case remediates illustration, with that difference that there is no physical drawing anymore: the illustrations are made digitally. It is a new discipline that does the same: illustrating for television, but the stylistic outcome is often very different. Therefore it did not replace traditional illustration, so the illustrators just had another set of tools to choose from, depending on the outcome they wished to conceive.³⁷⁴

³⁷⁴ Hoogland, *Liegbeesten en apekoppen*, 49.

Visualness versus immersion Matrix NOS vs NTS

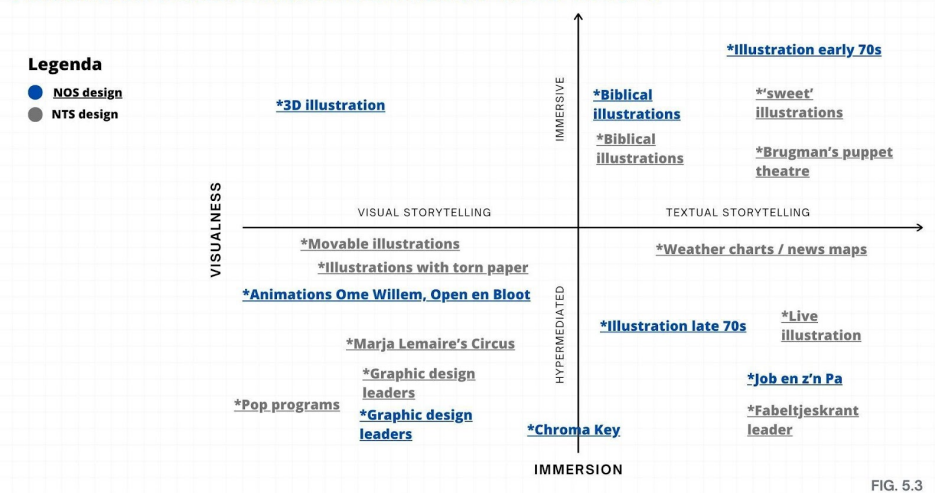


FIG. 5.3

Figure 5.3: Placing NOS programs on the Matrix together with NTS programs, we see that biblical and early '70s programs remain textual and immersive, and graphic design leaders remain visual and hypermediated, but a shift can be seen towards hypermediation in illustrations from the late '70s onwards.

Case study 5h

***Hoe weeg je een olifant?* (VPRO, 1986)**

Director: Guus Damave, Presenter: Sieske Prins, Illustrator: Arie Teunissen

In every episode of *Hoe weeg je een olifant?* (How do you weigh an elephant?), questions are solved by children. At the end of each episode, a new question is asked, and children can send in drawings and explanations to the studio. Arie Teunissen animated some of these drawings, among which 'Een kniker met afstandsbediening' (A marble with remote control), 'Een stroomwekur' (A current alarm clock) and 'Links en rechts kijker' (Left and right binocular). After showing some of the ideas that children sent in, the presenter demonstrates the actual answer to the question.

Style

Interesting about Teunissen's animations for *Hoe weeg je een olifant?* Is that he copied the illustrative style of the original children's drawing throughout the animation. He did his best to keep the specific way of lining and colouring intact to bring the actual drawing to life, which requires a lot of skill and ability to adapt.

Animation

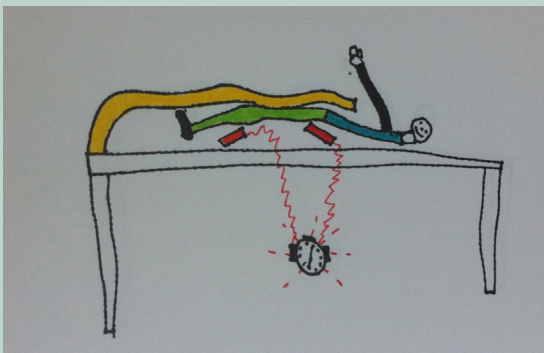
Hoe weeg je een olifant? is animated on paper in the 12 fps frame rate that is common for NOS animations. Animation was still one of the options, next to illustration, and in this case a fitting way to make the children's drawings come to life.

Position in NOS context

The program marks the start of a new development that will become visible in the NOB period. Once the VPRO received a B-status in 1984, they had airing time for a children's block, which represented their specific free-spirited approach to children which they would continue in the 1990s. *Hoe weeg je een olifant?* responds to the curiosity of children, takes them completely seriously and celebrates their creativity and inventiveness. This is in line with the general changing approach to children, in which they are taken more seriously than before, and even goes a step further, by giving children agency over part of the content of the program. The items are deliberately hypermediated, by using the children's drawings as the basis for illustration and keeping the children's drawing aesthetic intact.

Position in broad cultural context

Hoe weeg je een olifant? remediates something we haven't seen before, which is children's drawings. It is an expansion of the remediated, since children's drawings are used and elaborated on without adding other functions to them. Their function: visualising an invention or explaining an idea, resembles that of infographics or info animations, but altered to the style and signature of children. But as mentioned, the tendency to give children more autonomy is most striking in this program. This tendency started in youth literature in the 1950s, other youth media followed



starting the 1970s, and at the same time society started to adopt this approach to children more widely as well. *Hoe weeg je een olifant?*, made in the second half of the 1980s, is a good example of how children can cooperate in their own media, and how their ideas and thoughts are taken seriously.

Source: Photo of the illustration from the illustrator's personal collection.

5.6 Facility department becoming facility company

In the meantime, while the illustrators were working on a wide variety of programs, the struggles around the advancing media law continued. In 1983, the government needed the NOS to economise, which meant that a lot of jobs would be lost. Thanks to savings, the amount of people to be fired could be limited.³⁷⁵ The management itself halved, from 33 employees to 17 in 1984.³⁷⁶ The plan to increase airing time, together with airing time for the STER, was definitely off the table, making it more difficult to grant the VPRO their B-status.³⁷⁷ The originally Reformed VPRO had undergone a drastic ideological change, when some progressives from the flower power movement took seats in the management of the broadcasting association. The christian values were let go, making room for a progressive approach, which resulted in a rapid increase in memberships.³⁷⁸ Everything was done not to let all these changes affect the quality of television services, which is why this was not immediately visible in the output of the graphic design department.³⁷⁹ In 1984 there was another cut in the finances, this time of 30 million. This one was rough: the NOS lost the experience of many employees by offering everyone above 57,5 years old an early retirement (of which none of the illustrators made use), and at the same time, the airing time was increased to 13 hours a week.³⁸⁰ Still, the management was able to keep the quality of the work high, although it did mean that they had trouble making airing time free between *Sesamstraat* and *Jeugdjournaal*, where they needed something for children between 6 and 10.³⁸¹ A year later this program would be *Afwas in de ijskast* (Dishes in the fridge), with for instance illustrations on Greek mythology by Johan Volkerijk, followed by *Het Klokhuys* (The apple core) in 1988, an informative program on how things work.³⁸² In 1986, the Media Law was ready, and would be implemented January 1st, 1988. The law stated that the facility component, with 1200 employees out of a total of 4000 NOS employees, would become an independent company called Nederlands Omroepproductie Bedrijf N.V. (NOB).³⁸³ This company would now manage and use the studios, cameras,

³⁷⁵ Jaarverslag NOS, 1983, 5.

³⁷⁶ Jaarverslag NOS, 1984, 3.

³⁷⁷ Jaarverslag NOS, 1983, 13.

³⁷⁸ Grietje Hoogland, "De creatieve explosie van de VPRO", *Aether*, issue 128, juli 2018, 22-25.

³⁷⁹ Jaarverslag NOS, 1983, 41.

³⁸⁰ Jaarverslag NOS, 1984, 3.

³⁸¹ Jaarverslag NOS, 1985, 13.

³⁸² Jaarverslag NOS, 1986, 34

³⁸³ Ibid., 3-5. In the NOB period, there are other numbers mentioned, see Chapter 7.

machinery and other facilities, among which the graphic design department. They would become an independent company, which meant that they were allowed to find other clients as well, but the broadcast stations were also able to find other companies to facilitate their programs. To ease the transition, the broadcasting stations still had to use the facilities of the NOB for 75% of their products for the first three years.³⁸⁴ Now the unease among the employees really started, since a lot would change for the graphic design department over the next coming years, as we will see in Chapter 7 on the development of the NOB.³⁸⁵

During the last few years of the NOS period, the amount of assignments seems to diminish somewhat, but the diversity and quality that the illustrators had shown before is still there. For the new program *Het Klokhuis* (NOS, 1988-now), Arie Teunissen illustrated items called 'orgelliedjes' (organ songs), written by Willem Wilmink and sung by Edwin Rutten. Teunissen also made a lot of animations, for instance for *Hoe weeg je een olifant?* (How do you weigh an elephant?, AVRO, 1986). Children were asked to draw and write out their own ideas on how for instance they thought an elephant is weighed. Teunissen then took one of these drawings and animated it, in the same style of the child's drawing, bringing the drawing to life (see case study 5h). Teunissen also made illustrations for among others *Sesamstraat* on the Paintbox.³⁸⁶ Ton Holst in the meantime illustrated many items for *Kinderkrant*, among which the earlier mentioned recurring item *Job en zijn Pa*. Henk Vermolen worked on three items for *Oude Testament* (Old Testament) about *Esau and Jacob* (KRO/NOT, 1986), with a much more cheerful style than he would have done even one decade ago, and Hans de Cocq immersed himself in sweet but fun items for the smaller children about *Making funny faces like a monkey*, or *Crawling like a caterpillar* for *Maar niet heus* (Not true, KRO, 1988). He also made the animated leader for the popular series *Huisje, Boompje, Beestje* (Little house, little tree, little animal, NOT/STV, from 1988), and made illustrations for the long-running quiz series *Waku Waku* (KRO, 1988-2000). Johan Volkerijk soon took over this program from De Cocq, making many drawings (four per question and at least one question per episode), on an assembly line: first all the backgrounds, then all the brown parts, etc.³⁸⁷ This shows the skill that these illustrators acquired: they were fluent in translating their assignments to a format that would work for television,

³⁸⁴ Jaarverslag NOS, 1986, 46-47.

³⁸⁵ Jaarverslag NOS, 1987, 7.

³⁸⁶ Roy van Vilsteren, ed., *Vorm van Vermaak: 60 jaar televisievormgeving*, Amsterdam, LJ Veen, 2011, 251.

³⁸⁷ Hoogland, *Liegbeesten en apekoppen*, 32.

without losing quality of work or the fun in making it. They all developed their own style, some sticking to illustration, some embracing animation and other new techniques, but constantly using them as tools to create their visions. The diversity that the programs of the 1970s and 1980s brought was a blessing for these illustrators, giving them room to develop and to stay creative.

Case study 5i

***Insekten* (NOS/NOT/STV, 1982)**

Director: Willy Korteweg, Pol Meijs, Narrator: Piet Ekel (voices animation), Petra van Seventer (narration), Animator: De Dames (José Vonk, Helga Kos)

Insekten (Insects) is a program by the educational broadcasting association School TV. Each episode another insect is covered, and these informative clips are preceded and followed by an animated sketch. Two animators of the freelance animator collective De Dames (The Ladies): José Vonk and Helga Kos, animated these intro and outro sketches, as well as the end credits. The second episode for instance is about bees, and a ladybug introduces the subject by discussing with a bee how bees would solve a certain problem. The main program is more educational, showing actual bees and some of their habits, and in the outro the ladybug and the bee round up their story.

Style

The intro and outro are animated with soft pencil drawings as the background, while the insects, which are also the moving elements, are more opaque. These insects were possibly made on cell with marker or paint. This way the insects are a bit more distinguishable from their background, although it was probably done for a more practical reason: to be able to draw directly on cell. The ending credits are made with pencil on paper.

Animation

The animations for the intro and outro are made in a slow framerate, and it appears that several animation techniques are combined: sometimes the characters seem to be made on cell, and sometimes as cut out animation, since sometimes small shades around the edges are visible. The end credits are illustrated with movable elements: the creators pop up in a forest from behind a tree or bush.

Position in NOS context

The animations for *Insekten* are made by an animation collective outside the NOS, and there are similarities and differences with work that has been made by NOS illustrators. It shows that De Dames reduced the amount of work as much as possible, to fit the television deadlines and budgets, which resulted in an interesting mixed media (or mixed discipline) program.



This is similar to the NOS illustrators, who always calculated how elaborate their work could be to meet the deadline. A difference is that the television illustrators come from an illustration perspective, whereas De Dames come from an animation perspective. In the animations about the insects, this results in a reduced form of animation instead of illustration with added movements. The end credits do show illustration with added movement: the illustrated makers are given character, and the characters and backgrounds are elaborate and consistent. In this program, the medium specificity of television is demonstrated even stronger than usual, because of this difference in backgrounds of the makers. We see a crossover between two Fields here: that of animation for film and animation for television, which very rarely overlap, with animations by De Dames like these for *Insekten* as an exception.³⁸⁸

Position in broad cultural context

This program fits well in this period of time where learning, especially in media, should be entertaining as well: learning through play. Sketches at the beginning and end of the program introduce and conclude the subject in a fun way. There are many more educational yet entertaining programs in this time, one notable program being *Sesamstraat*, and a later program: *Het Klokhuis* (NOS/NPS/NTR, 1988-) also adopted the dual style of information and sketches. In relation to animation outside film, this program shows less movement, and more conversation than is usual in this period, since many Dutch animations were without spoken text, although it is not unheard of. Especially the intro and outro show some solutions to

³⁸⁸ Grietje Hoogland, "The Separate Journeys of Two Parallel Animation Histories: An Analysis of the Differences in Distribution of Animations Made for Film and for Television in the Netherlands Between 1970–1989". *TMG Journal for Media History* 23 (2020, 1-2): 1–27. DOI: <http://doi.org/10.18146/tmg.587>.



adapt to television, such as the reduced movements, but also the different styles of the characters and their backgrounds. This way, *Insekten*, made with an animation perspective, reveals aspects of the medium specificity of television.

Source: Screenshots from the digitised program at Sound and Vision.

5.7 Tv-illustration becoming a new discipline, a new Field

In the NOS period we have seen an incredible professionalisation of the Field of television illustration. To answer the first question raised in the introduction of this chapter: is this new approach to children that we have seen in other media also visible in Dutch illustrated youth television? We can see that some rebellious programs emerge, as well as programs that take children just as seriously as other media started doing in the 1970s and 1980s. There are still programs that talk down on children, but more and more programs tap into the free-spiritedness that children possess and celebrate youth. This shows that this approach has rubbed off on television, just not equally in every genre.

For the question on hypermediacy, a similarly nuanced answer is found: where in other media outside television a shift can be seen from immediacy to hypermediacy, this shift is not that drastic in television. Tv illustration and animation do follow the widely adopted tendency to take children more seriously, by making more playful and rebellious programs such as *De Film voor Ome Willem*, and serious programs such as *Jeugdjournaal*, and they work more with the available knowledge of the social and emotional development of children which *Sesamstraat* clearly shows. They also show the same secularisation with a Biblical counter movement, and colourful and imaginative illustrative styles. But most forms of illustration, animation and graphic design still stay in the same square on the Visualness versus immersion matrix. Graphic design is still hypermediated and visual, and graphics for *Jeugdjournaal* are, just like the regular *Journaal*, still by default hypermediated and story based since they exist purely to support the narrative. Over all, illustration is still oftentimes immersive in the first half 70s but becomes more often hypermediated in the second half of the 1970s and the 1980s, so the shift outside television can be seen here, but with an exception for Biblical programs, especially by

the EO: they want to stay more traditional. A lot of the programs also remain very story based (see Figure 5.3). A reason for this could be the workflow of the company: the illustrators received scripts with an assignment, which laid the basis for their work. The illustrators could interpret the assignment in a more hypermediated way, giving more attention to the medium or discipline, but there was always still the story that needed to be told, so they couldn't stray too far from the assignment.

What does this mean for the individual artistic development of the NOS illustrators? Just as independent animation filmmakers and book illustrators developed their specific individual style, and book illustration became a new profession instead of a derivative of painting, the tv-illustrators also developed their own style and distinguished illustration from graphic design. Henk Vermolen for instance developed a dreamy and sometimes dark fairytale-like style, while Arie Teunissen and Hans de Cocq used humour in their drawings and a more cheerful palette. They mostly looked at book illustrators for inspiration, who in this period had a tendency to alter reality. But quite a few tv-illustrators were also very much influenced by animators such as Heinz Edelmann, who created the Beatles movie *Yellow Submarine*. All these influences are recognisable in their work, especially in their artistic style. The tv-illustrators do not mention being influenced by Dutch animators, even though the tv-illustrators were also pragmatic, concise, had a sense for the fantastical and of course had the same heritage since they are just as Dutch as the animation filmmakers. An important difference being that the Dutch film animators in the 1970s and 1980s worked more for adults and the tv-illustrators for children.

Looking at the technological developments, there were new illustrative forms added: 3D illustration made illustration more immersive because the viewer can be taken through the illustrations, and 3D illustration, just as regular illustration, is always story based. Another development is Chroma Key: a very hypermediated form that places live action figurines in an (in this case) illustrated environment. This can be visual as well as textual, since the narrative more often comes from the actors in the story itself. The Paintbox arrived, and of course more animations were made, but to the illustrators, all these technological developments were an extension of their toolbox: they had more possibilities to create what they wanted to create within their discipline.

Finally, to answer the question of how television illustration still related to the other media outside television, now that television illustration is establishing as a new Field of cultural production: the illustrators of the NOS Design Department were now indeed very used to the medium specificity of television. They had a routine in storyboarding,

planning how much work their assignment would be and choosing the right technique for the assignment, and they knew which camera movements and what colours would work well for this particular assignment, which gave them all the freedom within the parameters to make high quality and imaginative illustrations. Where tv-illustration used to remediate book illustration, but with alterations because of the medium specificity (line drawings in black and white because of the black and white, low quality television sets), thanks to the development of colour television and better quality television sets, and also partly because of the routine that the illustrators now had, this remediation process was not that strong anymore. Instead, tv-illustration developed into a new discipline, merely referencing the remediated, to add another remediated form to Bolter and Grusin's categorisation. Television illustration gives a nod to the remediated or acknowledges its existence instead of leaning heavily on it. The only real influences they take from book illustration as well as other media, are the stylistic and cultural influences that are usually seen throughout a culture, in all media of that period of time. The disciplines tv-illustration and tv-animation had developed their rudimental form in the experimental NTS phase, during the NOS period they developed into a discipline in their own right: a new Field. A Field that had its power relationships in place, within television as well as with the government, which the financial struggles and airing time puzzles show. A Field in which everyone had to be aware of the Field laws to be able to work, and new makers had to 'buy' a right of admittance through education. Bourdieu's second Field law, in which he states that newcomers are more subversive and agents with monopoly are conservative cannot be seen here: on every level makers became more liberal throughout this period of time, and newcomers arrived into this free creative space. In the NTS period, this new Field was not fully established yet, since there were no biographers, historians or conservators of the Field yet, no trace of history in the work and life of the agents, and no field effect of only being able to understand a work with knowledge of the history of the production field of the work. In the NOS period, there is more awareness of the historic value of the Field, which can be seen on different levels among which the illustrators themselves who wanted their work back after it was recorded, and exhibitions and news articles show an interest in the development of this new Field. Whether a work can only be understood with knowledge of the Field depends on the work itself: a television program will be understood, but a drawing for television can only be understood in the context of this Field of production that is television. Most of Bourdieu's Field laws are met, which makes it safe to ascertain that in the NOS period, television illustration and animation had become a new,

fully established Field. The fact that children are now taken as seriously as adults also helps in this claim, although the illustrators always worked for children's programs with care: also in the NTS period.

During the NOB period, a lot will change: we will see that the privatisation as well as the emergence of the computer will change the Field drastically.

Case study 5j

***Sesamstraat* (NOS/NPS/NTR, 1976-2018)**

Director: Ton Hasebos e.a., Cast: Sien Diels, Aart Staartjes, Gerda Havertong, Lex Goudsmit, Paula Sleyp, Rudi Kuhn, Lot Lohr e.a., Puppeteers and voices: Bert Plagman, Renée Menschaar, Lindai Boogerman, Paul Haenen, Wim T. Schippers e.a., Illustrator: All NOS/NOB illustrators and many freelancers

Sesamstraat (NOS/NPS/NTR), the Dutch version of the American *Sesame Street*, has existed since 1976 as a weekly, and soon daily educational television program for children. The main storyline of the episodes took place in live action in the street named *Sesamstraat*, with returning characters, and the hand puppets Tommie, Ieniemienie and Pino. Alternating this storyline, which was always themed around a subject that fit the level and interests of toddlers and young school children, there were several items that also fit the theme. About 50% of these items were made for the American version of *Sesame Street*, and the other 50% were Dutch items, that varied from theatre and mime to illustration, movable illustration, puppetry and animation. At the end of the program, a character from the street (*Sesamstraat*) read a story to either the puppets or to children in the studio, and these stories were always illustrated, as if reading a bedtime story to children to conclude the episode. Both in the items and the 'bedtime stories', all kinds of stories have been told, from old fairy tales to new and original stories, in prose, in poetry, and in the items in song as well.

Between 1976 and the end of this research period, 1996, so many items have been illustrated for *Sesamstraat* that it is impossible to give an overview that can do right to this long lasting and very influential program. There were so many songs, poems and stories, that every NOS/NOB-illustrator worked for *Sesamstraat* on a weekly basis to handle the amount of assignments. Hans de Cocq for instance illustrated *Lola de Beer* (Lola the Bear) and *Koning Bobbel* (King Bump), Monaa van Vlijmen stories about the Spider Anansi, Arie Teunissen *Floortje*, *Boswachter Jos* (Forest ranger Jos) and *De koning die twee hoofden had* (The king who had

two heads), and Henk Vermolen fairy tales, among which *The ugly little Duckling* and *The Little Mermaid*. After the privatisation of the NOS to NOB, many freelance illustrators and animators also worked for *Sesamstraat*, among which illustrators Georgien Overwater, Brigida Almeida, Gitte Spee, Gertie Jaquet, Ingeborg Vriends and Saskia van der Linden, and animators Christa Moesker and Wouter van Reek. Monique Korteweg, former graphic designer at the NOS, coordinated the assignments, and had one important condition: the items first and foremost needed to have an illustrative quality, since movement is not the most important thing to the youngest children yet.³⁸⁹

The following overview of items is an impression of the variety of illustrated and animated items that have been made for *Sesamstraat* during the NOS as well as the NOB period.

***Frinkel - Frinkel* - illustration with cutouts and Chroma Key elements**



Ton Holst made the cosy item *Frinkel - Frinkel*, about a child's love for their worn out stuffed bunny named Frinkel, with its uneven eyes and a lopsided nose. The item celebrates all the imperfections of the beloved bunny, states that others see it as a rag, but that the child would be lost without it. The storyboard shows that he used loose cut out elements to change mouths and eyes on a base illustration. He used chroma key blue to add question marks at the end of the item, when the child asks his stuffed bunny: "If I didn't have you, then what?".

Holst worked from home, so he simplified the work as much as possible. He made many traditional illustrations, but *Frinkel - Frinkel* shows that he also added other illustrative elements, to reduce the work for himself, or add some movement to the drawings. On the storyboard he made clear directions for the use of cutouts and chroma key, since he was not there himself to give instructions. Only one drawing is used for the 30 second item: a child is sitting in their room with the bunny

³⁸⁹ Interview with Monique Korteweg, 25-11-2010.

in their arms. With pan and zoom, different elements are highlighted, and with the cutouts the facial expressions are changed so that one drawing and a few extra elements are enough for the entire item. The chroma key is an extra feature: with the question marks at the end, the child's question is emphasised and the item becomes a bit more dynamic. This item shows that Holst was able to do more than traditional illustration from home, and it also shows the same stylistic care and quality as the work by the other NOS/NOB illustrators, which makes this item very characteristic for the quality of the NOS/NOB approach to *Sesamstraat* items, and television design in general.

Source: Photo of the illustration from the illustrator's personal collection.

Lola de beer - illustration

Lola de beer (Lola the bear) is a long-running series of items in *Sesamstraat* that was written from 1987 onwards by Trude de Jong, and illustrated by Hans de Cocq in a traditional way, with drawings. This series is about a girl named Noor, and her stuffed bear Lola, who experience many adventures together. De Cocq illustrated the items with line drawings that were coloured in. Both the line drawings and the colours don't have too much detail: there is very minimal shading, and Lola the bear is textured with some small lines in her fur that are slightly darker than the base colour, but otherwise the colours are quite monochromatic in each part: faces and skin in one colour, Noor's hair in one colour, her shirt in one colour, etc. Backgrounds are also kept as simple as possible. This is quite often the case for *Sesamstraat* items, and especially with the 'bedtime stories': the very last item of every episode that was read to children in the studio. Even though television in the late 1980s allowed for more detail, for *Sesamstraat* traditional illustration with little detail still made a lot of sense, because

this way even the youngest children could still follow the story.



The series started on *Sesamstraat*, and was soon published in book form as well. Even though Hans de Cocq illustrated the items for television, the books were illustrated by someone else. The reason for this is unclear, but this

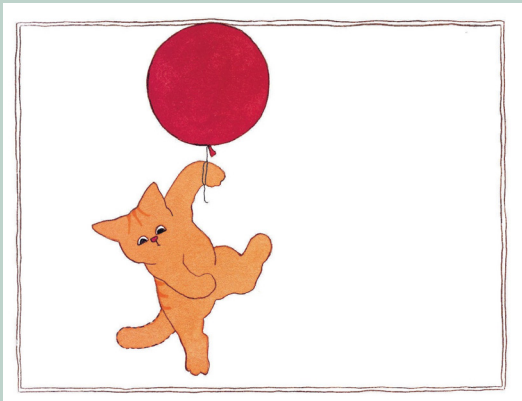
was done often. In this case, the books were illustrated by Georgien Overwater, who was a book illustrator and illustrated for television as well. *Lola de beer* was among the first of her book assignments, and she illustrated them in a very different way: with many small black and white drawings that were placed in, or very close to the text.³⁹⁰

Source: Photo of the illustration at the collection of Sound and Vision.

Dikkie Dik - illustration

Dikkie Dik is a recurring item in *Sesamstraat* that is different from other items, because it is made by a freelance illustrator during the NOS period. This is unusual, because in this period, most of the items were made by the NOS-illustrators. Jet Boeke came across the program while travelling through the United States, and asked the Dutch program, which had just started, whether she could make items for it. Since the American material used for the Dutch version was mostly for the older toddlers, she was asked to make something for the youngest. *Dikkie Dik* was born: a red cat that has very small adventures around the house in 6 illustrations per item, that are either relatable to the smallest children or so typically catlike that toddlers recognise and understand it. The 'bedtime story' *Dikkie Dik*, first made in felt marker and later in water colour with black outlines, became so popular that children asked for it in bookstores, so Jet Boeke decided to publish them in book form as well.

Jet Boeke immediately understood the medium specific demands of television: where the NOS illustrators grew into the characteristics of television, Boeke already seemed to know that in television, illustrations



required a clear drawing style and as little detail as possible. She also tackled the aspect ratio in a practical way, by giving all illustrations the now iconic double frame, to be certain that the illustrations were recorded the way she wanted. She made *Dikkie Dik* in a time where animation just started, but most programs were still illustrated in an

³⁹⁰ Interview with Georgien Overwater on 24 October 2016 in her studio.

equally high standard as *Dikkie Dik*, so even though Jet Boeke had a unique freelance position, the items fit right in with the other items and programs that were made during this period. It was the adorable and somehow relatable red cat himself that stole the hearts of many children and came to stand out.

Source: Photo sent by the illustrator.

***De koning die twee hoofden had* - digital illustration**

Another recurring item is *De koning die twee hoofden had*, about a king with two heads. In one item, he plays football, but the ball gets punctured after he heads it into the goal, because he is still wearing his crowns. Arie Teunissen illustrated the items in the traditional way, with non-moving drawings, but he did not use pencils or brushes: he drew the illustrations digitally with the Quantel Paintbox. The illustrations have clear black, but pixelated lines, which are coloured in with only one colour and no shading or colour nuances. Teunissen liked trying out the possibilities of the machine, and he was very skilled at it.

It is not clear in what year exactly the Paintbox was acquired by the NOS, but it must have been somewhere in the 1980s. The Paintbox came on the market in 1981, and when it was acquired by the NOS, the idea of drawing digitally was still very new. Especially in television, this became very useful,



which Teunissen understood. The item *De koning die twee hoofden had* shows a sense of pioneering of what would later become an added common practice in film, television but also graphic design and book illustration.

Source: Poeh  , De verhaaltjes van Sesamstraat, Haarlem, Schuyt, 2001, 9.

Pudding met vel - illustration

From the end of the 1980s on, the stylistic influence of Dutch children's book illustrators became more and more visible in the illustrations for *Sesamstraat*. This is because due to the privatisation of the NOS to NOB, more items were illustrated or animated by book illustrators. Georgien Overwater is an illustrator who worked for the NOS for a few years before the privatisation, and afterwards she remained an illustrator for *Sesamstraat* on a freelance basis. *Pudding met vel* (Pudding with skin, exact year unclear) is one of many items she has made for *Sesamstraat*, and it is about a girl who does not like to eat pudding skin. The item is illustrated and recorded in live action, and it has a very illustrative style, with coloured pen drawings and warm, cloudy watercolour backgrounds. This is a style that is also often seen in book illustrations at the end of the 1980s and beginning of the 1990s, for instance with book illustrators like Annemarie van Haeringen, who also illustrated a television series in a similar aesthetic: *Jarig* by VPRO in 1995. We see here that book illustration and television illustration start to remediate each other both ways. Georgien Overwater



started out making illustrations for television, but added animation in her work later on. But whether her items for *Sesamstraat* were illustrated or animated, she always kept the same illustrative style, which she always uses as the starting point for her items. It shows that animation is just another tool to tell a story, which does not have to affect the style of the outcome.

Source: Photo of the illustration from the illustrator's personal collection.

Freelancers for *Sesamstraat*

After the NOS privatised into the NOB, illustrations and animations from freelance illustrators and animators were also featured in *Sesamstraat*. One of the freelance illustrators was Brigida Almeida, who made the item series *Kaas en Koos* from 1989 to 1998, with texts by Marja Baeten.³⁹¹ This series is about an adventurous bird and mouse, and is illustrated in playful black ink lines and colour pencil. Animators for *Sesamstraat* include Christa Moesker, known among others for the series *Sientje*, which received a

³⁹¹ Interview with Brigida Almeida, 17-08-2018.

Gouden Kalf for Best Short Film at the Dutch Film Festival in 1997. Another animator is Wouter van Reek, known for *Keepvogel* (VPRO, 2000-), who made one item per year for *Sesamstraat* between 1994 and 2017. *Lichtblauw kleurpotlood* (*Light blue pencil*, 1996) is an animation about a sunrise and sunset, on a text by Ted van Lieshout.³⁹²

As mentioned above, the animations were only accepted for *Sesamstraat* if they had an illustrative quality. This meant that the items had to be illustration driven instead of based on the technique for creating movement. Animations like these, even if they are made in stop motion, therefore still remediate illustration more than animation, as an expansion of the remediated, and they are in the same tradition of illustrated songs, poems and bedtime stories that *Sesamstraat* had since 1976. The artistic quality was high, makers were able to show their own style, and they were able to do whatever they liked. The limitations that for instance made De Dames make concessions, do not seem to apply for the *Sesamstraat* animators, and there could be more than one reason for that. The fact that these animations were illustration driven might make it easier to work around the difficulties that working with tight deadlines and budgets bring. But it is possible that these deadlines were further away now, since *Sesamstraat* was planned separately now, and computer animation makes the animation process much faster as well. In the case of *Sesamstraat*, opening up to a commercial system created new possibilities for other makers outside the NOB, without losing quality, which enriched the program even more.

³⁹² Interview with Wouter van Reek, 1-3-2018.

Biographies of illustrators

Hans de Cocq

Utrecht, 5 augustus 1937 - Utrecht, 9 oktober 2009



Source: photo collection Sound and Vision

Hans de Cocq was born in 1937 in a socialist family. The start of television in the Netherlands made quite an impression on him. As a 14-year old boy, he saw the first television broadcast in the window of a shop that sold television sets. The first VARA broadcast was shown in a hotel in Utrecht, and his father

brought him to it, to watch it together. In 1955, the family bought their first television set.

After the MULO, in 1955, he started at the art academy Instituut voor Kunstnijverheidsonderwijs (later Rietveld Academie) in Amsterdam, where he graduated in 1960 with a specialisation in illustration and graphic design, which were then still tied together at the Academy. His education took a bit longer than usual: there was a 1,5 year gap because of military service. After his graduation, he had several assignments, for instance for political socialist party Partij voor de Arbeid, the Rotterdamse Jeugdraad (Rotterdam Youth Council) and the Arbeiders Jeugd Centrale (Workers Youth Central). He also made illustrations and designs for newspapers Het Parool and Nieuw Utrechts Dagblad, for the latter he made court illustrations.

Graphic design department

However, he found that solitary work was not for him: he preferred working in a team, and in 1964, when he was just married and had a baby on the way, he wanted a more stable income. His brother, who was an archivist at the NTS, drew his attention to a vacancy for illustrator/graphic designer, and he applied. At first, like most illustrators, he did everything from typography and graphic design to illustration and movable illustrations. But very soon it became clear that he preferred youth

programs, and especially progressive programs like *Moef Ga Ga* (AVRO, 1967): a popular music program for which he designed the leader, with words like “POW!” popping up that remediate comic strips (see case study 3i). His socialist background shows in the progressive approach De Cocq had in playful, humorous and sometimes even a bit rebellious assignments: his preferred way of working matched the development of the Field of youth television, which also progressed towards taking children more seriously, and leaning into their need for playfulness. This is maybe why he would later say that he considered the seventies his best period: his preference fit the time and work atmosphere he was in very well. One of these progressive programs from the seventies is *Open en Bloot* (Open and Naked / Exposed, VARA, 1975). This was the first sexual education program on Dutch television, and De Cocq made both the intro and animations for this program (see case study 5g). Typical for this program, but also other programs by him and his colleagues are the characters with sunray-like eyes with a dot in the middle. His work shows influences of artist Anthon Beeke, and illustrators like Peter van Straaten, Friso Henstra, Terry Gilliam, Peter Vos and Heinz Edelmann, which clearly shows in his work: he loved shading as is customary in pen drawings, and he used a lot of colour contrasts.

Just like his colleagues, he was a chameleon who was also good at for instance illustrating biblical programs, like *Bijbelverhalen* (Bible stories, NCRV, 1980), *De Kinderen uit de Bijbel* (The Children from the Bible, NCRV, 1984) and *Oude Testament: Abraham* (Old Testament: Abraham, KRO/STV, 1984). He always had the audience in mind when making the illustrations. Since *Oude Testament* is a more serious program, the illustrations are heavier than for instance *De Kinderen uit de Bijbel*, which had a lighter tone, showing bible stories through the eyes of children like Moses. De Cocq was good at making his drawings look effortless: his biblical drawings have a sketch-like quality, almost as if they are not finished yet, but at the same time they are clearly complete, and they convey the message well.

Hans de Cocq also, like all illustrators, illustrated for *Sesamstraat*. Recurring items like *Koning Bobbel* (1990) and *Lola de Beer* (1987) were illustrated by Hans de Cocq. Here he shows yet another style: playful, which is his strength, but in a fresh style that suits toddlers and preschoolers. His characteristic ‘sunny eyes’ are omnipresent. There were always many stories, songs and poems for *Sesamstraat* that needed illustration, so the *Sesamstraat* items were always assigned separately among all illustrators. At first the chef of the department used to do this, but in the 1980s Hans de Cocq took over this task, which shows his affinity with the program. Although Hans de Cocq was able to adapt his style to all assignments, the

programs that fit his style best are the playful and rebellious ones, and the ones that take children seriously, which fits the years in which he worked for television very well.

After retirement

Hans de Cocq received an early retirement in 1992, at age 55. He made some illustrations for magazines such as Jippo and Taptoe, and illustrations and book covers for school books by publishing house Zwijsen, but he rarely made free work: he felt that he worked better if he had an assignment. He died on October 9th 2009 in his home in Utrecht.³⁹³

Arie Teunissen

Ede, 12 november 1942



Source: photo collection Sound and Vision. Arie Teunissen in the middle.

Arie Teunissen was born in 1942 in Ede. He studied at the Akademie voor Beeldende Kunst in Arnhem between 1961 and 1966, and was employed at the NTS the same year he graduated.

³⁹³ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010; Koosje Sierman, *Cv en interview Hans de Cocq*, HKU, 1999.

Graphic design department

In the first half of the 1960s, the Graphic Design department of the NTS expanded to a fairly large department. Arie Teunissen did not have a clear specialisation from the start: he liked all disciplines, but he moved towards illustration and animation along the way, although he did have some graphic design assignments as well, such as *Kijk naar je eige* (VARA, 1972), *Mijn idee* (NCRV, 1974), *Wat je zegt dat ben je zelf* (IKON, 1970-1971) and *Ook dat nog!* (KRO, 1989-2004). His graphic style is characterised by bold letters with sometimes some plasticity, shading lines and bright colours.

Teunissen did not illustrate many biblical programs, “luckily”, as he mentioned himself, since he prefers programs that are more playful or humorous. Illustrators were allowed to bring in their own ideas and creativity with these programs, which was not possible in biblical programs. Directors of broadcasting companies, and the chefs of the Graphic Design department knew the preference of the illustrators, so directors of biblical programs often asked other illustrators with more affinity with the subject, such as Henk Vermolen or Jos van Grieken. But since there were so many biblical programs, he was bound to illustrate one every once in a while. For *Bijbelverhalen* (NCRV, 1980) for instance, he illustrated two episodes: *De troon van de koning* and *Een koning in vermomming?*. He has a very light, friendly take on the subject, and illustrates in soft, warm tones.

Animation

No one at the Graphic Design department had learnt to do animation at the art academy, since academies did not teach animation yet. But at the beginning of the 1970s, the equipment became available, and designers were able to work with it by figuring out the technique on their own, or watching others work with it. Arie Teunissen liked this very much. At the beginning, the animations were recorded in another building, and they were recorded ‘blind’, which meant that they could not check their work until it was finished. Usually they were not able to see if it worked out until it aired on television. Teunissen made several animations for *De Film van Ome Willem* (VARA, 1974-1989), a highly popular magazine program starring Ome Willem and his ‘Geitebreiers’. Teunissen made illustrations, and later also short animations about themes such as ‘open and closed’, ‘light and dark’ and ‘slow and fast’ (see case study 5f).

Another program he animated was *Hoe weeg je een olifant?* (VPRO, 1986), in which children were asked to send in their answers to difficult questions. In the first episode, children were asked how elephants are weighed, and Teunissen animated one of the more creative answers in the

same drawing style of that child (see case study 5h). This is taking children seriously at its finest. He also made a lot of leaders for programs for adults, some of them inspired by *Monty Python's Flying Circus*, or the *Yellow Submarine* movie, with many vibrant colours, woodblock print figures, and strange combinations of objects. He often put in a lot of work, but he never minded that. He says about this that he usually took some time to think about the assignment, which left him less time to execute it. But he had no problem with working overtime, as long as he was able to finish his work. He also looked at work of Paul Driessen, the BBC and Pixar, who also delivered outstanding animation work, although he did not feel any affinity with Pixar, since computer animation was very far from his own territory.

Illustration

Teunissen also made many illustrations, for instance for *Het Klokhuis* (NOS/NPS, 1988-now), a popular educational program for children with sketches in between the informative parts. Teunissen made the leader together with graphic designer Will Bakker, which aired for quite a long time: from 1988 to 2006. He also illustrated the *Orgelliedjes* (Organ songs) from 1988 on: melancholic songs by Willem Wilmink, sung by Edwin Rutten who is standing next to an old fashioned street organ. In the background hangs a framed drawing by Arie Teunissen, with the theme of the song, on which the camera zooms in after the song was finished. These drawings varied in style between humoristic and melancholic, and influences can be seen of illustrators such as Friso Henstra, Waldemar Post, Max Veldhuijs, Peter van Straaten and Herman Berserik. But he also looked closely at his colleagues, which most NOS illustrators did.

Similar to all other illustrators, Teunissen also made many illustrations for *Sesamstraat* (NOS/NPS, 1976-now). Items he illustrated were among many others: *De Leeuw* (The lion) and *Floortje*, both made in 1990. His style is clear, without too much detail, but still playful. Teunissen liked trying out new technology, and when the Paintbox arrived, he liked working on it. He made the item *De koning die twee hoofden had* (see case study 5j) for *Sesamstraat* with the Paintbox. Teunissen is an artist who is versatile, with a preference for playful youth programs that were omnipresent in especially the 1970s and 1980s. He also liked to push the technological boundaries of television as a medium, and illustration and animation as disciplines, pushing the possibilities of the medium further and actively progressing the Field of cultural production.

NOS Journaal

At the beginning of the 1990s, Teunissen moved from the Graphic Design department to the editorial office of the *NOS Journaal*. Together with Dick van Stralen he became art director for the design of all the daily newscasts, until his retirement in 1999. He made designs wherever they were needed: from geographical maps that had to clarify political situations abroad, to vignettes, charts and weather forecasts, for both the *Journaal* and *Jeugdjournaal* (Youth Newscast). He made all this work on the Paintbox on a very tight schedule: usually he had only a few hours to work on an assignment. For the annual review of the news in 1993, Arie Teunissen made illustrated portraits by Paintbox of all the well-known people that had died that year. People liked the portraits so much that they called the studio to ask if they could have the originals.

Arie Teunissen illustrated books and magazines several times during his career. He also enjoys making art in his free time, although he never took the step to sell his work as an artist.³⁹⁴

Monaa van Vlijmen

Heemstede, 17 mei 1951



Source: photo sent by the illustrator.

Monaa van Vlijmen went to the Rietveld Academie from 1968 to 1972 where she studied graphic design. Her real name is actually Mona, but she wanted to distinguish herself from the popular dessert brand Mona, by adding an extra 'a' to her name. Throughout her career she signed her work with 'Monaa'. After the Rietveld Academie, Van Vlijmen became an artist and a teacher at the Rietveld. After a few years, she heard about a job opening at the NOS through an acquaintance. Someone was going to work part time, so she took the part time job that opened. This way she could still teach and have her own assignments as an artist as well.

³⁹⁴ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010; Conversation with Teunissen in his home on 21 February 2016.

Graphic design department

When Monaa van Vlijmen arrived in 1977, both the set department and the Graphic department consisted of around 30 people. Van Vlijmen was the only woman there at the time, which meant that she was often asked for programs for women and feminist programs, such as *Ot... En hoe zit het nou met Sien?* (NOS, 1975-1982), and *Bekijk het maar* (AVRO, 1981) for which she animated an item called: *Voor meisjes tussen 12 en 18 met hun specifieke probleempjes* (For girls between 12 and 18 with their specific little problems). She didn't really like being asked for all the women's programs, since she wanted to be asked for programs that fit her style, but she never refused, since she also did not want to be as rigid in her views as the people who asked her for these programs. For her, the interesting part was the challenge every assignment gives you, especially the ones that are further away from your own interests.

Van Vlijmen worked 10 years for the NOS, and in that time she was both graphic designer and illustrator, but there were more assignments for illustration than graphic design, since this was a period where, as she mentions, a lot of stories were told on television, especially for children. Van Vlijmen liked to have some freedom in working on her assignments, and with most directors this was possible, as long as it met the basic criteria. She often started from the underlying message of an item. For *Sesamstraat* (NPS, 1976-now) this could be for instance: 'You have to share your apple with others'. Sometimes people remarked that she had too many styles, but she thought it only logical to alter your style to the assignment. Nonetheless, Van Vlijmen's style is quite recognisable. She often uses bright colours, her drawings are very clear and often have a slightly surrealistic humour, and she often uses a touch of bright pink, or another bright colour as a dissonant. Influences of artists such as David Hockney and René Magritte, whom she admires, are visible in her work. Illustrators she admired were among others British illustrators of that time, but she also looked at her own colleagues, like Johan Volkerijk, Arie Teunissen and Hans de Cocq. She also liked the airbrushing work of Theo Dijkslag, who was a graphic designer at the NOS, and she liked to look at things she finds ugly, and tried to think about the reason she finds it so, which often led to new insights. Besides *Sesamstraat*, for which she illustrated many items, she also illustrated some biblical programs, such as the item *Koning Gezocht in Bijbelverhalen* (NCRV, 1980), and the items *Isaak, Ezau en Jakob* and *Jozef in De Kinderen uit de Bijbel* (NCRV, 1984). Although biblical programs often do not give too much room for interpretation, Van Vlijmens personal style still shines through in among others the use of colour. Other programs that Van Vlijmen illustrated were for instance *Ik word groter* (I am growing, STV,

1977) and *Vijf minuten bedenktijd* (Five minutes reflection time, HV, 1984). For the latter she illustrated humoristic fables by James Thurber, and here the humour that is usually in her artistic and illustrative style, shows even more clearly.

The animations that she made were mostly simple cel animations, although she also remembers a youth program about death that she made for KRO or Humanistisch Verbond, about a grandfather who is dying. For this item she made drawings on a very long sheet of paper, which she made by attaching many large sheets of paper to one another. She used the machine for title scrolls to record it, so the item was recorded in one, long take. Near the end, when the grandfather died, the rolling of the sheet became slower and slower until it stood still. She is still happy about the conceptual quality of this item, although it was, in her words, madness to make, since she had to draw an enormous amount of material. The freedom for artistic expression- within the assignments is typical for the NOS period that flourished within its mediums specificity, and this freedom was clearly understood by artists such as Van Vlijmen.

Digital developments

When Van Vlijmen worked for the NOS, a lot of new machines and technologies were there or purchased, among which the Painbox, and Chroma Key. There was a shift from analogue to digital, which not every illustrator liked. Van Vlijmen did like this new technology however: for her it was just another set of tools, like brushes and pencils, and she liked to choose her technique depending on the assignment or subject. This is one of the reasons she started De Beeldenstorm in 1982 with Raymond Le Gué: an audiovisual production company, specialised in computer techniques such as rendering. De Beeldenstorm was an independent company that made designs and computer animations in 2D and 3D for commercials, company movies and television programs. They competed with other companies, but they did make use of the equipment of the NOB and other facility companies if necessary. In 1990, Van Vlijmen became art director for Electrogig, a company that worked with their own software (also called Electrogig), which enabled them to make even more state of the art computer animations and image rendering. She worked there until 1999.

During all this time working for television and film, she also remained an artist. She makes bronze sculptures, paintings and drawings, but she also designs china, jewellery and cutlery. She also had assignments, among which a large mural on an apartment building, and mosaics on benches in a square, both in Almere. She had graphic design assignments as well: she made book covers for Dick Bruna and for publishers Gottmer and

Meulenhoff and she remained a teacher, since 1998 at the Hogeschool voor de Kunsten in Utrecht. In her art, her slightly surrealistic, and bright style is even more visible. She says herself that realism doesn't interest her that much. She likes it better when an image confuses the person who watches, but preferably in a light-hearted or humoristic way, which is one of her main specific qualities that she brought to Dutch children's television as well.³⁹⁵

Jet Boeke

Wageningen, 28 oktober 1948



Source: photo sent by the illustrator.

After her education in graphic design at the Rietveld Academy in Amsterdam in 1975, Jet Boeke travelled to the United States, where she met someone who worked for *Sesame Street*. Back in the Netherlands, a friend told her that the NOS made

preparations for a Dutch version of *Sesame Street* as well, so she contacted the program and was assigned to make six little stories for the youngest children. She wanted to make animations at first, but since this was too expensive, she decided to make books that could be read in the studio, because she believed in the importance of reading to children. For the subject she was inspired by her own white cat who she had named Dikkie Dik, and who had very clear facial expressions. She made up and illustrated stories of small adventures around the house for this cat, which she made orange since white would not work with backgrounds, and Arthur van Norden wrote the texts. Jet Boeke ended up making items for years after that first season, in total she made about 190 stories about Dikkie Dik for *Sesamstraat*.

³⁹⁵ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010.

Style and medium specificity

Since the items were meant for the youngest children, Boeke wanted the illustrations to be as clear as possible, with very little detail, which shows that she understood the medium specificity of television from the start. She made the illustrations, six per item, on 20 by 15 centimetre, in accordance with the aspect ratio of television at that time, and made a double line around them as a border to be sure that they were recorded properly, which she had to defend a bit by saying that she liked it this way. Later, she made an intro and outro in which that double line was animated and Dikkie Dik appeared. The illustrations were first made with felt marker, but later she switched to watercolour for a more even result.

Television practice

As a freelancer, Boeke did not work at the NOS, which is why she was able to write her own stories. After a couple of years, *Sesamstraat* started to make themed episodes, which meant that she received a list from which she could choose a certain number of themes to illustrate for that season. She liked this, because it gave her new ideas to illustrate. Since the television practice was not her daily reality, she liked being present when the items were recorded. This was often done all at once, and she liked seeing everything that happened in the studio, and how the stories were read to children in the studio by Rudi Kuhn and later Frank Groothof. In later years, the stories weren't read to children anymore, and were shown with a voice over by Groothof. Although Jet Boeke was not a part of the Field in the same way that the NOS illustrators were, she understood the Field and her target audience from the start, and *Dikkie Dik* fits in with both *Sesamstraat* and the broader Field of television illustration very well.

Children's books

Very soon after its debut in *Sesamstraat*, Dikkie Dik appeared to be a popular character. Since the stories were read to children from what looked like a book, but were actually the original illustrations pasted in a large dummy book, the program as well as book shops started to receive requests from parents to buy Dikkie Dik books. Boeke contacted publishing houses, and Uitgeverij Gottmer was very welcoming. Boeke hasn't made new stories for a while now, but still publishes Dikkie Dik stories and different collections of existing stories, for instance around themes, at Gottmer today. These stories often still consist of 6 illustrations per story, longer stories have 16 illustrations. It is not often that the television series precedes the books, but this is the case with *Dikkie Dik*. The medium specificity of

television had a role in the eventual appearance of the series, and therefore also the books, which is quite unusual.³⁹⁶

Georgien Overwater

Gorinchem, 1 november 1958



Source: photo sent by the illustrator.

Georgien Overwater was born on November 1st, 1958 in Gorinchem. She studied art at the academy in Arnhem between 1978 and 1982, where she was taught animation among other subjects. Her teacher, Marius Wagner, was able to give the students assignments that were actually used for television programs: Overwater made an item for *Ja Natuurlijk* with Kick Stokhuyzen as host. After the art academy, Overwater did an internship at Toonder Studio's in 1985.

There she learnt how to make animations. She had to do every phase herself: from the line test to developing the film. Harrie Geelen was one of her teachers, from whom she learnt a lot. Overwater also coloured backgrounds for three short films by Dutch film animator Paul Driessen: *De Schrijver en de Dood* (1988), *The Water People* (1992) and *3 Misses* (1998). He would give her small sketches with added directions, and after she drew or painted the backgrounds, he would give them the finishing touch.

During the NOS period

Overwater worked for the NOS between 1983 and 1986. With the privatisation of the NOS to NOB in sight, all temporary contracts were cancelled including hers, but she was still able to make some assignments for *Sesamstraat* until 1988: Hans de Cocq coordinated the assignments and was able to give Georgien Overwater some assignments as well.

During these few years at the NOS, Overwater worked mainly for Schooltelevisie and *Sesamstraat*. She mostly made illustrations and simple cel animations in which only a few elements had movement. For STV she made the leader for *Zo leven planten en dieren* (This is how plants and animals live, 1985), with pencil on frosted cels. Back then, she was

³⁹⁶ Grietje Hoogland, "Ik wilde Dikkie Dik weinig details geven, want het komt maar een paar seconden in beeld", *Aether*, issue 124, juli 2017, 4-5.

influenced by the film *Crac* by the Canadian animator Frederic Back (1981), an atmospheric animation with soft pencil and pastel chalk lines and shades. She also illustrated book program episodes: *De rode racefiets* (the red racing bike) and *Lotje* for *Vier nieuwe verhalen* (Four new stories, STV, 1984) and *Een vlinder achterna* (Chasing a butterfly) for *Kinderboeken klas 3 en 4* (Children's books grade 3 and 4, KRO, 1984). In 1985 she illustrated *Dan ben ik bang* (That's when I'm scared), about children's fears, for STV. Influenced by cartoonists and book illustrators such as Friedrich Karl Waechter, Peter van Straaten and Peter Vos, she, and other NOS illustrators such as Hans de Cocq and Arie Teunissen also shaded a lot in their illustrations. This gave a 19th century aesthetic that was quite a trend at the time. Overwater also liked working with the colourful ecolines that the department had: especially the colour pink with a specific bright shade that she can find nowhere else anymore, and which she therefore calls NOS-pink. She worked on different sizes of paper, depending on how detailed the story could be, what techniques she wanted to use and if she felt like taking more time on an assignment or not.

After the privatisation

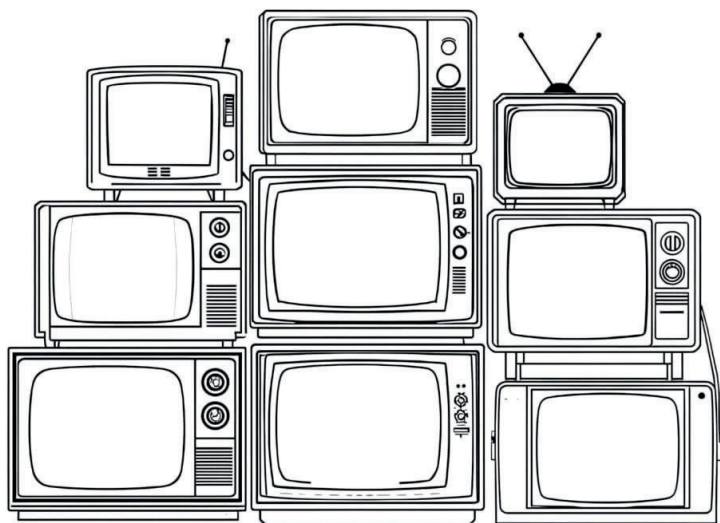
Georgien Overwater liked the atmosphere at the graphic design department. She was in one room with among others Arie Teunissen, Will Bakker, Hans de Cocq and Monique Korteweg. Korteweg, who was a graphic designer for the NOS, took over the coordination of the *Sesamstraat* assignments from Hans de Cocq after the privatisation to NOB. Georgien Overwater and Monique Korteweg knew each other well, so as a freelancer Korteweg continued giving assignments for *Sesamstraat* to Overwater. Items she made were for instance *Rom Bom* (Bim bam), *Wolkenmeneer* (Cloudman), *Toverpaard* (Magic horse), *Pudding met vel* (Pudding with skin), *Springen* (Jumping), *Dood zijn duurt zo lang* (Being dead takes so long), written by Willem Wilmink, and many items about the little princess *Liselotje*, written by writers duo Busser/Schröder. She sometimes illustrated, and sometimes animated these items. The *Liselotje* series was for instance illustrated, since these were 'bedtime stories' at the end of an episode, while *Wolkenmeneer* was one of her first animations, in 12 frames per second. Monique Korteweg sometimes matched illustrators with animators who animate their illustrations, she was for instance matched with Johan Klungel to work on the series *Grote zus* (Big sister), and at a certain point Overwater started to make more animations herself as well, on cell as well as on the computer. She likes both techniques, but she does not like to physically sit still for very long, which is required in computer animation, and she didn't like that computer programs had a certain way in

which lines were made, which differed from how she wanted it to look, so she used to scan her own backgrounds and drawings into the animation as much as possible. This is how she could conserve her illustrative style in computer animation, which gives her television work a very strong illustrative quality that strongly resembles the picture books from that time. With the work of Overwater, the Fields of television illustration and book illustration almost blend together a bit.

Something Overwater noticed that changed over the years, is that it is now possible to illustrate or animate with much more detail than before. Television screens have gotten bigger and of higher quality, so even though animations often have faster cuts than before, she often gives her television illustrations more detail now, to avoid the images to look too plain. This shows that the Field of television illustration is still changing due to developments in the medium specificity of television. But the illustrative quality that Overwater also has as a book illustrator, is always the point of departure for her television work.³⁹⁷

³⁹⁷ This biography is based on an interview with Georgien Overwater on 24 October 2016 in her studio.

Part 3: NOB 1989-1996



PART 3



Chapter 6

**The NOB:
Becoming
independent
in a time of
digitisation
1989-1996**

Chapter 6 – The NOB: Becoming independent in a time of digitisation 1989-1996

At the end of the NOS period, big changes were already announced, and indeed a lot changed for Dutch television. A third channel for public television was introduced in 1988, the broadcasting system opened up for commercial broadcasting companies after 1989, breaking the monopoly for public service broadcasting, and the computer became an increasingly more useful tool. For the graphic design department, many things changed fundamentally after 1989, when the facilities departments of the NOS were privatised into the NOB (Nederlands Omroepproductie Bedrijf). NOB was a commercial company working for whoever needed broadcast facilities. The graphic design department was thus placed outside the realm of public service broadcasting. The commercialisation of the NOB combined with the competition of commercial networks, resulted in drastic changes for the graphic design department that will be explored in this chapter.³⁹⁸

The relevant contexts outside tv also changed, although most of it showed a continuation of tendencies and preferences that already developed in the 1970s and 1980s (see Figure 6.1 and 6.4). In families, education and youth literature, more and more people saw children as autonomous human beings and worked from the perspective of children, giving children more agency, freedom and responsibility. The media landscape around television in general continued to diversify and professionalised in the development of genres. The division between high and low art was still there. But new subcultures and developments that emerged in the 1990s very rarely influenced tv-illustration in the short timespan between 1989 and 1996, and will therefore not be discussed. Also, for some media or disciplines that have been explored in previous chapters, the remedial influence on television or (illustrated) children's television declined, since television, and within television children's television and illustrated television, had become new Fields of cultural production, which is why some of the media and disciplines that were discussed in earlier chapters, are not mentioned anymore.

In this chapter, the development of the NOB between 1989 and 1996 as well as its cultural context will be explored simultaneously. The first paragraph will zoom out a bit and focus on youth film and television in

³⁹⁸ This chapter overlaps with: Grietje Hoogland, "The Separate Journeys of Two Parallel Animation Histories: An Analysis of the Differences in Distribution of Animations Made for Film and for Television in the Netherlands Between 1970–1989". *TMG Journal for Media History* 23 (2020, 1-2): 1–27.

general, since there is a lot of overlap between the two in this period of time, and it will show how children are taken even more seriously than before. Paragraph 6.2 will then focus on the privatisation of the NOB, and its impactful effects on their graphic designers and illustrators. The rest of the chapter zooms in on several remarkable situations that emerged as a response to this privatisation: 6.3 shows how the program *Sesamstraat*, which always needed large numbers of illustrated items, developed further, while 6.4 zooms in on the VPRO, which as a progressive broadcasting station had a unique way of exploring new animation possibilities outside the NOB. Paragraph 6.5 in turn will focus on how the other broadcasting stations handled their illustration and animation assignments after the privatisation. Before concluding the chapter, paragraphs 6.6 and 6.7 will very briefly focus on the commercial broadcasting stations and what happened after 1996 respectively; both subjects fall outside the scope of this research period and I would therefore encourage to consider these subjects as topics for further research.

Central to this chapter will be the question of how the change to the privatised NOB changed the Field of cultural production that has been established in the NTS and NOS period. How do television programs change when new makers are allowed to create for television as well? And what happens to the illustrators that have been working for the NTS and NOS for so long?

Case study 6a

Het griezeldomein - Donderslag (AVRO, 1989)

Director: Jelte Maarten Boll, Narrator: Marc Postelmans, Nada van Nie, Jan Ravensteijn, Illustrator: Henk Vermolen

Donderslag (Thunderclap, AVRO) was a magazine show live in the studio that aired every Thursday from February to May 1989. The program was directed by Jelte Maarten Boll, and consisted of a lot of items, in most of which children were actively involved. Since the program *Stuif-es-in* (Pop in) ended in 1985, there was a need for a similar program that was educational and fun for children from eight to thirteen. Every week two primary schools were invited to the studio, and these children were often asked to react on the items, or for instance to give suggestions to 'the problem of the week'. One of the items in *Donderslag* was *Het griezeldomein* (the horror domain). After a voice over announces the 5-minute item in the studio, narrator Jan Ravensteijn, dressed up as a vampire, reads horror stories that are written and sent in by children. The stories are accompanied by illustrations made by Henk Vermolen.

Style

Henk Vermolen, known for his ability to illustrate in a dark and heavy style if the subject needs it, illustrated *Het griezeldomein* in a different way than he usually would. He used a reduced palette, which he also did in for instance *Kleine Isar*, but now in very vibrant and deep purples, blues and greens, with dark, black outlines to give the scenes an eerie feel. But he lightened up the illustrations by adding a fresh green and the very bright, typical NOS-pink. This keeps the illustrations from becoming too scary, even though he did not shy away from all the horror elements that were mentioned in the stories.

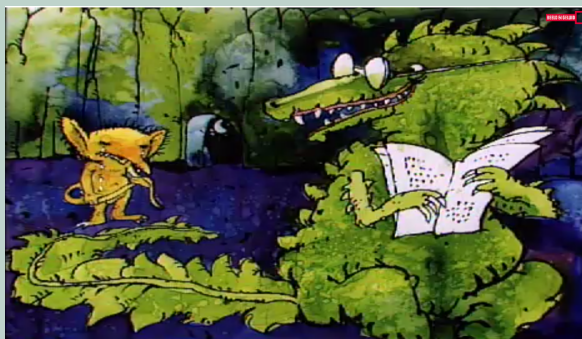
Illustration

Het griezeldomein is traditionally illustrated, with non-moving drawings that were each shown on screen for several seconds. The stories were visualised by both the on screen narrator in Dracula costume and the illustrations, so Vermolen did not have to fully storyboard the story and time the illustrations.

Position in NOB context

Even though other techniques were possible, traditional illustration was still an option that was frequently used. Vermolen illustrated *Donderslag* in the year after the privatisation of the NOS to NOB, just when the graphic department entered an era with more competition from others. But for makers at the NOB as well as outside the NOB, animations and illustrations were all still made. Vermolen kept developing his illustrative style and matched the needs of the program *Donderslag* perfectly with eerie and hypermediated illustrations that followed the texts written by children and that were scary, but not too much.

Position in broad cultural context



In *Donderslag* we see that the program uses aspects of theatre by using a studio and a public. Similar to theatre, there is direct contact possible with the audience. This translates to the viewers at home, although the viewers cannot interact with the

presenters or other children in the studio. The storytelling aspect in *Het griezeldomein* remediates literature and book illustration. The use of traditional illustration makes sense for this item, since the item consists of stories that are made by, and read to children. *Het griezeldomein* therefore remediates book illustration as an alteration of the remediated, but since the element of theatre is there as well, a case for an expansion of the remediated can be made as well.

Source: Screenshot from the digitised program at Sound and Vision.

6.1 Youth drama and youth television

Youth film in the Netherlands took taking children seriously to the next level. Were children in the 1970s and 1980s already more often the protagonist of the story, in the 1990s this was taken a step further by creating stories in which the adults did things wrong, and children are the ones who fix it. This was often combined with themes that related to, or interested many children in the Netherlands at the time, such as divorce, or losing a parent. A duo that made films with this formula was director Ben Sombogaart and producer Burny Bos.³⁹⁹ Bos was head of the youth department at the VPRO, and besides television he worked on many youth films, often with Sombogaart, among which *Mijn vader woont in Rio* (*My father lives in Rio*, 1989), about a girl who finds out that her father doesn't live in Rio like her mother said, but is actually in prison, and *Het Zakmes* (*The Pocket knife*, 1992), about a boy who travels crosscountry to return a borrowed pocket knife from a child who suddenly moved to another place. With both films, the Dutch Film Fund was very reluctant with funding, thinking that the scenarios were too thin. Only after Bos secured VPRO money and the films appeared to be successful (*Rio* won the audience award at the Berlinale, *Het Zakmes* won the Cinekid Film Award and a Gouden Kalf for best direction) did the Film Fund agree to fund the movie finish. This shows that in the first half of the 1990s, the VPRO and the in 1986 established youth film festival Cinekid were better at recognising what children wanted and needed than the Dutch Film Fund, which still had to develop this new way of looking at youth film.⁴⁰⁰ Another successful film was *Lang leve de Koningin* (*Long live the Queen*, 1995), written and directed by Esmé Lammers. In this film, a girl who never met her father learns how to play chess. The chess pieces come to life in her imagination and help her with her struggles in life. In the end she learns that her father is a known

³⁹⁹ Huub Wijfjes, *De televisie: Een cultuurgeschiedenis*, Amsterdam, Boom, 2021, 329.

⁴⁰⁰ Esther Schmidt, Sabine Veenendaal, *Van Abeltje tot Zoop*, Hoorn, Uitgeverij Hoogland & Van Klaveren, 2011, 66-73.

chess player. This is another example of a young protagonist who takes agency over her own life, in this case because her mother fell short in explaining her about her father. The movie won the Cinekid Award 1995, and at the Nederlands Film Festival a Gouden Kalf for Best Film (usually given to a film for adults) in 1996.⁴⁰¹

A few developments in puppetry need to be mentioned here as well. As we have seen in previous chapters, the popularity of puppetry fluctuated throughout the last centuries and even decades, and towards the 1980s, shadowplay has even become incredibly rare, although in television we see a few shadowplay children's programs, most notably: *Knipperdeknep* (Snip snap, VPRO, 1990) and *Verhalen van de Boze Heks* (Tales of the Wicked Witch, VPRO, 1995). Both story based and hypermediated programs are made by Bob Visser and Didi Hovingh.

Due to the large international spread of *Sesame Street*, the popularity of Jim Henson's 'Muppets' grew, which were also seen outside this highly popular children's program.⁴⁰² For instance: in December 1992 the moderately successful film *The Muppet Christmas Carol* came out in theatres in the United States. The influence of these Muppets, that have been on television and now also in cinemas in many countries over the world, can be seen in how puppetry on television changed: as said, for immersive television programs it is important to move the mouths to let puppets 'speak'.⁴⁰³ This helps children relate to the muppets on an emotional level, even though the design of the muppets is very hypermediated. The 'Muppet formula', with large puppets in which the puppeteer's hand opens and closes the mouths, is taken over in other programs over the world as well, including in Dutch programs. We see more puppetry in general on Dutch television, many of which with similarly working hypermediated puppets. Examples of these programs are *Samson en Gert* (by Belgian Studio 100, in the Netherlands broadcasted by VOO, 1990-2005), *Apie van de Hoek* (Monkey next door, VPRO 1989), *Ik ben Benjamin Ben* (I am Benjamin Ben, EO, 1990-1994, although the mouth barely moves) and *Koekeloere* (Peeking, STV, 1992-2015), the latter with the well known puppets Moffel (a mole) and Piertje (a worm).

⁴⁰¹ Ibid., 72-73.

⁴⁰² Eileen Blumenthal, *Puppetry: A World History*, New York, Harry N. Abrams, 2005, 32-34.

⁴⁰³ Rob Erenstein, *Dramatisch Akkoord 15: Poppenspel*, Amsterdam, AW Bruna & Zoon, 1982, 44-45, 15.

Visualness versus immersion Matrix NOB context

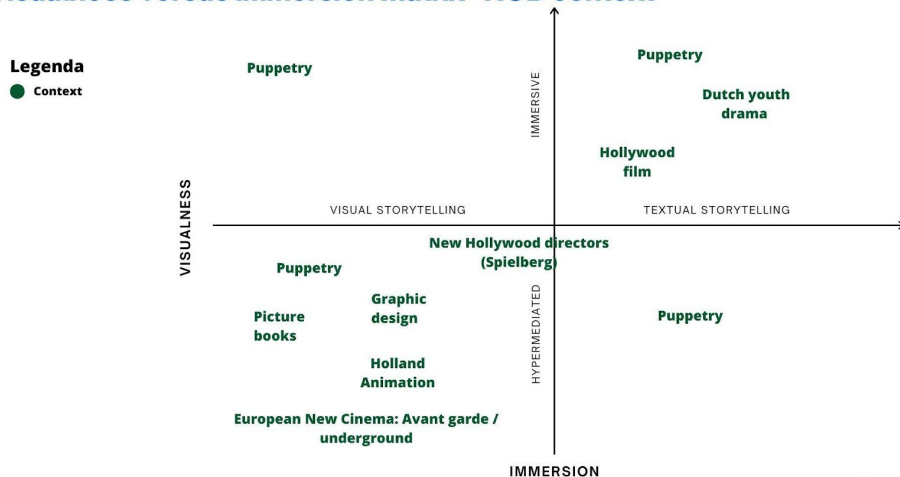


FIG. 6.1

Figure 6.1: The contextual art forms, media and disciplines outside television do not change much compared to the context during the NOS period.

Case study 6b

Marre - Villa Achterwerk (VPRO, 1988)

Director: Maria de Haas, Narrator: Burny Bos, Marre Dirksen, Agnes Hulskes, Animation: Beatrijs Hulskes

From 1984 on, and especially after the privatisation of the NOS into NOB, the VPRO asked many upcoming animators to make creative, new children's programs. One of them was Beatrijs Hulskes, who made *Marre* in 1988, a series of six 5-minute episodes about a creative girl called Marre. An offscreen narrator (VPRO director Burny Bos) and offscreen voices for Marre (Marre Dirksen) and her mother (Agnes Hulskes) tell the stories, while we see a mixed media story unfold.

Style

Marre is made with cut out photographs for Marre and her mother, in a house made out of a combination of photographs and small objects such as pieces of paper, cloth or hair. *Marre* is sometimes layered on a flat surface, but her house is made in 3D, similar to a dollhouse.

Cut out stop motion

Marre is interesting because of its crossover discipline: it is made in stop motion, but in such a low framerate (about 2-6 frames per second) that it has no illusion of movement. Therefore it is hard to call it animation, even

though it is made in stop motion, with non-moving frames. But it is no trickfilm either, since trickfilm is made in live action, where the camera is only stopped to change an element. *Marre* is therefore in a crossover area, best described as stop motion, but hardly animation.

Position against NOB context

Both in style and discipline, *Marre* is quite unique, which ironically is typical for the VPRO. The VPRO found new stories and creative, inventive executions more important than perfect animation technique, and *Marre* is the perfect example of this: the framerate is low, but there is so much attention to detail and to the creative way in which the mind of Marre works, that the technique is of less importance. This is a series that an NOB illustrator or animator probably would not make, simply because of all the work that goes into it: the NOB illustrators had to be able to make their work in a certain amount of time. *Marre* is a series that makes use of the new possibilities that the privatisation of the NOB brought: other makers with new techniques were now able to create visuals for children's programs as well. It is hypermediated due to its collage technique, and in narrative it is visually driven: the spoken text almost seems to narrate the animation. This shows that illustrators and animators outside the NOB are more free to make their own items, instead of illustrating an already existing text.

Position in broad cultural context

Marre remediates several things: from mixed media art and graphic design, where there have been periods in which photo collage was very popular, to object animation. Just like *Dat heeft ik weer* (VPRO, 1991, see case study 6d), *Marre* remediates object animation more than drawn animation, since objects are moved between frames, instead of created anew for every

frame. Although with *Marre*, a set of photographs was made of the character Marre, so that she could 'move around', having one leg forward and then the other, and being able to climb stairs, sit on chairs and even show emotions. This is something that is necessary in drawn animation, whereas in object animation, moving body parts as well as switching them



between shots are possible options. So even in remediating animation, *Marre* is in this curious in-between area.

Source: Screenshot from the digitised program at Sound and Vision.

6.2 The commercial NOB

The year 1989 marked the moment that the facility departments of the NOS, among which the technical facilities and design department, were detached from the NOS, and became a commercial company, going by the name Nederlands Omroepproductie Bedrijf (NOB).⁴⁰⁴ From January 1st, the NOB would not rely on governmental support anymore, but on charging their services. The preparations started in 1987, but it naturally took time to implement such a big change.⁴⁰⁵ The three-year business plan states that 800 employees had to be let go, on top of the 200 in the technical sector that were previously announced.⁴⁰⁶

This meant a lot of uncertainty for the employees, but they were still able to deliver high quality work. In 1988, the NOB aimed to remain the main supplier and most important partner of the broadcasting companies. The graphic design department of the NOS previously invested in top-notch equipment for digital design, among which a digital art studio for three-dimensional animations, giving the department, which was now called the business unit NOB Design, a solid market position. Especially the new designs for the three television channels (the third channel arrived in 1988, adding 500 broadcasting hours on a yearly basis), the News and broadcasting companies KRO and NCRV were large assignments that helped NOB Design keep its position in the first year.⁴⁰⁷ But this is all graphic design. For the illustrators as well as the graphic designers, a lot changed since the privatisation: they now had to pitch their ideas for large assignments, to compete with other designers outside the NOB. This was something that especially the NOB-illustrators were not used to. Monique Korteweg, a graphic designer for the NOS who took over coordinating the illustration assignments for *Sesamstraat* from Hans de Cocq after the privatisation, mentions that some people were fired, while others received

⁴⁰⁴ Wijfjes, *De televisie*, 135.

⁴⁰⁵ Jaarverslag NOB, 1988, 9-10.

⁴⁰⁶ *Ibid.*, 9. The NOB worked with a completely different number of employees here, since in the year report of 1987 a total of 1200 employees was mentioned. This must have been much more than that, since after the next cut of over 400 employees, in 1993 there were a total of 1881 employees left.

⁴⁰⁷ Jaarverslag NOB, 1988, 10-15.

an early retirement, which changed the department, but also the design of the televised programs drastically.⁴⁰⁸

Georgien Overwater is one of the illustrators who had to be let go, because she started working for the NOS in 1983, and did not have a permanent contract yet. She always had good contact with Monique Korteweg however, so she started making illustrations on a freelance basis for *Sesamstraat*.⁴⁰⁹ She often illustrated her tv-assignments with a clear, single colour background, which the animation for *Sesamstraat* called *Toverpaard* (Magic horse) for instance shows, and here, the influence of book illustration is clear, since the warm, cloudlike backgrounds are similar to those of for instance Annemarie van Haeringen's book *De Prinses met de lange haren* (The princess with the long hair). This makes the illustrations somewhat immersive, but because of this cloudlike quality somewhat hypermediated as well. Overwater, having worked with book illustration as well as tv-illustration, remediates both ways: she used elements of book illustration in her television illustrations, and used elements of tv-illustration in her book illustrations, mostly on a stylistic level. But where book illustration became more visual in this period, the illustrations for television programs often started with a script, which means that illustrated television is usually more text based.⁴¹⁰ Monaa van Vlijmen quit the NOS a few years before the privatisation. She always worked part time for the NOS to be able to work on her art as well, but decided around 1984 to specialise in developing programs for computer graphics together with Raymond Legué, next to her career as an artist. They sometimes used the equipment of the NOB, since the NOB was one of the few companies with the newest technology.⁴¹¹

Henk Vermolen was one of the illustrators who did not like the new situation. He received an early retirement in 1989, after making several more programs, among which items for *Sesamstraat*, titled *Waar is Annemiek gebleven* (Where did Annemiek go, 1988), *Leeg* (Empty) and *Snuf Snuf* (Sniff Sniff, both 1989). He also made items *De verloren zoon* (The lost son) and *Ik voel mij doodongelukkig* (I feel extremely unhappy) for biblical program *Katechese Basisonderwijs* (Catechesis primary education, STV, 1989). A series that he clearly liked working for, was AVRO's *Donderslag* (Thunderclap, 1989), a magazine with several items, presented from a studio with children. One recurring item in this magazine was *Het*

⁴⁰⁸ Interview with Monique Korteweg on 25-11-2010 in Stedelijk Museum Alkmaar.

⁴⁰⁹ Interview with Georgien Overwater, 24-10-2016.

⁴¹⁰ Saskia de Bodt, *De Verbeelders*, Nijmegen, Vantilt, 2014, 275.

⁴¹¹ Grietje Hoogland, *Liegbeesten en apekoppen: of de vroege jaren van de tv-illustratie*, Bachelor's thesis, 2010, 37-39.

Griezeldomein (the horror domain), where children could send in their own horror stories. A vampire then read the stories in the spookily lit studio, and illustrations by Henk Vermolen were shown (see case study 6a). Where in 1985 *Van de Visser en zijn vrouw* was found too scary, the somewhat hypermediated illustrations in the horror domain are a perfect fit to the item, with their dark blue and purple tones, highlighted with a fresh green and the typical bright 'NOS-pink'. The backgrounds were abstract with usually only a single colour, just as book illustrations often had in this period, but this was not unusual for tv-illustration either. Since television illustration was often made under large time pressure and illustrations had to be clear, being shown on television for a few seconds, illustrators often did not detail the background. In book illustration, this was a stylistic choice instead of a necessity.

After three years, the NOB-business plan had to be altered, since the company was not yet able to fully operate as a profitable company.⁴¹² Starting in 1990, all ties with the government were cut, so the NOB had to make profit on their own, which was a struggle: in 1990 the NOS was still the largest customer.⁴¹³ In 1991, the financial situation was still worrisome, since for the first time, the broadcasting companies weren't obligated to make use of the services of the NOB anymore. The NOB was therefore working hard to find new markets.⁴¹⁴ Additionally, between 1991 and 1993, 475 more people had to be fired.⁴¹⁵ The set design department, who at that time had 36 employees and 30 freelancers, halved. NOB Design was also thinned out: some designers were offered an early retirement, others left with a large severance pay to start their own graphic design company.⁴¹⁶ Three of the few remaining illustrators received an early retirement in 1992: Ton Holst at age 61 and Hans de Cocq and Johan Volkerijk at age 55. Until that moment, Ton Holst remained working from his home in Mechelen, Limburg, and worked mostly for *Sesamstraat* and biblical programs by the EO. Johan Volkerijk illustrated the item *Bastiaan en Barbara* for toddler magazine *Studio Trappelzak* (Studio Sleeping bag, AVRO, 1991, scenario by previously mentioned Esmé Lammers), with animated elements, he illustrated *Arno* among other items for *Sesamstraat* (1991) and made illustrated items with reduced, almost trickfilm-like animations, in which he for instance switched back and forth between a few

⁴¹² Jaarverslag NOB, 1990, 9.

⁴¹³ Ibid., 13-19.

⁴¹⁴ Jaarverslag NOB, 1991, 9-12.

⁴¹⁵ Jaarverslag NOB, 1990, 17.

⁴¹⁶ Roy van Vilsteren, ed., *Vorm van Vermaak: 60 jaar televisievormgeving*, Amsterdam, LJ Veen, 2011, 21.

drawings, for *Liegbeesten en apekoppen* (Little fibsters and rascals, NOT, 1993). Hans de Cocq illustrated all four episodes of *Maar niet heus* (Not true, KRO, 1988), a program for 5-year-olds about imitating animals. He animated the opening leader of the highly popular program *Huisje, boompje, beestje* (STV, 1988, see case study 6g), he illustrated for animal quiz *Waku Waku* (KRO, 1988), which Volkerijk also did (see case study 6h), and illustrated *Koning Bobbel* (King Bump, 1990) and *Lieve snuit* (Sweet snout, 1992) among others for *Sesamstraat*. He also illustrated *Baas over je billen* (In charge of your buttocks, NOT, 1990), an educational program that taught children how to defend their physical boundaries. This theme fits the time period very well: we have seen that youth film and television revolve more around themes that connect to the autonomy of children, but also in youth literature more books had a clear, psychological message about for instance being confident, which fits the idea of autonomy for children very well.⁴¹⁷ An illustrated item from this period by Hans de Cocq, about Multatuli's *The Japanese stonemason*, supposedly in a Japanese illustrative style, was unfortunately not found in the archives.

Case study 6c

***Purno de Purno* (VPRO, 1989-1992, 1994-1995)**

Director: Marcus Vlaar, Hans Wessels, Cast: Harry Pater, Theo Wesselo e.a., Animator: Marcus Vlaar, Hans Wessels

A program that sparked a lot of controversy is *Purno de Purno*. This series, which started in a program called *De Toren van pizza's* (The tower of pizzas, 1989, VPRO) after which it became a series on its own (1992-2007, VPRO), is about a little man in a purple ice skating suit that has many crazy adventures. The episodes were full of sexual references and teenage sex humour, which is the reason that the show was so controversial. Makers Marcus Vlaar, Hans Wessels and Michael Bas responded that they thought violence, seen in many American series at that time, was a much worse influence on children than sex humour that children in their target audience already have. More interestingly however: they animated the series on three Amiga game computers, and it might well be the first fully computer animated television series in the Netherlands.

Style

Working on Amiga game computers had its limitations: The resolution was 320x256 pixels, and they only had 32 colours available. This makes *Purno*

⁴¹⁷ De Bodt, *Verbeelders*, 275.

de purno quite pixelated, almost as if he came out of a video game. There is also no shading or nuances in colour (this was added in later seasons), so every area has its own colour: the suit is one colour purple, the air is one colour blue, etc. When more seasons of *Purno* are made, the narrative becomes less cohesive, but the pixelated style with limited colours remains, even when they start working on better computers. This gives *Purno* a very unique and distinctive style.

Computer animation

Computer animation is different from stop motion not only because the images are created digitally instead of manually, but also because the digital technique makes adding frames and putting images in motion easier. In the time of *Purno de Purno* this was not necessarily the case yet: they had to work with many floppy disks, and before the broadcast, the episodes had to be transferred from floppy disk to betacam to be able to broadcast the episode.

Position against NOB context

The fact that *Purno de Purno* is one of the first computer-animated children's series in the Netherlands makes it very unique for its time, even among all the creative and inventive programs that the VPRO brought. A new discipline is introduced to television, which opens up a lot of new possibilities for others who want to make animation for television. A new discipline of course remediates other disciplines, and in this case the computer is used as a new toolbox to remediate drawn animation, but with digital brushes instead of physical ones. This makes the program hypermediated, and in this case also very visual, since the adventures of Purno are mostly visual, with some textual comments on the situations he encounters. The controversy around the program and its unusual narrative is another thing that makes the program memorable. In a time where sexual education on television was not new anymore (*Open en Bloot* was made 15 years prior), and children were granted more autonomy, sex jokes were, according to the many letters by parents that the program received, still a bridge too far.⁴¹⁸

⁴¹⁸ Grietje Hoogland, "Curated playlist: Controversial Youth Television in the Netherlands", *CLARIAH Media Suite*, <https://mediasuite.clariah.nl/learn/subject-tutorials/curated-playlist-controversial-youth-television-in-the-netherlands>, consulted 30-3-2023.

Position in broad cultural context

The way in which computer-animation is used in *Purno de Purno*, remediates several media and disciplines. The images are two-dimensional and digitally drawn, which remediates drawn illustration in books as well as television. But *Purno de Purno* also remediates Paintbox and Microsoft Paint (which existed since 1985) and 1990s platform games, due to its



video game aesthetic. A video game computer is used to create the same aesthetic, but the program lacks the option to play the game and become the character. Therefore it is more of an alteration than an expansion of the remediated. But by using a computer, Vlaar and Wessels did add a new discipline to the medium television, and in doing so, they radically expanded the possibilities of illustrating and animating for television.

Source: Photo sent by Marcus Vlaar.

From 1992 on, the financial situation of the NOB improved, showing profits for the first time. This is partly due to the increase of commercial broadcasting networks both in the Netherlands and abroad, which started to use the services of the NOB. The NOB in the meantime kept investing in digital montage facilities, because digital techniques developed rapidly, but this made it hard to earn back their investments.⁴¹⁹ For youth television, it must have helped a bit that the public broadcasting stations cooperated by clustering their children's programs into four blocks, which made the programs less fragmented.⁴²⁰ Since 1988, NOB Design has made their equipment available to other animators and designers, making some profit from this as well.⁴²¹ In 1991 there were only a few companies with state of the art equipment for computer animation and NOB Design was one of them, which made it possible to earn their investments back.⁴²² By 1994, the NOB was the largest independent technical facility company for

⁴¹⁹ Jaarverslag NOB, 1992, 7-10.

⁴²⁰ Wijffes, *De televisie*, 333.

⁴²¹ Wim van der Plas, *Holland Animation Bulletin*, International Issue, Vereniging Holland Animation, 1987, 42.

⁴²² Ton Gloudemans, 'Animatiefilm in Nederland', *Jaarboek Mediageschiedenis 3*, Stichting beheer IISG, Stichting Mediageschiedenis, 1991, 159.

audiovisual production in Europe.⁴²³ One should keep in mind that in most countries, these technical facility companies for audiovisual production were governmentally funded, but with the increase of the digital market, with video games, special effects and more, this is still impressive, and something that the NOB took pride in. In 1995, the NOB equipped the new commercial television stations SBS 6, TV 10 Gold and The Music Factory (TMF) with broadcasting- and montage facilities in a very short period of time.⁴²⁴ The NOB kept on investing in new techniques and finding new markets, and in 1996 for the first time, not even half of the projects of the NOB consisted of projects for the public broadcasting stations, dropping to 47%.⁴²⁵

After all the lay-offs and early retirements, Arie Teunissen was the only illustrator who still worked for the NOB after 1992, but from 1990, he was assigned to work solely for the News, which meant that he did not make any children's programs anymore after that year.⁴²⁶ He made a humoristic opening animation for quiz program *D'r uit met je geluid* (Out and about with your sound, KRO, 1988) and of course illustrated several items for *Sesamstraat*, among which *De leeuw* (The lion) and *Floortje* (both 1990). He also designed the famous visual, hypermediated and humorous opening leader for educational program *Het Klokhuis* (The Apple core, NPS, 1990) together with graphic designer Will Bakker, and illustrated many 'Orgelliedjes' (Organ songs) for this program. Arie Teunissen retired in 1999, which meant the end of an era: no illustrators of the old department, who gave a face to numerous programs for almost five decades, were left, and NOB-Design did not hire new illustrators anymore. The focus of the NOB seems to be completely on technical facilities and graphic design, and specifically computer design. As we have seen, in the second half of the 1980s, computer technology developed rapidly, and emerged in the field of animation. Television played an important role in this, in the beginning because the NOB made their equipment, which they kept as updated as possible, available to other animators. But outside television there was also progress in computer animation. The animation process could be more automated using software that filled in the 'inbetweens': the frames between two key movements, in both 2D- and 3D-animation.⁴²⁷ This

⁴²³ Jaarverslag NOB, 1994, 3.

⁴²⁴ Jaarverslag NOB, 1995, 10.

⁴²⁵ Jaarverslag NOB, 1996, no page number.

⁴²⁶ Hoogland, *Liegbeesten en apekoppen*, 35.

⁴²⁷ Ton Gloudemans, "Nederlandse animatiefilm in de periode 1991-2011: De animatiefilm vindt zichzelf opnieuw uit", *Tijdschrift voor Mediageschiedenis*, 15 (2), 2012, 27.

reduces a lot of manual labour. The development of independent computer animated shorts is not really researched yet, and I haven't found any independent computer animated shorts from before 1996, which is surprising, because we will soon see in this chapter that animators such as Vlaar and Wessels already made computer animations for the VPRO from 1989. There might be computer animations that I haven't found, but it might also have to do with the dip in animation, which was solved in 1997 when the Dutch Film Fund started investing specifically in animation.⁴²⁸ This is a subject worth considering for further research.

Ton Gloudemans tried to measure the number of Dutch animations in all media between 1991 and 2011, and counted over 1200 animations, among which 33 television series. These series had a total of 1309 episodes, most of which were around 5 minutes long. The vast majority of these programs were made from the second half of the 90s on, and therefore outside the NOB, including 400 episodes of the popular satirical item *Café De Wereld* (Café The World), made with motion capture for the current affairs program *De Wereld Draait Door* (The world keeps turning / The world is going mad, VARA, 2005-now).⁴²⁹ Broadcasting stations did not seem to be very interested in Dutch animations: except for the NOS and VPRO, public and commercial broadcasting stations alike almost exclusively aired Japanese and American, and sometimes other European animation series, because purchasing foreign animations was cheaper than producing new animations.⁴³⁰

All in all, it is clear that the illustrators of the NOB were first and foremost illustrators: even when they made animations, they kept their illustrative quality. *Liegbeesten en apekoppen*, animated by Johan Volkerijk, clearly illustrates this with subtle animations that resemble trickfilm. Most NOB illustrators had no experience with other animation forms outside drawn animation, so most of their animations are drawn animations until 1992, when there were no active illustrators at NOB Design anymore. Opening up the television field to illustrators and animators from outside the NOB, such as the ones who made assignments for *Sesamstraat* and the VPRO, marked the end of an era for the illustrators of the NOB, but also introduced new makers and new disciplines to children's television (see Figure 6.2 and 6.3).

⁴²⁸ Ibid., 37.

⁴²⁹ Ibid., 27-36.

⁴³⁰ Ibid., 32; Gloudemans, 'Animatiefilm in Nederland', 159.

Visualness versus immersion Matrix NOB illustrations, animations

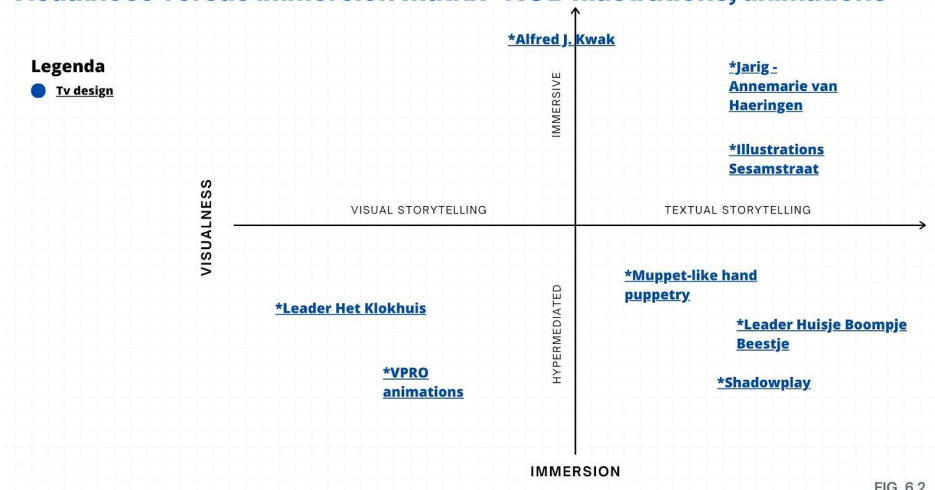


FIG. 6.2

Figure 6.2: More diversity can be seen in illustrative and animated forms: VPRO is more often hypermediated, but the program 'Jarig' shows that traditional illustrations are still made as well.

Case study 6d

***Dat heeft ik weer - Villa Achterwerk* (VPRO, 1994)**

Director: Peters Tiddens, Narrator: Hilde van Miechem, Animator: Jola Hesselberth

Dat heeft ik weer (There I goes again) is an animated series of six episodes about an 8-year old girl with dyslexia, entering a turbulent period in her life: she is misunderstood because of her dyslexia, her grandmother gets sick, and her parents are in a divorce. She writes about her life in a diary, but being a visually oriented child, the diary is not filled with words but with images, made out of all kinds of small objects. Jola Hesselberth made the series in 1994 for the VPRO.

Style

When an episode starts, a diary is opened, and a hand 'writes' a chapter's name on the page by placing small objects, such as popcorn, fruits, buttons etc on it. Then the story starts, narrated by Hilde van Mieghem as if the diary is read out loud. During the narration, the page is filled with the protagonist, only referred to as 'ikke' and partly drawn, partly filled in with objects, who meets other characters and situations. Everything is filled in during the story: the house she lives in takes shape by adding objects such as coins, paper clips, pieces of string, fruits, candies etc. When 'ikke'

blushes, strawberries emerge on her face. Faces are often drawn on loose cut out pieces of paper so that the characters can move around on the page, sometimes with loose eyes as well so that they can be switched. The hand that places the objects is often seen. When the page is full, the page is cleared and turned over for a new chapter, and each episode has several of these chapters.

Object animation

The series is made in stop motion, which is the only logical way to make an object animation. Between frames, objects are added or moved a bit, after which the next frame is recorded. By placing these frames in sequence, an animation emerges. *Dat heeft ik weer* is a very elaborate object animation, with many objects that need to be altered at the same time between frames.

Position against NOB context

The story of 'ikke' is a very original one that has not been told much on Dutch television. The execution of the animation is unique and outstanding, and shows the VPRO, which had a high standard for originality, at its best. *Dat heeft ik weer* won Best educational series at the Ottawa International Animation Festival in 1994. This program is very hypermediated, and the story is told visually as well as textually: 'ikke' has a diary that is visual, but also narrated, and although hypermediation is often a tool to disrupt, this fits the story very well: 'ikke' is dyslexic, and therefore prefers a visual language.

Dat heeft ik weer is very hypermediated: by placing all these objects and moving them around, a lot of attention goes to the medium and discipline.



Still, it is hard not to feel sympathy for the protagonist, so the story does not lose all immersion. Object animation is a form close to puppet animation, in which alterations are made between frames. This is different from drawn animation, in which new drawings have to be made for

every frame. But there is of course more that has been remediated in *Dat heeft ik weer*: literature, the act of reading and writing, and most of all, the diary. The character 'ikke' places objects like others place letters or lines,

and it has the same secretive atmosphere: we are peeking into the life of 'ikke', with all her thoughts and feelings.

Source: Screenshot from the digitised program at Sound and Vision.

Visualness versus immersion Matrix NOB vs NOS



FIG. 6.3

Figure 6.3: NOB programs compared to NOS programs shows this diversity even more.

6.3 Zooming in on a program: Sesamstraat

Sesamstraat had a somewhat different position than other programs after the transition to NOB, which is worth examining closer. Since its start in 1976, *Sesamstraat* has been a program with a very large demand for illustrations and animations, unparalleled by any other program ever made for the public broadcasting stations. As mentioned in chapter 5, paragraph 4, all NTS/NOS illustrators made items for *Sesamstraat*, and at a certain point, Hans de Cocq was the one responsible for weekly distributing the assignments for *Sesamstraat* among the illustrators, next to the other assignments they had. After the transition to NOB, graphic designer Monique Korteweg took over this position from Hans de Cocq, but now there were more possibilities. Some of the assignments still went to NOB illustrators: as we have seen all NOB illustrators still made items for *Sesamstraat* until their retirement, but there were also many assignments that went to interns who Korteweg coached, as well as to freelance illustrators.⁴³¹ Georgien Overwater, who after illustrating for the NOB

⁴³¹ Interview Monique Korteweg.

became a freelance illustrator, made many illustrations for *Sesamstraat* on a freelance basis, among which *Dood gaan duurt zo lang* (Being dead takes so much time), *Wolkenmeneer* (Mister Cloud) and *Liselotje*. She animated *Rom Bom* (Bim bam), *Toverpaard* (Magic horse), *Pudding met vel* (Pudding with skin) and *Springen* (Jumping), among others.⁴³² Monique Korteweg mentions that Georgien Overwater was one of the illustrators who had assignments each season because their work fit *Sesamstraat* so well.⁴³³ Others she mentioned were Wouter van Reek and Christa Moesker, the latter started her career in 1997.⁴³⁴ Korteweg thought it important that both the illustrated and the animated items had a strong illustrative style: she did not think complex animations were necessary for children, and found that illustrators often had a very inventive and original style. Therefore, she often preferred illustrators over animators, since animators are often used to taking movement as a starting point, where illustrators tend to start from the image.⁴³⁵ To Korteweg, animator Wouter van Reek was one of the exceptions, since his work is also very illustrative. He made approximately one item per year for *Sesamstraat* between 1994 and 2017, among which *Lichtblauw kleurpotlood* (Light blue colour pencil, 1996), about sunrise and sunset.

There are too many illustrators who worked for *Sesamstraat* to list here. One of the first illustrators together with Georgien Overwater to receive assignments for *Sesamstraat* was Brigida Almeida. She made a long running and popular series about *Kaas en Koos* in ink and colour pencil, starting from 1989, which she illustrated. It was her dream to work for *Sesamstraat*, so she contacted Aart Staartjes, who was an editor at the program, and showed him her work. *Kaas en Koos* aired for 9 years and she made around 250 items. She had more assignments, among which *Tant' An en Jongetje Jan* (Auntie An and little boy Jan, 1998-2002), which pays homage to her African heritage. In both cases, and with all the items she made after this research period as well, she made the illustrations first, a writer would later write the story.⁴³⁶ This is quite unusual, the only other example of this is *Dikkie Dik*, illustrated by Jet Boeke for *Sesamstraat* and afterwards written by Arthur van Norden.⁴³⁷ Almeida loved *Sesamstraat*

⁴³² Interview Georgien Overwater.

⁴³³ Interview Monique Korteweg.

⁴³⁴ Hans Walther, *Geanimeerde gesprekken*, Tilburg, Nederlands Instituut voor Animatiefilm, 2008, 128.

⁴³⁵ Interview Monique Korteweg.

⁴³⁶ Interview with Brigida Almeida, 17-08-2018.

⁴³⁷ Grietje Hoogland, "Ik wilde Dikkie Dik weinig details geven, want het komt maar een paar seconden in beeld", *Aether*, Issue 124, July 2017, 4-5.

when Staartjes was editor: the focus was on the social-emotional development of children instead of the educational aspect, and everyone there was very free and creative. Almeida recalls that this changed when programs such as *Telekids* (RTL, 1989-now) started to become popular: *Sesamstraat* had more competition and, according to Almeida, started focusing more on the educational element.⁴³⁸

Other illustrators and animators who worked for *Sesamstraat* were Saskia van der Linden, Gitte Spee and Ingeborg Vriends-van der Steijn. Van der Linden made items for *Sesamstraat* from 1995 to 2016, and her first assignment was *Pablo en oom Julius* (Pablo and uncle Julius, 1995). Her stop motion animations are hypermediated animations made out of puppets, clay, sand and found materials.⁴³⁹ Gitte Spee also made animations for *Sesamstraat*. She came in contact with Monique Korteweg a few years after she graduated at the Gerrit Rietveld Academie in 1983, and was asked to make some animations. She made the items *Pleisters* (Band aids), *Sneeuwman op het plein* (Snow man on the schoolyard), *Het cadeautje* (The present) and *Opa is dood* (Grandfather is dead) for *Sesamstraat*.⁴⁴⁰ Spee used to work with cutouts on cell, but after a workshop on animation at the Royal College of Animation in London, she switched to full animations drawn on paper. She also made illustrations for the animated series *Dierendorpje* (Animal village) for KRO's *Kindertijd* (Children's time).⁴⁴¹ Ingeborg Vriends-van der Steijn usually made illustrations in ink and ecoline for *Sesamstraat*, and only one of them was animated. This was the poem *In je hoofd kan je alles* (In your head you can do anything) by Theo Olthuis, which she animated herself on an old-fashioned camera in the studio. She had assignments for *Sesamstraat* between 1995 and 2011, and made the 3-year series *Reus & dwerg* (Giant & dwarf), the 2-year series *Fiep*, and the 1-year series *Aap* (Monkey). She also made an item about the sea called *Zee* (Sea), and a story for one of the yearly special Sinterklaas episodes.⁴⁴²

Most of the illustrators/animators who made freelance work for *Sesamstraat* are also book illustrators, and usually they have design assignments outside television and literature as well, or they give art workshops in their studios. Remediation is inevitable here, since these makers did both simultaneously. There are many parallels between illustration for *Sesamstraat* and book illustration: the focus on a more

⁴³⁸ Interview Brigida Almeida.

⁴³⁹ Interview with Saskia van der Linden, 14-08-2018.

⁴⁴⁰ Dates of the items are unknown.

⁴⁴¹ Interview with Gitte Spee, 23-08-2018.

⁴⁴² Interview with Ingeborg Vriends, 15-08-2018.

abstract image (in this case colourful and often with clear backgrounds), the clear, psychological message, but also the division between illustrators who interpret freely versus the illustrators who (sometimes comically) take the text literally, are all elements that are common in book illustration in this period, and these can all be seen in *Sesamstraat* illustration as well.⁴⁴³ What we don't see as much is the focus being more on the image than text, since many assignments still started from text. Also, even though computer illustration hesitantly entered the book field as well, this is rarely seen in illustration for *Sesamstraat*, but more so in animation.⁴⁴⁴

For *Sesamstraat*, the illustrators often had assignments for series, which were often the bedtime stories at the end of the program, that were separately recorded and also glued into a 'book' to read to children in the studio. The animators for *Sesamstraat* on the other hand usually made single items, since making an animation is a long process. As said, Wouter van Reek for instance made one item a year for *Sesamstraat*. There were many more illustrators and animators who worked for *Sesamstraat*, among which Alice Hoogstad, Gertie Jaquet, Lucy de Graaf, Charlotte Vonk, Fleur van der Weel and Tineke Meirink. Some of them started making items for this program after 1996, where this research period ends. It is difficult to estimate how many illustrators have worked for *Sesamstraat*, and how many items were made during the existence of the program, since the database with *Sesamstraat* items that the NTR holds was not accessible during the period in which this research was done. This deserves to be researched further.

Case study 6e

***Verhalen van de Boze Heks* (VPRO, 1995)**

Director: Didi Hovingh, Narrator: Loes Luca, Illustrator: Didi Hovingh, Onno Venstra

Verhalen van de Boze Heks (Tales of the Wicked Witch) is a series by the VPRO (1995-2000) after the book series by Hanna Kraan. There are over fifty 15-minute episodes made, about a witch in a forest who is always mad. The anthropomorphic animals that live there try to avoid her, but they are also very curious about the things the witch can do, so they often get in trouble. In the end, the witch often turns out to be less scary and evil than the animals think. The hare, hedgehog and owl and their friends are brought to life by Didi Hovingh and Onno Venstra.

⁴⁴³ De Bodt, *Verbeelders*, 274-282.

⁴⁴⁴ *Ibid.*, 285.

Style

The witch and the forest animals are made out of black paper in silhouette style, and are put in front of softly lit backgrounds that show the forest, the house of the witch and other surroundings the characters cross. Even though the silhouettes are in front of the lit surfaces, it has the same aesthetic as a silhouette play, which often has the silhouettes behind a lit sheet. But by putting the silhouettes in front, the makers were able to give the background more detail, and build more layers. The offscreen narrator, Loes Luca, also does the voices of the characters.

Silhouette illustration

To describe the technique, the term silhouette illustration would probably fit best, since the series is made with silhouettes and is filmed in live action, although silhouettes are not illustrations but rather cutouts. Another suitable term could be shadowplay, but since the silhouettes are in front of the lit background, there are no shadows involved.

Position against NOB context

Even though shadowplay is one of the old forms of theatre, silhouette illustration has not been done much on Dutch television. That makes *Verhalen van de Boze Heks* unique. It stands out even more, seeing that this is a live action program in a time where animation is used more often. But as said, illustrations were still made for Dutch television as well. The narrative of the program is quite textually driven, even though makers outside the NOB were able to make more visually driven narratives. This might be because this is an adaptation of a book series, so the stories were already there. By default, silhouettes are hypermediated, so even though the story is quite immersive: we are invited to join in the adventures of the animal protagonists, the technique makes us aware of how the program is made.

Position in broad cultural context

Verhalen van de Boze Heks is an adaptation of the book series by Hanna Kraan. The book series is very adaptable for television: the books consist of short stories that are perfectly episode-sized. The illustrations for the book are by Annemarie van Haeringen, but are redone for the series in a completely new fashion.

As said, silhouette or shadowplay theatre is a very old tradition: for instance Wajang puppet theatre goes back to at least the year 840 on Java, when silhouettes were cut out of leather. The tradition came to Europe

probably at the end of the 16th century. Theatre is a discipline that is easily adapted to television: it is already time based and made to fit within certain outlines, the way television has its aspect ratio as ‘outlines’ of the screen.



Since Hovingh and Venstra created extra dimensions to the series by creating more layers without losing the aesthetic of the traditional shadowplay, *Verhalen van de Boze Heks* can be seen as an expansion of the remediated.

Source: Screenshot from the digitised program at Sound and Vision.

6.4 Zooming in on a public broadcaster: The VPRO

There is one broadcasting station in particular that attracted a lot of animators from outside the NOB, which is the VPRO. The progressive way in which the VPRO reacted to the privatisation of the NOB is unlike any other public broadcasting association, and is therefore worth zooming in on. The VPRO is a broadcasting station that made a remarkable change over the decades. As said, the VPRO did not make any children's programs after 1968 for a long time. In 1984, the broadcasting station was promoted from a D-status to a B-status because during the seventies, a small revolution had taken place in its management: a number of progressives from the flower power movement took over and completely changed the course of the broadcasting station, which resulted in the loss of the Christian values in a very short timespan. This in turn led to an enormous increase of members.⁴⁴⁵ As soon as the VPRO received their B-status, they used a large portion of their extra airing time for children's programs, and Burny Bos, who had already made many youth programs for the AVRO, jumped to the occasion.⁴⁴⁶ Together with a few others he created a children's cluster: a format in which several children's programs were shown. This cluster was first called *Huishouden van Jan Steen* (Jan Steen household / relaxed household, (1984-1985), then *Bij Nieuwegein Rechtsaf* (To the right at Nieuwegein, 1985-1991) and finally it became the very well known *Villa Achterwerk* (Villa Backside / Villa Buttocks, 1992-2014), which was

⁴⁴⁵ Grietje Hoogland, "De creatieve explosie van de VPRO", *Aether*, Issue 128, July 2018, 22-25.

⁴⁴⁶ VPRO, "Hier geen humorloze mensen", <https://www.vpro.nl/lees/artikelen/2018/hier-geen-humorloze-mensen.html>, consulted 30-4-2019.

presented by several characters throughout the years, among which the iconic *Roos en haar Mannen* (Roos and her Men).⁴⁴⁷ The new progressive approach, and the rare opportunity to make something completely new for children, led to an explosion of creativity, especially from 1988 on, when broadcasting stations were not obligated anymore to ask NOS designers for their assignments or buy existing programs or items abroad. The VPRO attracted young artists who just graduated at art academies and were eager to make new things, such as live action programs *De Freules* (The Ladies, 1990), *Madelief* (1994) and *Loenatik* (Lunatic, 1995-2001). But they also attracted many animators, all of them with a very strong personal style.

As the earlier mentioned research by Ton Gloudemans has shown, the 1990s were a continuation of the 'individualist period' in Dutch animation that started around 1970. Some collectives formed, but they usually remained very small.⁴⁴⁸ In the 1970s and 1980s, the animated short started to bloom both in quality and in quantity, but not all art academies taught animation yet. During the 1990s, the student film became a genre as well. Gloudemans assembled data on around 1200 animations made between 1991 and 2011, and divided them into 5 'landscapes':

- **438 independent short films**, one of which is Oscar winner *Father and Daughter* (2000) by Michael Dudok de Wit.
- **1 feature film**: *Beertje Sebastiaan: De Geheime Opdracht* (Little Bear Sebastian: The Secret Assignment, 1991) by Frank Fehmers.
- **352 student films**: of the now 16 art academies in the Netherlands the HKU was the most productive with 109 films.
- **339 applied animated films**, although he mentions that there are most certainly more, since there is no data on the number of animated commercials, music videos or for instance instructional films.
- **33 television series**, as we have already seen most of these were after 1996, which is after this research period.⁴⁴⁹

Independent shorts and student films did really well at film- and animation festivals: Between 1994 and 2009, 69 animated shorts, including student films, together received 253 awards internationally.⁴⁵⁰ With their approach to attract young academy graduates and students, the VPRO undoubtedly helped to create many of these opportunities for young animators. Most of

⁴⁴⁷ Hoogland, "De creatieve explosie van de VPRO", 22-25.

⁴⁴⁸ Gloudemans, "Nederlandse animatiefilm in de periode 1991-2011", 27.

⁴⁴⁹ Ibid., 28-36.

⁴⁵⁰ Ibid., 29

these animators started their career at the VPRO. Beatrijs Hulskes for instance graduated from Minerva in Groningen in 1985.⁴⁵¹ In 1988 she made *Marre* for the VPRO, a quirky, hypermediated and visual animation about the adventures of a girl named Marre. She made the stop-motion animation using cutout photographs of Marre and her surroundings and moving them between shots (see case study 6b). Another VPRO youth program was *Dag Meneer de Koekepeer* (Hi Mister Koekepeer / Hi Mister Pister): a magazine program that featured many artistic items, made by Dutch and foreign artists. Meneer de Koekepeer, who appeared between the items, was played by Jan van Eijndthoven, and had a physical head and arms which were sticking out of holes in an illustrated plate. These plates showed different parts of his illustrated house every time, from his dining room to his living room or bedroom. The concept, direction and texts were by NTS/NOS/NOB graphic designer Frans Lasès. Animators among which Erik van Schaaik and Wouter van Reek made items for this program, and there were also interesting theatrical items made for this program, such as *Mevrouw vogel en meneer vis* (Miss bird and mister fish), with actors in comically large costumes, and *Pinken Place* (Pinkies Place), a satire on the popular soap series *Peyton Place*, made with dressed up fingers as characters. After a first, very successful season, the program returned for two more years with new material.⁴⁵²

Erik van Schaaik approached the VPRO himself. He studied graphic design at the Hogeschool voor de Kunsten in Arnhem, but actually wanted to make film and television. So he showed his amateur work and was allowed to make items for *De Toren van Pizza's* (The Tower of Pizzas, 1989).⁴⁵³ Anna van der Staak was an editor at VPRO-Jeugd at that time, and she actively searched for new, free-spirited programs that had humour or an interesting perspective: "It has to be so unique in subject or high quality, that you still remember it when you're a twenty-year-old."⁴⁵⁴ Erik van Schaaik made more programs for VPRO after that, among which *Jeroentje* and *Bosbeesten* (Forest animals) for *Dag Meneer de Koekepeer* (1991, 1993), he designed the oddly stacked house of *Ot en Bilotte* (1994) and he made *Teckel Titus* (Dachshund Titus, 1995), an opera in a 3D set with drawn

⁴⁵¹ Beatrijs Hulskes, "Beatrijs Hulskes", http://beatrijshulskes.nl/www.beatrijshulskes.nl/Beatrijs_Hulskes_1.html, consulted 30-4-2019.

⁴⁵² *Algemeen Dagblad*, "Omroep komt met veel nieuwe programma's", 18-09-1992, 15.

⁴⁵³ Interview with Erik van Schaaik, 1-3-2018.

⁴⁵⁴ VPRO, "Hier geen humorloze mensen", <https://www.vpro.nl/lees/artikelen/2018/hier-geen-humorloze-mensen.html>, consulted 30-4-2019.

upright characters similar to the technique Henk Vermolen used for *Kleine Isar*, about an anthropomorphic dachshund and his adventures. He was allowed to go quite far in his episodes, even though the program was for children: in one episode Teckel Titus ends up in the red light district between busty cats, and in another he has a very bloody plastic surgery.⁴⁵⁵ For the VPRO, this was not a problem at all, which helped animators reach their full potential. By now, Van Schaaik is an honoured filmmaker: he received a Gouden Kalf in 2015 for his animated short *Under the Apple Tree*.

Case study 6f

***Alfred Jodocus Kwak* (VARA, 1989-1991)**

Director: Vivian Pieters, Voices: Herman van Veen e.a., Animator: Harald Siepermann, Telescreen Japan

Alfred Jodocus Kwak, or *Alfred J. Kwak* (VARA, 1989-1991), is a fully animated television series of 52 episodes, about an orphan duck who is brought up by a mole, and due to his curiosity and sense of justice travels the world, where he learns about all kinds of societal injustices, such as World War II, apartheid and the conflict in Israel. The series is written by Herman van Veen, as well as the music, and it is directed by Vivian Pieters. The original drawing of the character Alfred J. Kwak is made by German animator Harald Siepermann, and the animation work is outsourced to Japan.

Style

The animation is bright in colour, and especially the characters have been coloured in in a crisp way, while the backgrounds are often softer and more nuanced, as though the characters are painted with gouache, while the backgrounds are painted in with watercolour. This subtle difference makes the characters stand out a bit more. Alfred and all the other characters are made in a somewhat cartoonesque anime style, to show different emotions rather than to create humour.

Cell animation

Alfred J. Kwak is hand drawn on cell, which means that the characters and sometimes some objects are made on cells which are placed over the backgrounds. This is a traditional form of animation without the use of a computer. As said, the animation work was done in Japan, since this

⁴⁵⁵ Interview Erik van Schaaik.

reduced the cost. In the Netherlands, a series this long would have taken too long and cost too much.

Position against NOB context

For the Netherlands, *Alfred J. Kwak* is quite special: there are not many large animation productions like this one made in the Netherlands. This makes *Alfred J. Kwak* a very unique series for Dutch standards, which could only have been made once the NOS was privatised to NOB since this made it possible to create programs outside the NOB. Another way in which *Alfred J. Kwak* is quite special, is the way in which it addressed social injustices. Although societal awareness is not uncommon in children's books and television series, it was often done in a more relatable way, whereas Alfred tackles many of the big world problems and immerses the audience with them through the travels and adventures of a curious and loving young duck. The program balances textual and visual storytelling: both spoken text and a sense of 'show, don't tell' are important to the story.

Position in broad cultural context

Alfred J. Kwak came on Dutch television around the same time when computer animated series came on Dutch television, which is interesting. Full length hand drawn animated series were almost completely skipped in Dutch television. They were not alien to the Dutch public of course, since apart from Dutch programs there were also foreign programs bought, especially American and Japanese ones. This also means that the Dutch public has gotten acquainted with some of the Japanese influences that are also seen in *Alfred J. Kwak*, which include the soft backgrounds in watercolour, with bright shimmering water and a general delicate attention to scenery. Also the large eyes of the characters can be seen as Japanese, even though the characters in *Alfred J. Kwak* don't have the typical 'anime-eyes' with the oval pupils, catch lights and large eyelashes.⁴⁵⁶ But in



Alfred J. Kwak the anime elements are very subtle: hypermediated comical effects in characters, alterations in drawing style and backgrounds for instance do not fit this particular story. It is more in the scenery and sometimes very subtly in the way that lines are

⁴⁵⁶ The large eyes that are now so recognisable in anime are actually in turn inspired by American animations.

placed. Another aspect of *Alfred J. Kwak* is that everything is outlined in black, which makes the series a bit more hypermediated: it brings attention to the act of drawing. This is typical for more than one animation style: it is done in anime as well as for instance in cartoons and Disney movies.

Source: press material.

Marcus Vlaar and Hans Wessels formed a duo that sparked controversy even more than Van Schaaik did. They too started by making items for *De Toren van Pizza's* in 1989: on three affordable Amiga computers they created the character Purno, a little man in a purple ice-skating suit.⁴⁵⁷ Soon after, they were allowed to make a complete series of *Purno de Purno* and several more after that (1992-2007), in which Purno encounters many silly characters and situations with very clear sexual references. Parents were divided: the VPRO received letters from parents who liked the program and were glad that there was finally a program that understood the brain of a typical 10-year old, but others were angry, saying that small children watch as well, and Purno would be a bad influence to them. The animators explain that they think violence is a much worse influence to young children than sex, since children understand the first, but do not understand the latter so it goes completely over their heads (see case study 6c).⁴⁵⁸ An important point to stress here is that Vlaar and Wessels made entire animated series, which was now possible thanks to the computer. As we have seen, in the second half of the 1980s computer technology developed rapidly, and emerged in the field of animation. Television played an important role in this, in the beginning because the NOB made their equipment, which they kept as updated as possible, available to other animators. But outside television there was also progress in computer animation. The animation process could be more automated using software that filled in the 'inbetweens': the frames between two key movements, in both 2D- and 3D-animation, which reduces a lot of manual labour.⁴⁵⁹ Young animators such as Vlaar and Wessels, but also Wouter van Reek and Hanco Kolk & Peter de Wit were able to make computer animations for the VPRO, not in the least because they were not afraid to take risks. Wouter van Reek made *Kleine Jan* (Little Jan) and *Gengis Kahn* with an Amiga computer, the same

⁴⁵⁷ *Nieuwsblad van het Noorden*, "Oud-studenten maken furore door VPRO-filmpjes: Animatie-ventje Purno geboren op spelcomputer", 07-02-1992, 2.

⁴⁵⁸ *Vice*, "Sinds augustus staat Purno de Purno op YouTube achter een 18+-muur", <https://www.vice.com/nl/article/znp5m3/kinderserie-purno-de-purno-staat-sinds-kort-op-youtube-achter-een-18-muur>, consulted 30-4-2019.

⁴⁵⁹ Gloudemans, "Nederlandse animatiefilm in de periode 1991-2011, 27.

way Vlaar and Wessels made *Purno de Purno*, even though the stylistic outcomes were very different: Van Reek has a wobbly line drawing style whereas Vlaar and Wessels have a more pixelated style. Considering the deliberate Windows Paint-like aesthetic, Kolk and De Wit might have made use of a Paintbox or an early Windows computer. What is certain is that the VPRO was a frontrunner by giving animators the opportunity to make computer animations. Animators used it as a new toolbox and experimented with it: this was a new discipline that can be completely figured out, just as tv-illustration once started as a new discipline. Therefore, computer animation remediates various existing disciplines, and especially drawn animation and 3D- or object animation. The mentioned computer animators remediated drawn animation, since they drew with the use of a computer, but in later years, 3D modelling will become an important development in computer animation, as the work of for instance the current animation trio Job, Joris and Marieke shows. This remediates puppet animation and claymation more closely than drawn animation.

Purno de Purno also tells us a lot about the freedom that the animators had while working for the VPRO, because the VPRO never asked Vlaar and Wessels to change *Purno* in any way. According to Anna van der Staak, Burny Bos created an anarchistic place in the youth department of the VPRO, where everything was possible, and his successor Danielle Lunenburg and later Van der Staak herself continued that philosophy.⁴⁶⁰ Animators confirm this: they had to pitch their ideas, but Wouter van Reek notes that quality and originality were the only important criteria.⁴⁶¹ Van Reek made *Tipi* (1991), *Gengis Kahn* (1992), *Kleine Jan* (1993) and *Keepvogel* (Cape bird, 2000-2007) for the VPRO, all wobbly drawn animations with often an anti-hero as the protagonist. His experience was that the people in charge at VPRO-Jeugd valued content over ratings, and had an eye for everything new and surprising. Animator Jola Hesselberth seconds that, saying it was a different time back then.⁴⁶² Erik van Schaaik adds that young makers have fresh ideas, but they are also cheap and eager, so the VPRO was able to experiment with very inspired people.⁴⁶³

Some very inventive animations made for the VPRO were made by Jola Hesselberth. In 1991 she made *Kunstknuts* (Art crafts), and in 1994 *Dat heeft ik weer* (Here I goes again): both are stop motion animations made with a wide range of small objects. For *Dat heeft ik weer*, Hesselberth arranged candies, coins, pieces of rope, fruit, buttons and many other things

⁴⁶⁰ VPRO, "Hier geen humorloze mensen" consulted 30-4-2019.

⁴⁶¹ Interview with Wouter van Reek, 1-3-2018.

⁴⁶² Interview with Jola Hesselberth, 1-3-2018.

⁴⁶³ Interview Erik van Schaaik.

on diary pages, telling a story in six episodes of a girl who struggles with dyslexia and her parents divorcing (see case study 6d). Didi Hovingh, who was already mentioned in this chapter, also used a unique style: her work is not actually animated but she uses shadowplay to tell her stories, such as the fairy tales in *Knipperdeknep* (1990) and the well known stories of a witch in a forest by writer Hannah Kraan in *Verhalen van de Boze Heks* (1995) (see case study 6e). Other notable animators are Hanco Kolk and Peter de Wit, now known as the duo who made comic strips like *S!ngle*. They made *Mannetje & Mannetje* (Little guy & little guy) in 1994, a photo collage animation similar to *Marre*, but further edited in Windows Paint or a similar program: they added surroundings and details in bright neon wobbly lines (see case study 6i). Rick Jacques animated *Sjoeh!* (Wow!), a story written and narrated by celebrated author Joke van Leeuwen in 1993. The story is about Joke herself who accidentally falls into a computer and becomes digitalised, which is visualised in a very interesting way through illustration and computer animation. Finally, Annemarie van Haeringen is worth noting: she illustrated several episodes for *Jarig* (Birthday, 1995, see case study 6j) for the VPRO. Van Haeringen is a book illustrator known for her illustrations for among others the popular books *De prinses met de lange haren* and *Bear is op Vlinder* (Bear is in love with Butterfly), for both of which she received a Gouden Penseel. It is interesting to see that a progressive broadcasting station like the VPRO is still interested in traditional illustration in 1995. This shows that the VPRO did not want to progress in cutting edge techniques just because they were available: good quality programs were more important. It also shows that hypermediation was not the goal: most programs are hypermediated, but *Jarig* is much more immersive, similar to the work by Georgien Overwater and Brigida Almeida (see Figure 6.2 and 6.3).

Case study 6g

***Huisje Boompje Beestje* (NOT, 1988-)**

Direction: Wil Hellenthal, Presenter: Harry Piekema, Animator: Hans de Cocq

The educational program *Huisje Boompje Beestje* (House, tree, animal) was made for young children. Presenter Harry Piekema had recognisable adventures in and around the house that children could relate to. This storyline was interspersed with (sometimes illustrated) items that fit the theme of the episode. The leader was animated by Hans de Cocq.

Style

The leader is animated in an illustrative style that fits the lyrics, which is basically the title forwards and backwards a couple of times: “house, tree, animal... animal, tree house”. We see a house, a tree and a sheep in line drawings with clear, distinct colours but with some detailing. The background changes colour.

Animation

The leader is animated, but only in a couple of places: the house, tree and sheep take each other’s place on the words of the song, the sheep twirls around in a circle, and the background colour changes every time the word sequence starts anew during the song.

Position in NOB context

NOB designer and illustrator Hans de Cocq made the leader for *Huisje Boompje Beestje*. Stylistically, it fits his and his colleagues’ illustrative style, and the somewhat humorous approach of how these three elements: the house, tree and sheep, simply show up when they are mentioned is very fitting to the humour that this department often showed. Technically, this leader fits the NOB as well: even in a leader, movement is used as an extra feature to illustration, instead of a condition or starting point. The sheep that goes in a circle and the colours that change every time the sentence starts anew are functional and fun changes that add a bit extra to this leader. For a leader, typography and graphic design are often important elements to introduce the following program. Here, the three most prominent elements in the leader are purely visual and follow the intro song. Interestingly enough, because the illustrations in this leader follow the song so strongly and literally, this is a textually driven leader, even though the leader can also be understood with the sound switched off. The animated elements, especially the sheep that turns in a circle, make the leader hypermediated.

Position in broad cultural context

Due to its function, the leader for *Huisje Boompje Beestje* remediates graphic design, but the literal and visual approach mostly remediates the designs of Polish posters from the 1950s to 1970s, which also had very visual and very literal depictions of the titles and concepts in the works they were designed for. Obviously illustration is also remediated, which is a given, seeing how the illustrators of the NTS/NOS/NOB developed their Field. Animation is not remediated that much, because this leader and Dutch film animation do completely different things. This too is expected by



now, and has everything to do with the strong autonomy that the graphic design department of the NTS/NOS/NOB has: they created their own Field with their own habitus.

Source: Screenshot from the digitised program at Sound and Vision.

6.5 Zooming in on the other public broadcasting stations

Sesamstraat as a television program, and the VPRO as a broadcasting station, both show that reactions to the change to NOB could strongly vary. This goes for broadcasting stations as well: some still made use of the illustrators of the NOB as we have seen above, but most also made use of illustrators outside the NOB for their children's programs. Also, as said, purchasing existing television series from abroad was cheaper than making new ones, resulting in a general decrease of Dutch illustrated and animated children's programs, at least until 1996.⁴⁶⁴

Similar to the increase of Biblical children's books in the 1980s, for the Christian broadcasting stations, it was quite common to make biblical programs for children, even though it was possible to make other programs that concern children as well. From 1988 on, the KRO changed this, and started to make other programs too. In 1990, the KRO made *Kresj* (Daycare), a program with several items, some of which were with puppets, some live action and others illustrated or animated, and these were not specifically biblical. In 1992 they aired *Kiekeboe* (Peekaboo), a similar format with animations of among others José Vonk, who we know of collective *De Dames*, but also animators Monique Renault and Hans Richter. Wouter van Reek animated 9 episodes of *Here Mietje* (Hermit / Sir Sissy) for KRO together with Truus Matti. In 1991, there was an animated program with a biblical theme: *Moderne Moses* (Modern Moses), animated by José Vonk. How the NCRV compares is unfortunately hard to determine, since there is no data found of any Dutch illustrated or animated children's programs by the NCRV between 1988 and 1992, when NCRV started one of the four public children's blocks *Alles Kits* (Everything ok / Everything kids) together with KRO and AVRO. The other four blocks were *Kindertijd* (Children's Time, KRO, 1988-2002), *Xieje op 2* (See ya at 2, EO, Teleac/NOT

⁴⁶⁴ Gloudemans, "Nederlandse animatiefilm in de periode 1991-2011, 32.

and TROS, 1998-2002) and of course *Villa Achterwerk* (VPRO). The EO did continue to make only Christian programs, and they continued with the formats they already had: *Kinderkrant* aired mission stories and biblical stories, and in 1995 they aired *Een verhaal dat groeit* (A story that grows), with live illustrations by Willem Zijlstra. The STV and NOT, both broadcasting stations that have an educational purpose, seem to have taken over the biblical aspect, expanding their educational subjects. For instance, STV aired *Katechese Basisonderwijs – Sta je alleen, of niet?* (Are you alone, or not?), a program with illustrated items by among others Kees de Kort, and NOT made a program called *Schepping* (Creation) in 4 episodes, on Genesis with illustrations by Anton Schupp. But they also made secular programs: NOT made a book program called *Boekenbuis* (Book tube) in 1988, with illustrated stories such as *Peter and the Wolf* (illustrator unknown), *De Beer van Bern en andere Europese verhalen* (The bear of Bern and other European stories) in 1993, with illustrated European stories such as the Frisian *De Vrouwe van Stavoren* (Lady of Stavoren, illustrated by Loek Koopmans), and *Zomerbeestjes* (Summer critters) in 1996, a program about insects with an animated leader by De Dames: José Vonk and Helga Kos. The latter was in cooperation with educational broadcasting association Teleac. There are some illustrated programs that were broadcasted by the AVRO. We have already seen *Donderslag*, with the illustrated *Horror Domain* by Henk Vermolen. Wouter van Reek animated *Siep de slang* (Siep the snake) for the AVRO in the same year, 1989, which suggests that the AVRO worked with NOB designers and freelance alike. One notable program by the AVRO is *Naar Timboektoe* (To Timbuktu, 1992), a program with at least 8 episodes that are all book adaptations. The program is made with the original book illustrations, with some very subtle added details that are animated on cel, for instance snow falling. Illustrated items are for instance *Valentino de kikker* (Valentino the frog) by Hans de Beer and *Kikker en het vogeltje* (Frog and the little bird) by Max Velthuijs. A program that makes use of computer animation is *Letterland* (Letter country, 1993), with animations by Gaby Vermeulen, JP Bresser, B. Drescher and U. Kools.

Visualness versus immersion Matrix NOB in context

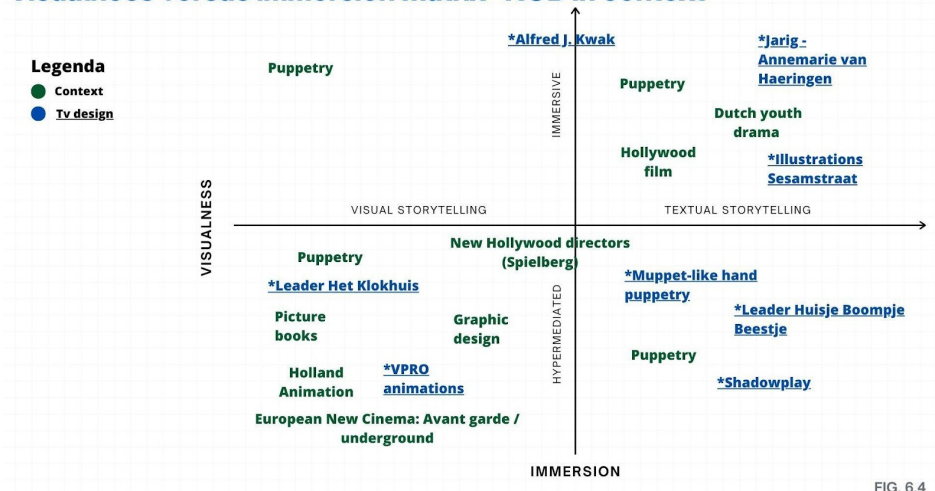


FIG. 6.4

Figure 6.4: NOB illustration and external illustrations and animations placed in the context outside television show how external makers usually (but not solely) work more hypermediated, similar to media and disciplines outside television.

The VARA did not air any illustrated or animated programs in this period, except for one very large production: *Alfred Jodocus Kwak* (1989-1991). This series, consisting of two seasons and 52 fully animated 23-minute episodes in total, was a story by Dutch musician, storyteller, theatre maker and artist Herman van Veen about a duck called Alfred, who travels the world and sees all kinds of political injustices that were topical at that time. The production is not entirely Dutch: the director (Vivian Pieters) is Dutch and the scripts and music are done by Herman van Veen, but the drawing that lead to the famous character design of Alfred are done by German animator Harald Siepermann, and the animation work was done in Japan to reduce costs. This is a different trajectory than the earlier mentioned *Barbapapa* and *Doctor Snuggles*, since the series is initiated in the Netherlands and made for the VARA, and a large part of the artistry is Dutch as well, which makes the program more of a Dutch production: the program is rarely seen as a co production between countries. *Alfred J. Kwak* is a traditionally cell animated series that became highly popular in the Netherlands and abroad. Although made for public television, the program was sponsored by a third world organisation, which was of course possible now, and it explains the socially concerned message of the program.⁴⁶⁵

⁴⁶⁵ Huub Wijfjes, *Omroep in Nederland*, Zwolle, Waanders Uitgevers, 1994, 304.

Since the animations were done in Japan, the cell animations show stylistic aspects of anim , which was new for a Dutch show, but commercial broadcasting stations would soon show more anim  on Dutch television as well. Anim , and the fact that the main protagonist is a duck aside, the animations of this both textually and visually driven program are quite immersive, with recognisable landscapes and real emotions (see case study 6f).

In general, we see a mixture of NOB illustration and freelance illustration and animation, and a general continuation of genres that the public broadcasting stations were used to make, such as book programs and biblical programs, with *Alfred J. Kwak* being an exception. It is interesting to see that with so much changing: VPRO showing its most progressive and hypermediated side and the commercial broadcasting stations coming up, the other public children's blocks show themselves more conservative and stick to what they know, at least until 1996 (See Figure 6.2 and 6.3).

Case study 6h

***Waku waku* (KRO, 1988-2000)**

Director: Jennifer van Oostrum, Presenter: Rob Fruithof, Sybrand Niessen, Illustrators: Hans de Cocq, Johan Volkerijk

Back to family time: *Waku waku* (originally a Japanese program, the original title *Wakuwaku D butsu Rando* means 'Exciting animal kingdom') was a quiz on animals that the KRO aired weekly right after dinner. Four famous Dutch contestants were quizzed on their animal knowledge, and each correct answer was rewarded with a monkey plushie. To help the candidates with forming their answer, often multiple choice questions were given, with four illustrated options. The winner of the quiz received a donation to a charity of their choosing, which considering the theme of the quiz was often a charity that supported wildlife, animal shelters or other nature or climate related causes. *Waku waku* was not a show with a lot of glamour and spectacle, but rather a quiz with a warm and intimate atmosphere, with a very down to earth and welcoming presenter Rob Fruythof and later Sybrand Niessen.

Style

Many illustrations have been made for *Waku Waku*, by Hans de Cocq, but mainly by Johan Volkerijk. The illustrations have strong, black outlines to make them very clear, Johan Volkerijk often coloured them in. Sometimes, if

for instance the question was what the animal will do, some lines or arrows for movements are drawn as well.

Illustration

Often, the question was along the lines of: 'this animal encounters another animal/obstacle/is about to lay eggs etc, what will it do?', followed by four options to choose from. These options were illustrated with clear, recognisable and practical illustrations that are useful to the contestants. This is traditional illustration of the most applied kind, since there are a lot more factors to consider. Often in television illustration, one illustration is shown at the time, but in this case, four similar illustrations are shown right after each other as well as together on screen, and they are often quite similar, with only a couple of different elements. This requires very clear depictions, even more so than usual, so that the contestants, but also the people at home, can make a clear distinction between the multiple choice options.

Position in NOB context

With the skills that the NOB designers had developed over the decades, this extra clear form of illustration was no challenge to De Cocq and Volkerijk. And although animation would in theory also be a viable option for quiz options, illustration makes sense for the illustrators as well as for the quiz. *Waku waku* remediates the early television quizzes, such as *Stijlen in lijnen* (1952) which was illustrated live in the studio by Eppo Doeve. The cozy and pleasant family friendly atmosphere is something that remediates 'the home', and this is clearly an atmosphere that Waku Waku wanted as well. Although *Waku Waku* is not illustrated live but beforehand, there is a sense of self-reflexiveness to the illustrations, in their functionality as well as their existence in a live action program. They strongly follow a script, placing them in the textual and hypermediated end of the Visualness versus immersion matrix.

Position in broad cultural context

Besides older television quizzes and the home, and of course book illustration, the illustrations also remediate comics. The clear line drawings and visual language, the four options that resemble four panels, and the arrows and extra lines that indicate movement or placement are all elements taken from comics. But where comics make use of these elements to tell a story in small images in sequence, here these elements are used to make these separate illustrations easily understood, and to distinguish



them from one another. This shows that remediation was still done in the late 1980s and early 1990s, and that the purpose of this remediation can even differ from the purpose of the remediated discipline.

Source: photo of illustration from private collection.

6.6 Commercial broadcasting stations

A bit before the start of the third public network, the first commercial cable network arrived in the Netherlands: Kindernet was introduced in 1989 and was completely for children. Although they were commercially funded, their aim was to keep in-program commerce out by programming mostly European and Japanese quality animation series. Older animations, for instance *Heidi* (Fuji Television, 1974) and *Tom Sawyer* (Nippon Animation, 1980), were cheaper, and were therefore often programmed. Even after Fox Kids and Cartoon Network arrived, in 1997, Kindernet was still the most popular network for children, which made it possible to make new Dutch programs as well, such as live action series *Ernst, Bobbie en de rest* (Ernst, Bobbie and the rest, 1998-2002). Another early commercial network was RTL-Veronique, which brought Telekids, a very popular magazine program presented by Carlo Boszhard and Irene Moors. The program, which featured many international animated items as well as skits that Carlo and Irene played themselves, was highly popular and ran from 1989 to 1999. The aforementioned new arrivals: Fox Kids and Cartoon Network, brought mostly American programs, with heroes and other instantly iconic characters that were perfect for merchandising: stores filled with clothing, packaged foods, toys and more with these popular characters on them. The public broadcasting stations reacted to this with a desire to create merchandise as well, but due to the small market in the Netherlands, this was not very successful. Foreign programs, such as the British *Teletubbies*, broadcast in the Netherlands from 1998, and the Flemish *Samson en Gert* (In the Netherlands VOO, 1992-1995, TROS 1995-2008) and *Kabouter Plop* (Gnome Plop, in the Netherlands TROS, RTL, 1998), both created by Gert Verhulst (Studio 100), were more successful.⁴⁶⁶

⁴⁶⁶ Wijfjes, *De televisie*, 320-327.

6.7 After 1996

After 1996, animation on a national scale received a new impulse. In 1997, the Dutch Film Fund started to stimulate Dutch animation specifically, and the digital revolution stabilised in the second half of the 90s, making specialised hard- and software more affordable and accessible. Art academies adjusted their programs, making more room for animation, and there were new distribution- and viewing possibilities for animations, both for working animators and students or upcoming talent.⁴⁶⁷ From the second half of the 1990s, a new impulse can be seen in Dutch television animation as well, but it goes too far for this thesis to dive into that exciting new chapter. In Dutch children's television, even more commercial networks enter the televised stage, and other existing commercial children's channels reorganised or were rebranded, which resulted in among others Nickelodeon (2003) and Disney XD (2010).⁴⁶⁸ In 1997, Bart de Graaf introduced a new public broadcasting station called BNN (Bart's News Network, later Bart's Neverending Network): a progressive and societally aware network for people between 15 and 35 years old.⁴⁶⁹ In 2000, the public broadcasters decided to combine their four individual children's blocks into one, to compete with these commercial networks, which resulted in Z@ppelin (2000, in 2005 split into Zappelin for younger, and Zapp for older children).⁴⁷⁰ These are just a few of the developments that followed after the end of this research period. I encourage researchers to take off where I have left.

Case study 6i

Mannetje & Mannetje (VPRO, 1989-1993)

Director: Hanco Kolk, Peter de Wit, Actors: Hanco Kolk, Peter de Wit a.o., Animators: Comic House Amsterdam, Hans Buying, Hans Richter, Metin Seven

Mannetje & Mannetje (Little guy & little guy) is a humorous program in which Mannetje (Hanco Kolk) and Mannetje (Peter de Wit) encounter certain situations and try to outsmart them or each other, which often leads to a misunderstanding or anti climax. The program did not shy away from gory or filthy subject matter when necessary. The concept started as a photo comic by Hanco Kolk and Peter de Wit, and for the program the

⁴⁶⁷ Gloudemans, "Nederlandse animatiefilm in de periode 1991-2011, 37.

⁴⁶⁸ Wijffjes, *De televisie*, 324.

⁴⁶⁹ Ibid., 106-107.

⁴⁷⁰ Ibid., 333-335.

photographs of the Mannetjes were animated with added illustrations in a drawing style that resembles Microsoft Paint.

Style

Photos of different angles and positions of the characters are used, and with different overacted facial expressions and props that support the story. The surroundings, as well as some comical question marks or outcries, are often made with simple computer drawn line drawings that resemble drawings made in Microsoft Paint. In later seasons, the illustrations are a bit more elaborate, and resemble the illustrative style of *Purno de Purno* a bit more.

Computer animation

The concept is by Hanco Kolk and Peter de Wit themselves, and the animations are made by Comic House Amsterdam, a company that also houses illustrators, cartoonists and animators, which might explain the eclectic appearance of the series.⁴⁷¹ The photo comic is still visible as the base of the animations, and these photos as well as the added digital elements often switch or move in a slow framerate.

Position against NOB context



This unique animation form stands very far from the work that the NOB designers made, and is a good example of the variety that especially the VPRO brought after the broadcasting stations were able to work with designers, illustrators and animators outside

the NOB as well. *Mannetje & Mannetje* shows that the Field that the NTS/NOS/NOB built, had become a company that delivered certain creative services, and that competed with other makers and companies that delivered similar services in different styles or techniques.

⁴⁷¹ Comic House, <https://comichouse.nl/>, consulted 05-04-2023.

Position in broad cultural context

This extremely hypermediated program remediates many disciplines from several different media: photographs, comics, the photo comic, animation and computer animation among other things. All these elements are taken out of their usual context and combined as is, into a new, mixed media story, which Bolter and Grusin would probably call 'aggressive remediation'. Aggressive remediation can only be hypermediated, because different texts, disciplines or media are put together to create a dialogue between them. In this case, the photographed Mannetjes are thrown into a computer animated world, which gives a very alienating and humorous effect.

Source: Screenshot from the digitised program at Sound and Vision.

6.8 An end and a beginning

Outside television, most media and disciplines show a continuation of the developments that started in the 1970s: book illustration became even more autonomous, animation developed their individualist approach even further, and children are more and more seen as autonomous human beings. A new development was computer animation, in which television was actually more of a frontrunner than independent animation. In television however, in a few years time, a lot changed, which had an incredible effect on Dutch youth television. Opening up to commercial broadcasting networks made the public youth blocks regroup and cooperate, to stay strong against the commercial channels. The NOB became independent and had to make some tough decisions to keep afloat: numbers of employees were laid off or offered an early retirement, in technical facilities as well as the Graphic Design department. All these developments combined finally led to the end of NOB illustration altogether, in only a few years time. For 36 years, the NTS/NOS illustrators were the only ones, besides some freelancers, who illustrated every television program that needed illustration, and suddenly, this came to a complete end. But that end also made room for a new beginning: young animators who just graduated the art academy were given the chance to animate television programs, which often kickstarted their careers.

The fact that the same group of illustrators have made all illustrations for the first 36 years of Dutch television, was the reason that these programs for children always had such an illustrative character: the illustrators developed in their work, but within some boundaries such as their education, background and stylistic influences and the practical means possible within the NTS/NOS/NOB. Also, since their system was built on illustrating scripts, most of their work was based on textual

storytelling. And even when they experimented with other disciplines, their work always had an illustrative quality and the forms they used were always variations on the traditional illustration. This was what was asked of them, and how a completely new Field was established: combining the medium specificity of television with illustrative techniques and other disciplines outside television, creating a new discipline within a larger Field of power, distributing capital and creating a new habitus. When the NOB privatised and broadcasting companies could make use of work by other designers as well, new influences were added to the design of children's programs, such as silhouette illustration, object animation and computer animation. Makers could create entire items, including the scripts, which made it possible to make more visually driven narratives as well. This diversified the Field tremendously, which so far mostly excelled in illustrative quality. Opening up to new makers did not mean the end of these type of illustrations: there were still illustrations made for *Sesamstraat*, and for instance *Teckel Titus* was made with 3D illustration, which was already done in the 1980s by Henk Vermolen. This shows that every new discipline is an addition, and not a replacement to the existing disciplines. The progressive development in illustration is therefore mostly seen in the advances that television and other media brought in their medium specificity, such as the improvement in quality of the television screens, the introduction of colour television and the possibility to make computer generated graphics and animation. New makers, fresh from the art academy and therefore with a broader habitus than the NOB-illustrators, embraced these possibilities, and saw the opportunity, 'or space of possibles' as Bourdieu would phrase it, to expand on the cultural capital by creating new disciplines and using new techniques to expand on the existing disciplines, and with great success, because this development helped a new generation of animators to establish their careers, which resulted in national and international recognition in the form of film awards. The end of the illustration department of the NTS/NOS/NOB marked a new beginning for a younger generation who stood with one leg in the established Field that the illustrators of the NTS/NOS/NOB had built, and with the other in further developed education and the new possibilities that television brought.



Image 6.1: Jos Collignon: “Of course it is going to be a terrible program, but it will look incredible”, Jaarverslag NOS 1987, 6 (first published in Spreek’buis).

Case study 6j

Jarig (VPRO, 1995-1996)

Director: Jan Willem Looze, Narrator: Peer Mascini, Illustrator: Annemarie van Haeringen

Jarig (Birthday) is an illustrated series about having a birthday. The stories are written by Toon Tellegen, and are about different animals who celebrate their birthday in different ways. For instance: in one episode, the swan receives a flood as his present, and in another episode the elephant wants to celebrate his birthday in a tree. The stories, which are chosen from a large oeuvre of animal stories by Toon Tellegen, are often a bit philosophical.

Style

The illustrations are made by Annemarie van Haeringen, who is also a book illustrator. She made warm watercolour illustrations that are similar to her style in book illustration, and a style that is seen more often in book illustration in this period: with the warm, more abstract backgrounds.

Illustration

Van Haeringen made traditional illustrations, and used cut out characters to be able to change them on the base illustrations. There are some elements in there that move, for instance when the swan gets his flood the water rises. But this program is not made in full animation, and has a predominantly illustrative character. This was a deliberate choice, in a time when animation was possible, especially considering the broadcasting station, the VPRO, for which this program was made.

Position against NOB context

Due to its illustrative quality, *Jarig* seems to fit more into the NOB tradition than in the experimental and varied programs that the VPRO made since 1988. This shows that although the VPRO enthusiastically made use of all the newly available possibilities, quality was always important, whether the programs were experimental and hypermediated or traditionally illustrated. *Jarig* is traditionally illustrated, but sits in the middle between hypermediation and immediacy because of the sometimes more stylised backgrounds and other elements. The program is very textual, because the episodes follow the texts by Tellegen.

Position in broad cultural context

Jarig mainly remediates book illustration, and to be more specific: illustrations with abstract and monochromatic backgrounds and other stylised elements.



This makes sense, since Van Haeringen is a book illustrator herself, and for this program she stayed very close to her own style. She did use some elements that fit the medium specificity of television, and these

are all elements that the NTS/NOS/NOB illustrators also used, such as cut outs, and short bits of animation or live action movements to bring the illustrations a bit more to life. In a Field that was rapidly expanding, *Jarig* seems to bring an homage to the habitus that shaped the Field for so long.

Source: Screenshot from the digitised program at Sound and Vision.



Chapter 7

Conclusion

Chapter 7: Conclusion

I opened the introduction with the canon of children's television that was created for the celebration of the 60th anniversary of Dutch television. Although all programs in this canon are monuments of their time and culture, this thesis has shown that there is a whole discipline full of valuable youth programs that deserve to be remembered too: illustrated and animated children's television. Due to the lack of recognition for the illustrators and the fact that for a long time, illustrative material was not accessible to researchers, many illustrated and animated programs were lost or forgotten to academia as well as the public. Thanks to the illustrators themselves, who preserved as many illustrations and memories as they could, and who reached out, it was possible to collect data on over 600 illustrated and animated programs, episodes and items. Throughout this thesis, many of these programs, episodes and items have been discussed.

Television illustration is a Field of cultural production that did not appear out of thin air. Just like any other new medium or discipline, the technical and cultural aspects of television illustration were based on already existing media and disciplines, which is a principle called remediation. The most logical media and disciplines to remediate would be film and animation, but interestingly enough, the influence of film and animation is not as large as one would expect, and some other media and disciplines outside television have had a much larger impact on the development of television illustration. Which elements of existing media does illustration use for, and develop further in television? What other elements are added due to the medium specific characteristics of television? How were these elements altered to television's medium specificity? And when and how was illustration shaped into a new, established field of cultural production, according to the seven field laws as described by Pierre Bourdieu? In other words:

What media technological, financial and cultural influences shaped the development of tv-illustration to animation in Dutch youth programming between 1951 and 1996?

The focus in this research question lies in the way in which remediation plays a role in the development of this new Field. I therefore explored the following sub questions:

1. What was the technological, financial and cultural situation of the Graphic TV-Design department of the NTS/NOS/NOB, and how did this situation, as well as the medium specificity of television, influence illustrated and animated children's programs?
2. How do specific illustrated and animated children's programs, and television illustration in general, remediate other media forms and disciplines on a technical and visual level, and how are they valued culturally and artistically?
3. How does the relationship between television illustration and the media and disciplines outside television contribute to the development of a new cultural Field?

7.1 Theoretical framework

To be able to answer these questions, I used a couple of research methods, of which I developed a few myself.

I distinguished illustration from animation based on the camera technique used. Simply put: illustration is everything that is placed before a live action camera, even if there are moving elements. Animation is everything that is done in stop-motion, where alterations are made between frames to create the illusion of movement.

I created a solution for the long lasting paradox of 'medium versus text', in which one can sometimes act as both, by adding the third element of 'discipline'. In this thesis, the medium is television, the disciplines are illustration, animation and all subcategories of these two that have been discussed, and the text is of course the story, in spoken or written words, or in images.

I used Bolter and Grusin's Remediation theory to examine how television illustration remediates other media and disciplines outside television, but also how the medium specificity of television shaped the outcome of the final televised product.

Since the various media and disciplines that are remediated by television, among which book illustration, film, animation and puppetry, are all historically categorised differently, I created unity with the *Visualness versus Immersion Matrix*. With on the Y-axis Bolter and Grusin's distinction between immediacy and hypermediacy, and on the X-axis the extent to which stories are told textually or visually, television illustration, but also the media that television illustration remediates, can be plotted. This tells us more about which elements are remediated, but also the artistic values and preferences that were present outside television during the first 45 years of the existence of television. The

matrix gives insight into how these values relate to television and how television as a medium, and television illustration as a discipline are viewed in relation to changing notions of 'high' and 'low' art.

Finally, this process of remediation and cultural and artistic development can be examined through the Field Theory of Pierre Bourdieu, who defined seven Field Laws to determine the extent to which a Field, in this case the Field of television illustration, is established. The first four basic Field Laws lay down how a Field is formed: (1) how power relationships form the structure of the field, (2) how agents with complete monopoly are conservative while newcomers are subversive, (3) how a Field can only function if all the agents know the habitus, and (4) how newcomers have to 'buy a right of admittance' into a field, through money, education, work etc. The last three Field Laws determine the extent to which the Field is established, for instance (5) when biographers, historians or conservators emerge, (6) when a trace of the history of the Field is found in the work and life of the agents and (7) when a work and the value of a work is not understood without knowledge of the history of the Field. Looking at how these Field Laws apply to television illustration, shows us when this new discipline developed into a basic Field, and when we can really say that the Field is fully established. This development will be summarised once more in paragraphs 7.3-7.5 on the NTS/NOS/NOB, and in the final conclusion (7.6).

7.2 Taking children seriously

Next to working towards answering the research question, an underlying, secondary aim of this thesis has been to study youth media the same way media for adults is studied. As stated in the introduction, a long tradition of research on the effects of media on children has long been the only research done on youth media. I am very pleased to see that this has been changing, and more examples of research on youth media emerge, in which children and the media made for them, are taken as seriously as adults and media for adults would have been. This thesis aims to do the same. It has sometimes been necessary to shine a light on how children's programs approached children, since it is a vital part of how they were made, but the effects on children that the studied television programs might have had are never a topic of research. Trying to throw enilicentrism overboard, throughout this thesis children are not treated as small, unfinished adults that are impressionable and mouldable, but taken just as seriously as adults. This thesis does not approach youth media as a tool for, or a disruptive element in the

upbringing of children, but as an artistic form of entertainment, information and yes, also education, just as media for adults are.

7.3 NTS (1951-1969) - The pioneering phase

Experimental broadcasts aside, Peter Zwart was the first designer who did pioneering design for television, starting with the very first official television broadcast on 2 October 1951. Arriving in a time of rebuilding after the Second World War, in which high culture, as well as 'educating the masses' was deemed important, Zwart designed, built and painted sets and made graphic designs that were shown live in front of the camera. These designs remediated title cards that used to be common in the silent era of film. Quickly other set designers and graphic designers were added, who made sets for television plays, which were often story based and immersive, as high culture usually was at the time, and graphic designs for all programs, among which television plays, news broadcasts and weather reports. They crafted these designs on paper, keeping in mind the black and white outcome on television, as well as the 3:4 aspect ratio and the strong differences in quality of television receivers, which are some of the medium specific characteristics of television. At the same time, illustrators who worked for books, magazines and other print media were asked to liven up some of the live evening programs on a freelance basis, by illustrating stories and quizzes live in the studio. Pulling from theatre, radio, literature, graphic design and 'the home' among others, these artistically educated pioneers, among whom Eppo Doeve, learned on the job how to work with the medium specificity of television, and they started to steer these disciplines towards these medium specific characteristics. Similar to the graphic designs, the illustrations made by these freelancers were often made in black and white, since television aired in black and white as well. Keeping in mind the viewing time, timing and aspect ratio of television, they did not use too much detail and used clear lines since these illustrations were only shown for a brief moment in time, and they made use of their material in an efficient way to reduce the amount of work and material. The 'home' is remediated by creating game shows that resemble games that people could play in their own homes. These very first programs were not specifically made for children yet, although children would possibly stay up for these new exciting evening variety programs, but they are the start of the Field of illustrated television.

The first actual children's program: *Dappere Dodo*, was created by Bert Brugman's puppet theatre and aired live in 1955. Puppet theatre, as a discipline within the medium of theatre, was directly shown on

television. This first youth program opened up new possibilities for television: from that moment on, more children's programs were made, in live action with actors or puppetry, but also with illustration. Even though the NTS had graphic designers in house who had an education in illustration as well, children's programs were made by freelance book illustrators. These stories and illustrations, such as *Het Zeepaardje* by Reintje Venema and *Piet de Smeerpoets* by Lucy Wensing, were oftentimes sweet, sometimes a little adventurous, which strongly remediates children's books from the 1920s and 1930s. While youth literature started to present stories that gave children more autonomy and agency over their own choices, television programs, just as radio, were concerned with 'educating the masses': these new media were supposed to be cultural and educational, and were not supposed to corrupt our youth, so they were very safe and sweet. Also, because book illustrators illustrated these programs, the connection to book illustration in terms of remediation was very strong. The children's programs were also made to be immersive, which fits the view of the time that 'high art' is immersive and low art is hypermediated. Since television makers were concerned with bringing quality and high art, these immersive children's programs fit that notion very well: immersion was seen as the correct way to tell a high quality story. Similar to live illustration, these first illustrated children's programs were also made with the medium specificity of television in mind, so they too were made with clear line drawings in black and white and with little detail.

Even though animation already existed outside television, this technique was not immediately used for Dutch television. The Dutch animation studios also did not make animations for television. The NTS period shows a continuous financial struggle, with funding always barely keeping up with the vastly increasing demand, but even more so, the lack of time that illustrators had for their assignments due to the constantly vast approaching deadlines that had to be met in live television, are reasons for the lack of animation. However, although movement was never the main goal to them, the illustrators gradually started to show more movement in their work: first with movable illustrations that remediate movable books, and later with the first animations in leaders for children's programs. Movable illustrations, such as the first Dutch television program in colour: *In die dagen* by Noni Lichtveld, are somewhat immersive since the movement draws the viewer in a bit more, but the movements can come across as a bit hypermediated as well because they also accentuate the act of moving

an illustration itself. The first animated leaders show completely different techniques and styles, and are always hypermediated, partly because of the functionality of leaders: they announce the coming program, but this is not the only reason. *Woord voor Woord* for instance had a graphic leader with letters that switched places, making it hypermediated by design, stressing the graphic design element. In the leader for *De Fabeltjeskrant*, stop motion was used to let Meneer de Uil stretch, rock back and forth and blink so much that it looks comical instead of natural and drawing the attention to the animated effects, making it hypermediated by stressing the act of animating itself. *Moef Ga Ga*, right at the end of the NTS period, shows a new way of working with television image technology. The medium specificity of television is repurposed and reimagined, and techniques are combined in different ways with comic book shaped overlays and sound effects, which results in a very hypermediated and artistic form of television. So even though television entered a world of immersive 'high arts' and hypermediated 'low arts', this notion started to break open at the end of the NTS period: hypermediated forms could also be qualitative (see figure 7.1).

Visualness versus immersion Matrix NTS all illustration and design

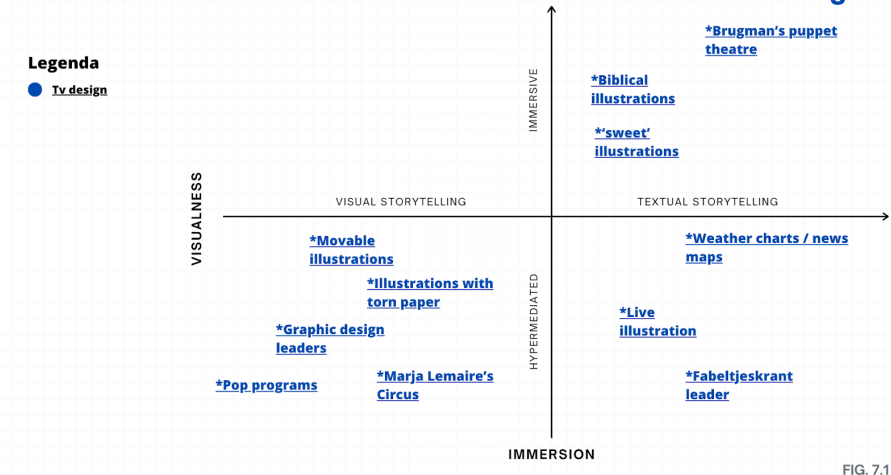


FIG. 7.1

Figure 7.1: During the NTS period, graphic design is hypermediated, most children's illustrations are visual and immersive, which fits the notion of this period that this is the most pedagogically correct way to tell stories to children.

All the groundwork has been laid in the pioneering NTS period: remediating radio for the technical developments, the broadcasting

system and even genres, the genre of youth television was introduced, we have seen live action programs, live illustration which remediates the home, puppetry which remediates theatre, premade illustrations and the first movable illustrations that remediate book illustration, and animated leaders that remediate graphic design, film animation and pop culture. This was all done with the medium specificity of television in mind, during a time in which the demand for television sets and programs increased rapidly and the system for distribution and funding was still developing. On top of that, colour television was introduced, which brought new challenges and possibilities. At the end of the NTS period, the distribution of specific, symbolic and cultural capital was in place in a rudimental form: the programs were there, the public knew how to access them, and a financial system was in place, so all agents had a shared habitus and illusio, meaning they had developed a sense of what to expect and what the possibilities are of this new medium. Most aspects of the first four Field Laws are there in a basic form, but there was no specific education for television professions yet, such as television illustrator: all illustrators had had a creative education, and learned the technical specifics on the job, but some form of this Field Law is there already, since they were hired because of their ability to adapt. This shows that television illustration has started to leave the experimental phase behind, and that we can speak of a new Field of cultural production.

7.4 NOS (1969-1988) - The flourishing phase

There are a few developments during the NOS period that have had a profound effect on the development of illustrated children's programs. One of these is the way in which child protagonists are written: in youth literature we already saw autonomous child protagonists in the 1950s, but in the 1970s and 1980s this extended to other media as well. Pedagogical developments are the cause for this development: children were now seen as individuals who could make their own choices, they were taken more seriously and given more autonomy in their role in the family. This new way of looking at children is reflected in many artistic media and disciplines, including television and therefore also television illustration.

The aforementioned program *Moef Ga Ga* signified a development towards hypermediation that was also apparent in other media and disciplines outside of television, such as film, graphic design, illustration and animation. The reason for this is that in this period, artistry and individuality are gradually being valued over immediacy.

Artists and designers developed their own artistic style, and this goes for television designers and illustrators as well. Similar to how book illustrators distanced themselves from painting and created the new field of cultural production that is book illustration, in this period television illustrators distanced themselves from graphic design as well. Most tv-illustrators still made television designs too, which is a discipline on its own, but in illustration, they created a new Field with their illustrative work too. They developed their personal styles in this period: Henk Vermolen for instance with a sometimes dark or heavy, but often also dreamy, fairytale-like style, Arie Teunissen and Hans de Cocq in their own ways with bright, cheerful colours and humour, and Johan Volkerijk with references to art and with flowing and moving fabrics and hair, to name a few of the core illustrators. They were influenced more by book illustrators than Dutch animators, since these animators mostly made very socially and politically engaged works for adults, although some large pop cultural phenomena such as the film *Yellow Submarine* have had a large influence on some of the illustrators' work. But the illustrators always adapted their style to the assignment: biblical stories required a different style than more imaginative programs. This is also the reason that the shift to hypermediacy is not as prominent as in some other media forms: some programs, such as *Jeugdjournaal* or biblical series, do not benefit from imaginative, colourful and creative illustrations whereas a program such as *Open en Bloot* or *De Film van Ome Willem* gave room for more humour and/or hypermediation. A program that required a very large production of illustrations is *Sesamstraat*. Although still text based, since programs were usually set up starting with scripts, the illustrators could express their creativity due to the very imaginative scripts they received.

Graphic designs in television were still by design hypermediated due to their function, but illustration made a shift from immersion at the beginning of the 1970s, towards increasingly more hypermediated, although as said, this depended on the genre. The new techniques that came available, such as animation, 3D illustration, the Paintbox and Chroma Key, did not change this development, but simply created a larger toolbox for illustrators to make use of, widening the possibilities in styles and techniques, and adding more and more movement. More animations were made: first more leaders, then also more animated items, but their quality remained quite illustrative and they remained story based, since the assignment started from a script (see figure 7.2). Large animations were still too expensive.

Visualness versus immersion Matrix NOS vs NTS

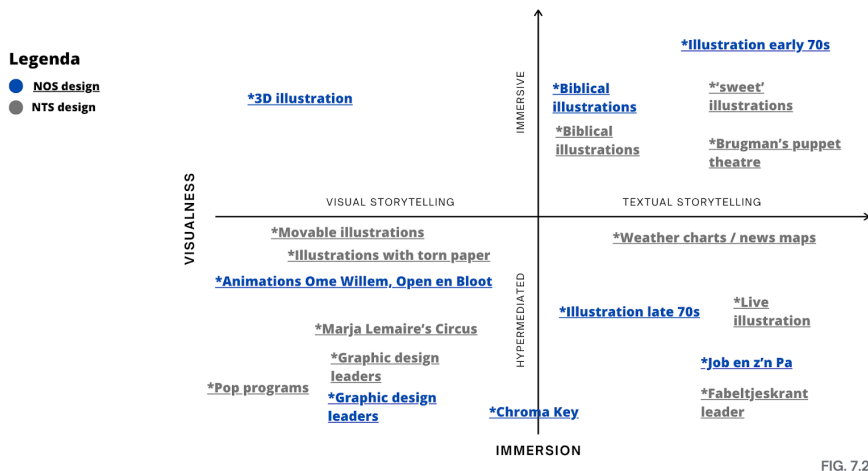


FIG. 7.2

Figure 7.2: Placing NOS programs on the Matrix together with NTS programs, we see that biblical and early '70s programs remain textual and immersive, and graphic design leaders remain visual and hypermediated, but a shift can be seen towards hypermediation in illustrations from the late '70s onwards.

With the introduction of colour television at the end of the NTS period, which was implemented impressively quickly, the illustrations in the NOS period show almost solely colour. This did not mean that the skill that was needed to illustrate for black and white television was not needed anymore, since many households still had a black and white television set. This medium specific demand of television is just one of several that the illustrators developed their skills and routines in. During this period, they became very skilled at planning, storyboarding, choosing their techniques depending on their assignment and the amount of time that they had. They thought of camera movements and which elements of the drawing are shown at what moment considering the aspect ratio of the television set. They used these demands as a framework and played with the remaining possibilities within this framework to create imaginative, creative and high quality illustrations. This strongly indicates that television illustration moves away from directly remediating book illustration and becomes a new discipline that can stand on its own, in other words: a new field of cultural production. They reference book illustration more than directly remediating it, and remediate book illustration and other media and disciplines more in a stylistic and cultural way than in terms of medium or discipline. Their

illustrations effortlessly made use of the medium specific demands of television: not only the use of colour with black and white television in mind was second nature at this point, the illustrators also used clear, simplified drawings with not too much detail, so that they could be shown for a short amount of time. They adapted their style and technique to the assignment and experimented with existing and new tools, with always high quality television programs as a result.

The power relationships within television as well as with the government and funding bodies are in place and the possible shifts in these structures are getting smaller and smaller. New makers had to be aware of the field laws and had to 'buy a right of admittance', through their education, which shows how established this field had become. Bourdieu mentions that there are three field laws that show when a field is established: historians and biographers of the field emerge, there is a trace of history of the field in the work and life of the agents and the work and their value is not understood with knowledge of the history of the field. These three aspects were not there yet in the NTS period. In the NOS period we do not see historians or biographers yet, but we do see interest in the graphic and illustrative work of the department as well as individual designers and illustrators, in the form of exhibitions. Illustrators themselves ask for their work back to safekeep it for the future, so there is a clear sense of historicity among themselves as well. The drawings cannot be fully understood without knowledge of its televisual context: they clearly are illustrations on their own, but they are detached from the story, and there are many elements, such as the aspect ratio, level of detail, use of colour and maybe even movable elements, cels or instructions in the margins that are there because of the medium specific demands of television. All these developments show that television illustration has become an established field of cultural production that evolves according to new technical possibilities in the field, as well as cultural, artistic and societal developments outside of the field.

7.5 NOB (1989-1996) - The end of NOB illustration, the start of more diversity

All developments that made television illustration an established field during the NOS period are still present in the first seven years of the NOB period: television illustration had found its own form and had become a new discipline in television. Many developments outside television also continued on the course that was already set in motion earlier: more and more families see their children as autonomous

individuals, which is reflected in literature, film and other media, and therefore also in illustrated children's programs on Dutch television. Illustration is also taken seriously: in book illustration, the image, or illustration, is becoming more accepted as a form of storytelling on its own or dominant over text, showing that illustration is not seen as submissive to text anymore as it was in the 1950s, but a discipline in its own right. These developments are ideal for television illustration to thrive.

In Dutch television however, a lot changed with the transition to the privatised NOB: the facility department became an independent facility company, which had to compete with other companies and makers. The NOB responded to their privatisation by firing many employees and offering others an early retirement, in both the technical and design facilities. Quite some graphic designers and illustrators retired in a few years time, until in 1992, no illustrations were made by the NOB anymore. In the meantime, new, freelance illustrators and animators, who were often recently graduated from art academies, started to make items, episodes and series for television, starting with *Sesamstraat* and the VPRO. These new makers brought new disciplines and styles, such as computer animation, silhouette illustration and object animation among others, and they were often asked to create the entire project, including the stories and scripts. This resulted in more programs with visual storytelling, which is something that the NOB illustrators often could not do, since the scripts were already provided. So on the Visualness versus Immersion Matrix, we see more visual immersive, and visual hypermediated stories. This new development was an addition to the existing forms: an expansion of the habitus, because 'traditional' illustrations, with which I here mean illustrations as the NOS designers used to make, and text based programs were still made as well (see figure 7.3).

One development that made animation much easier for these freelance illustrators was the arrival of the computer. Animation had always been a time consuming practice, but with the arrival of the computer, animations could be made much faster. NOB Design was one of few companies that had kept up with technological developments and therefore had state of the art equipment, which was made use of by many artists, animators and designers, also outside of the NOB. NOB illustrator and designer Arie Teunissen liked working on the Paintbox to illustrate digitally, for children's programs and later also for the News. But freelance animators also found their own ways to use digital techniques, as for instance Marcus Vlaar and Hans Wessels showed

when they made the first computer animated series for Dutch television, called *Purno de Purno*, on an Amiga game computer. Especially the VPRO gave animators a stage for their own stories and styles and created a creative hub where experimentation was encouraged and many artistic and playful hypermediated works were made. Computer animation existed in many styles, and remediated a myriad of media and disciplines, but most notably drawn animation and object animation, which as we have seen, haven't been a large influence up to this point. After the researched period, 3D-animation will increasingly become a part of television production.

Commercialisation becomes a more standard model outside television, especially in film, and also in television. commercial broadcasting networks started to take their place in the broadcasting system. For youth television this meant that there was much more competition, since these commercial networks also aired youth programs, and there were even entire broadcasting stations for children. As a response, the public broadcasting networks cooperated and combined their youth programs into four youth blocks, to keep up with the competition, and after the research period, they merged again, into the youth block Z@ppelin that exists to this day as Zapp.

The privatisation of the NOB drastically changed the way children's television was illustrated: in a few years time the illustrators of the graphic design department lost their stable position and then disappeared from the scene altogether, making room for new makers, new influences and new developments. Television illustration developed remediating many disciplines outside television, among which book illustration, and now a new era had arrived, which came with new forms, shapes and designs, by new artists with a more varied habitus. The existing illustrative forms were still used, and new ones were added, diversifying the already established Field of cultural production. This can be seen as a new step in professionalising the Field of cultural production that is television illustration.

Visualness versus immersion Matrix NOB vs NOS

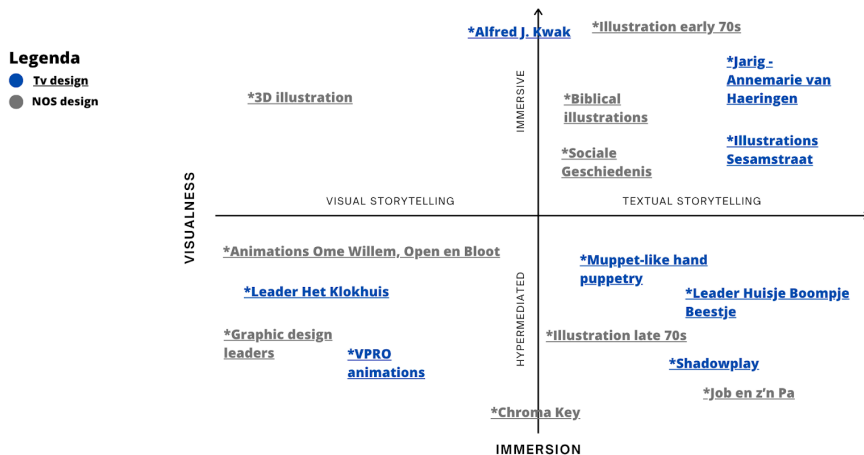


FIG. 7.3

Figure 7.3: NOB programs compared to NOS programs show even more variety in the level of visualness and immersion.

7.6 Final conclusions

Looking at the development of the field of television illustration through the lens of remediation, it becomes clear that the development from illustration to animation can roughly be seen as a linear one, but that would sell this history short. Throughout the researched 45-year period, non-moving illustrations have remained a commonly used practice in Dutch youth television. Moreover, during this whole period, a wide variety of techniques and disciplines have been introduced and used in youth programming, from movable illustration and shadowplay to 3D illustration and computer animation. A linear development can be seen from static illustrations towards increasingly more intricate movements, but it is clear that even though television is a time based medium, movement was usually not the main goal: quality television was. A few final conclusions can be made, returning to the main research question of this thesis:

What media technological, financial and cultural influences shaped the development of tv-illustration to animation in Dutch youth programming between 1951 and 1996?

Financially, the NTS struggled most of the time. Television grew rapidly, and the NTS Design Department always needed just a few more employees than they had to be able to create everything for every

program that needed graphic design. This, together with the quick deadlines that are inherent to television, is the main reason why drawn youth programs started out as illustrated rather than animated, and why a tradition of remediating book illustration rather than animation started.

The media technological aspect is interwoven with the financial: because of the financial situation, not many investments were made to be able to make animations. At a certain point however, they did have animation cameras, but they were not used for animation yet, which usually had to do with the deadlines: items had to be recorded in 4 hours time or less. Another media technological aspect is of course the medium specificity of television, which shaped the outcome of the illustrated programs from the start. Keeping the medium specific demands of television in mind: black and white television, viewing time, timing, the 3:4 aspect ratio and the 'home', television illustration started from black and white line drawings made by freelance illustrators. First live, later pre-made, the illustrations did not have much detail, because they kept in mind the fact that they were only shown for a few seconds, and especially in the beginning, the quality of the television sets and the reception in the homes of people was not within their control. The illustrators of the NTS/NOS/NOB later took over the illustrations for youth programs from the freelance illustrators, and they continued in the same fashion.

The cultural aspect was interwoven from the start as well: since the illustrations were made by book illustrators: the remediation of book illustration was a logical consequence. But as we have seen, the remediation of book illustration remained strong in the NOS period and even the NOB period. During the NOS period, book illustration was only remediated culturally, since illustration had successfully adapted to television at that point. The designers and illustrators were free to remediate any medium or discipline they wanted, and they did on a cultural level, but illustration remained a strong source for their inspiration.

Zooming in on the remediation of media and disciplines outside television, we see how television starts in a period where high culture is considered important, especially in a new medium that had the potential to bring culture straight into the homes of people. For children, this meant that youth programs were supposed to be educational and pedagogically correct. A strong correlation can be seen with media outside television: high culture was always immersive and story based, and so was (youth) television. The opposite quadrant of the Visualness

versus Immersion Matrix: hypermediated and visual media, only shows what was considered to be 'low art', until avant garde art entered the cultural stage, which diversified the possibilities for youth television as well. The NOS period shows more playful, hypermediated programs, although they are often still story based, due to the fact that the programs were created with the script as a starting point. This development continued during the NOB period, and diversified even further, with new makers who created their own scripts, which made visual storytelling more of a possibility. But during all these developments, all these new possibilities and additions to the 'illustrator's toolbox', programs with a strong illustrative character were still made as well, either because the more traditional programs required it, or because illustration was just such a strong part of the habitus.

This habitus was in place at the end of the NTS period. Through the remediation of book illustration, but also radio, the home and many other media and disciplines on the one hand, and the medium specificity of television on the other, television illustration had rudimentary developed into a new Field of cultural production, with most elements of the first four Field Laws in place:

- 1- The structure of a field is a certain state of power relationships between agents, determined by the distribution of capital. This can be seen in the distribution system and financial structure that is in place.
- 2- Agents with complete monopoly are conservative while newcomers use subversive strategies. There is no complete monopoly, but at the end of the NTS period we do see conservatism towards youth television, and we see that 'newcomers': the illustrators who were newly hired, have more subversive strategies, as for instance Hans de Cocq shows with *Moef, Ga, Ga*.
- 3- Each field only functions if everyone knows the field laws, in other words: if they have the right habitus. This one becomes clear from how naturally the illustrators work with the medium specific characteristics of television.
- 4- Newcomers have to buy a right of admittance into a field, through money, education, work etc. This protects the field from total revolution. This Field Law is partially visible: there was no education specifically for television animators or illustrators yet, but they were hired for their versatility.

The end of the NOS period shows a more established Field, with most aspects from the last three Field Laws in place, that according to Bourdieu show the extent to which a Field is established:

- 5- A field is established when biographers, historians or conservators of the field emerge.
- 6- A field is established when there is a trace of history of the field in the work and life of the agents.
- 7- There is a field effect once a work and the value is not understood without the knowledge of the history of the production field of the work.

We see some sense of history with the illustrators themselves, who start to collect their work and write down what they remember. There are exhibitions and articles about the subject. There is also some field effect, since original drawings cannot be fully understood without some knowledge of the Field. So all three Field Laws that show the extent to which the Field is established, are to some extent visible.

When the NOS privatised to the NOB, the original illustrators quickly lost their positions, and the Field was taken over by a new generation. This generation opened a new toolbox with different types of animation and other forms of storytelling, but also honoured the traditional illustration forms that established the Field. They had a broader and more specific education, which expanded the habitus of the Field and created new cultural capital, but within the framework that the illustrators of the NTS/NOS/NOB had laid out.

The fact that the original illustrators were employed, gave them the freedom to experiment and develop their discipline freely, of course within the existing financial and media-technological boundaries. But instead of being limited by the restrictions that the medium specificity as well as the financial, technological and time based limitations of television provided, the artistically trained illustrators used it to play with the possibilities within this framework, and continued to push boundaries. The illustrators of the NTS/NOS/NOB developed and established a new Field of cultural production that is medium technologically and culturally valuable, and in turn has influenced new creators who were able to start their careers in a new Field, and diversify it along the way.

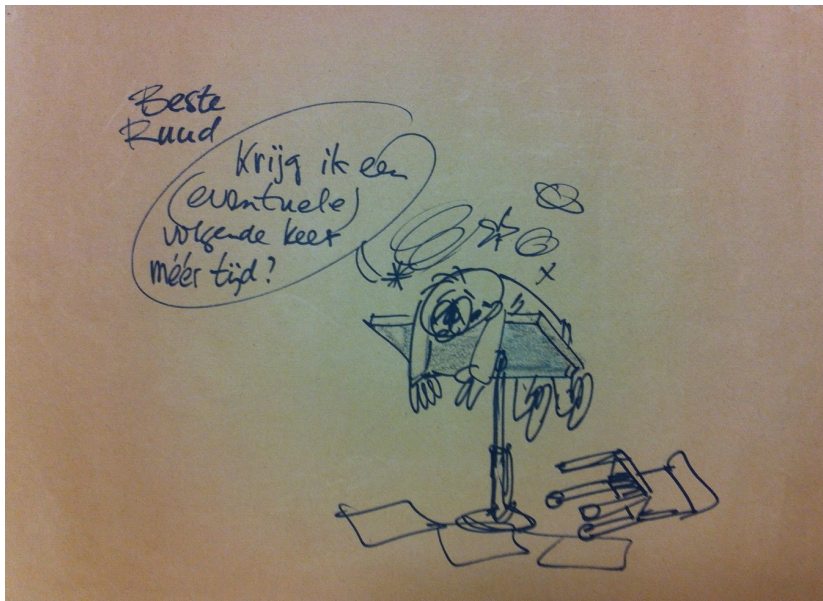


Image 7.1: Note by cartoonist and sports illustrator Dik Bruynesteyn to director Ruud Keers: "Dear Ruud, Can I get móre time, the (possible) next time?", photo made from the collection Ruud Keers at Sound and Vision.

Recommendations for further research

For this thesis, I chose to focus on illustrated children's television, but the graphic design department of the NTS/NOS/NOB did much more than that. And besides graphic design there were also other disciplines that can now, thanks to the recent digitisation of media archives, be explored. I therefore have some recommendations of similar or related topics that can be researched further:

- *Sesamstraat*. One thing that remained difficult was getting access to the full *Sesamstraat* database. This program alone is already a very large source for research. Recently, tapes with *Sesamstraat* material have been found at Sound and Vision that should be researched, especially with the 50th anniversary of *Sesamstraat* coming up in 2026.
- The freelance illustrators who illustrated children's programs in the 1960s are also still quite unknown. I would love to learn more about their careers.
- Everything after 1996, since that is where my research period ends.
- The development of commercial youth television networks.
- Illustration for programs for adults: in newscasts, topical programs, sports (for instance by Dik Bruynesteyn) and more.
- Music in children's programs as well as programs for adults.
- Puppetry in television: although I have given it some attention, this is a Field on its own that can be explored much further.
- Graphic design in television. Although I focused on illustrated youth television, graphic design and illustration for Dutch television are actually quite intertwined.
- Set design. After the first television years, the set department developed independently from the graphic design department, which is worth looking into.
- Costume design, in programs for children as well as adults, since a good set is nothing without suitable costumes.
- The history of the animated short outside of television.
- Youth radio is also a topic quite unexplored in the Netherlands.
- And lastly, although I deliberately remained very far from it, I invite sociologists, pedagogues and psychologists to use all the collected and researched material in this thesis to research the effects on children if you deem it beneficial to our knowledge of youth and youth television.

Recommendations for further research

So many disciplines, arts, crafts and skills have been an integral part of television practice. Not only have they, each in their own ways, adorned televised stories: from the choices made, cultural values, trends and meaning can be extracted. It is time to look at them closely, and view them as the important part of our cultural history that they are.

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Nederlandse samenvatting

Nederlandse televisie kent een traditie van geïllustreerde, in plaats van geanimeerde kinderprogramma's. Om de reden hiervoor te begrijpen, is dit proefschrift gebaseerd op een nieuw gebouwde database, bestaande uit rond de 600 titels van geïllustreerde en geanimeerde programma's, afleveringen en items, waarvan velen bijna verloren zijn gegaan. Deze programma's zijn onderdeel van de opvoeding van de meerderheid van kinderen tussen 1951 en 1996, en moeten daarom gezien worden als cultureel erfgoed. Dit comparatieve onderzoek combineert Remediation theorie en Field theorie, met een focus op hoe televisie illustratie andere media buiten televisie remedieert op een cultureel, in plaats van pedagogisch niveau, en hoe het zich ontwikkelt binnen de mediumspecificiteit van televisie, hiermee enilicacentrisme (kinderen als ondergeschikt aan volwassenen behandelen) achter zich latend. Om een brede variatie aan media en disciplines te kunnen vergelijken, ontwikkelde ik twee nieuwe theoretische modellen:

Ten eerste breidde ik het duale onderscheid tussen medium en tekst uit naar een driedelig onderscheid tussen medium (drager), discipline (kunstvorm) en tekst (inhoud). Dit maakt een scherpe analyse mogelijk van illustraties en animaties voor televisie.

Ten tweede ontwikkelde ik een matrix met op de horizontale as de 'visualiteit' van het narratief, en op de verticale as de mate van immersie. Door programma's op deze matrix te plotten door de tijd heen, wordt duidelijk hoe de consensus over 'hoge kunst' verschuift, en hoe geïllustreerde jeugdtelevisie zichzelf hierbinnen situeert.

Dit proefschrift is verdeeld in de NTS periode (1951-1969), de NOS periode (1969-1988) en de eerste paar jaren van de NOB periode (1989-1996) van de Nederlandse omroepgeschiedenis. Elk deel bestaat uit een contextueel hoofdstuk en een hoofdstuk over de Grafische Afdeling van de NTS/NOS/NOB, verrijkt met case studies en biografieën.

De NTS periode begon in een tijd van 'culturele bezorgdheid': televisie moest 'hoge kunst' brengen, en kindertelevisie moest educatief zijn. Televisie-illustratie werd vooral gemaakt door freelance illustratoren die boekillustratie remediëerden. Illustraties waren tekstueel en immersief, net als hoge kunst uit die tijd, maar gemaakt met de mediumspecificiteit van televisie in gedachten, zoals zwart-wit, en de aspect ratio. In deze periode ontwikkelde de pionierende fase zich naar een rudimentaire vorm van een nieuw Veld.

Tijdens de NOS periode werden kinderen serieuzer genomen in jeugdliteratuur, film en jeugdtelevisie. In kunst en media kwam de avant-garde op, wat vaak visueel en 'hypergemedieerd' was, en dit is terug te zien in geïllustreerde kinderprogramma's, maar omdat de programma's vanuit scripts ontstonden, bleven ze tekstueel. Televisie-illustratie stopte met het remediëren van andere media op technologisch vlak, maar bleef cultureel remediëren. Het was een bloeitijd voor geïllustreerde kindertelevisie, met veel opdrachten voor een team van illustratoren in dienst van de NOB, die veel artistieke vrijheid hadden. Korte animaties werden gemaakt, maar bleven duur en tijdrovend. De remediation van boekillustratie was nog steeds sterk, zelfs in animaties, maar artistiek gezien werden kunst en animatie ook geremedieerd. Aan het eind van de NOS periode was het Veld 'gevestigd'.

Toen de NOS privatiseerde naar NOB, pensioneerden de meeste illustratoren, en maakten plaats voor een nieuwe generatie freelance animators, die nieuwe disciplines toevoegden aan het Veld, naast de 'traditionele' illustraties die nog steeds gemaakt werden.

Dit proefschrift dicht een gat in de huidige historiografie van televisie, en in plaats van pedagogisch onderzoek, worden nog nooit eerder onder ogen gekomen Nederlandse geïllustreerde kinderprogramma's onderzocht als cultureel erfgoed, hierbij kinderen even serieus nemend als volwassenen.

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Now let's show the world the beauty of Dutch illustrated children's television.

Dutch television has a strong tradition of illustrated, rather than animated children's programs. To gain an understanding of the reason for this, this thesis is based on a newly built database consisting of around 600 titles of illustrated and animated programs, episodes and items, many of which were almost lost. These programs are part of the upbringing of the majority of children between 1951 and 1996, and should therefore be seen as cultural heritage. Combining Remediation theory and Field theory, this comparative research focuses on how television illustration remediates other media outside television on a cultural, rather than pedagogical level, and how it develops within the medium specificity of television, while leaving enilicentrism (treating children as inferior to adults) behind.

This thesis fills a gap in the current television historiography, examining never before researched Dutch illustrated youth programs as cultural heritage, rather than their pedagogical effects, while taking children as seriously as adults.