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UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANISATION

Draft Enquiry to Member States of Unesco,
National Commissions and Other Co-operating Bodies.

MUSIC AND THE VISUAL ARTS IN GENERAL EDUCATION.

The following questions regarding music and the visual arts in general education are asked for the purpose of :

1. Supplying Member States of Unesco with information concerning the rôle of music and the visual arts in general education in Member States;
2. Stimulating the use of music and the visual arts as an integral part of the educational systems;
3. Raising the standards of music and the visual arts in educational programmes through improved teaching techniques and materials;
4. Facilitating the exchange of successful music and visual arts programmes in general education among Member States of Unesco.

I. Principles of Music and the Visual Arts
in General Education.

1. To what extent do you consider that music and the visual arts are a fundamental part of the general education of every child?

2. Will you comment on the various rôles which have been assigned to music and the visual arts in general education, that is,
 - (a) the development of the powers of perception, observation and co-ordination through the training of the hand and eye, the ear and voice;
 - (b) the fostering of individual growth through development of self-expression, natural impulses and imagination;
 - (c) the formation of an "aesthetic character" through the development of good taste and discrimination involving art

appreciation for the child and ultimately the formation of a public of discriminating adults;

(d) the social aspects of music and visual arts in general education and their contribution to society which include laying foundation for good citizenship, acquainting the child with contribution of all countries to civilisation and the creative use of leisure time.

3. Do you consider that present-day demands of society on education make advisable a redefinition of the objectives of music and visual arts in general education, and in what way do you regard a redefinition necessary ?

4. To what extent do you feel that music and the visual arts have been regarded as a part of the surface of general education and not as a part of the basic education of every child ?

5. If music and visual arts are to be regarded as a part of the basic education of every child, to what extent and how advisable will it be to re-shape curricula to serve this end ?

6. Do you consider that the programme of music and visual arts in general education should be planned by and the joint responsibility of arts educators, professional artists, general administrators and educators, and to what extent is this the policy of your country ?

7. To what extent are there widely divergent opinions in your country governing the rôle of music and visual arts in general education, for instance, (a) are there those who feel emphasis should be placed on the teaching of the talented student or who emphasise in their teaching programmes, group activities of talented students which some countries call the special programme in music and visual arts; (b) are there substantial groups who are strong adherents of a general programme of music and visual arts for the entire student body ?

II. Plan of Study of Music and Visual Arts in General Education.

8. Will you supply information regarding the nature of the courses (including titles) offered in music and visual arts in the various levels of education in your country, that is, (a) preschool, including nursery, kindergarten and day care centre; (b) rural school, one and two room school; (c) primary school; (d) secondary school; (e) technical and vocational school; (f) teachers' college or normal school; (g) college and university; (h) adult education ?

Note: In the event that there are other types of schools in your country such as junior colleges, private schools operating under the general supervision of central educational authorities, etc., will you supply information regarding the nature of the music and visual arts courses

(including titles of courses)?

9. Are music and visual arts an accredited part of the curriculum (that is, taken as separate subjects requiring examination) and in what levels is this procedure followed?

10. Do you consider that music and the visual arts should be an accredited part of the curriculum (that is, subjects in which examinations are required as in the case of the academic subjects)?

11. To what extent are music and the visual arts crowded out of the curriculum due to the fact that students are subject to school certificate examination, and are music and visual arts optional subjects for examination?

12. What procedures or methods do you suggest whereby inclusion of music and visual arts can be included in the curriculum in the same manner as academic subjects?

13. Will you supply some examples of your plans of study in music and visual arts or any general comments which will give information regarding specific courses offered in any or all levels of your educational system (that is, officially approved plans which indicate content of courses offered in music and visual arts)?

14. To what extent do you consider that special activities in music and visual arts should be included in the plan of study? (Special activities include the following: group activities or classes in visual arts and music - bands, orchestras, choruses, instrumental ensembles).

15. Are there any special aspects or parts of the music programme in the school which are receiving particular emphasis at the present time? For instance: (a) Is the general music programme, that is music for the general student body, being encouraged as against only special emphasis or group activities such as bands, orchestras and choruses? (b) What activities in the music programme are being directed to the general student body? (c) Are special attention and emphasis being directed to the teaching of any instrument or group of instruments, and how is this plan being pursued? (d) Is there a revival of interest in your country in the teaching of piano in the schools? Is instruction in class piano offered? Will you supply some information concerning the present status as well as plans being projected for piano teaching in general education?

16. Are there any special aspects or parts of the visual arts programme in the schools which are receiving particular emphasis at the present time, for instance: (a) To what extent does the visual arts programme place emphasis on group activities as well as on the activities of the individual student? (b) What type of programme of activities in the visual arts is being directed to the general student body? (c) To

what extent is emphasis being directed to the teaching of visual arts techniques? (d) To what extent is emphasis being directed to the development of the students' critical faculties and general understanding of art and the history of art? (e) At what levels does such emphasis occur and to what degree? (f) To what degree does instruction in visual arts include or stress "free expression" versus accurate copying?

III. Teaching Materials and Equipment of Music and Visual Arts in General Education.

17. What are the most serious problems now faced by your country with regard to adequate materials and equipment for use in teaching music and visual arts in general education?

18. To what extent can the problem of providing adequate materials and equipment for music and visual arts in general education be solved by:

(a) closer collaboration between arts educators and professional artists which would lead to a better understanding of the respective fields, namely the fields of art and music education and the fields of the professional artist and musician;

(b) closer collaboration between arts educators, professional artists and general educators and administrators;

(c) closer relationship between arts educators, general administrators and educators and those working in the humanities;

(d) more serious study and observation of student reaction to materials used?

19. Will you supply some examples of materials used in the teaching of music and visual arts (textbooks, examples of courses or plans of study at various levels)?

20. To what extent are folk art and folk music of your country included in your visual arts and music programmes?

IV. The Administration of Music and Visual Arts in General Education.

21. To what extent is the teaching of music and visual arts in the primary school the responsibility of (a) the classroom teacher and (b) the special art or music educator?

22. What are the plans you have followed regarding the teaching of music and visual arts in rural schools (one - and two-room schools) where one teacher has full responsibility for several grades?

23. What attitudes, official or otherwise, are there in your country with respect to the teaching of music and visual arts in the primary and rural school (a) by special music and art teacher; (b) by classroom teacher ?
24. Does your educational system provide for supervision by music and art specialists of classroom teachers or special teachers of music and visual arts in the schools, and what is the number of (a) supervisors of music and visual art education in your country, and (b) special teachers of music and visual arts in your country ?

V. Teacher Education in Music and Visual Arts

25. To what extent do you consider an effective teacher education programme in music and visual arts the basis of successful programmes of these arts in general education, that is, a teacher education programme embodying the principles (a) that music and visual arts teachers must feel that they are teachers offering courses whose content and objective are part of the main current of educational objectives; (b) that the training school for music and visual arts teachers must produce teachers who are trained in two fields, the field of the respective art and the technique of teaching the art to children?
26. Will you supply information regarding the types of training schools in which visual arts and music teachers are trained, that is (a) music (universities, normal schools, conservatoires); (b) visual arts (universities, normal schools, fine arts schools)?
27. What is the average number of years of study required for music and visual arts teachers ?
28. To what extent do you feel that the period of training should be extended or shortened ?
29. Will you supply examples of plans of study (officially approved plans indicating content of courses) or general information concerning manner in which teachers are trained as visual arts and music educators in normal schools, universities, conservatoires, schools of fine arts ?
30. In the training period of music and visual arts teachers (a) approximately how much time is devoted to practice teaching? (b) To what extent is this done under the supervision of the school in which the teaching is done? (c) To what extent is the practice teaching done under the direct supervision of the teacher training school in which the future teacher is enrolled? (d) In what levels is the practice teaching done ?
31. Is emphasis placed on refresher courses for the visual arts and music teachers already engaged in teaching for the purpose of increasing their effectiveness as arts educators ?

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32. If there is not a plan for refresher courses in your country at the present time, to what extent would it be advisable and practical to introduce such a plan?

33. To what extent are all teachers who pass through teacher training colleges given training in music and the visual arts so that all of the teachers, although they may not teach these arts, will have an understanding of their importance in general education?

34. If you have plans of refresher courses for music and arts teachers, will you submit information regarding initiation, plan of organisation and results?

VI. Music and Visual Arts as Integrating Factors in General Education

35. Do you consider the integration of music and visual arts programmes important in schoolwide activities, and to what extent has this type of co-ordination between the arts and other subject fields been encouraged in your country?

36. Is there correlation between the classes in geography, history, science and so forth and the classes in music and visual arts, and are the music and visual arts educators encouraged to project their fields into the subject matter of the academic fields of general education?

37. What specific benefits to the entire educational system result from this correlation?

VII. Music and Visual Arts in Adult Education

38. To what extent are music and visual arts included as part of the programmes of adult education in your country? (Adult education is defined as courses especially prepared for adults and offered by government schools, daytime and evening, institutes, clubs, settlements, etc.)

39. Do you feel that the teachers of visual arts and music in adult education centres should have special training?

40. Do plans of study for music and visual arts in adult education centres include (a) courses in appreciation, and (b) courses in practical work?

41. Do you have schools, institutes or centres of adult education devoted exclusively or in large part to arts with special emphasis on music and the visual arts? Information concerning the history, organisation and plan of operation of such institutions would be helpful.

42. Have you suggestions whereby the music and visual arts programmes in adult education can be improved?

VIII. Music and Visual Arts in Fundamental Education

Note: It is the broad purpose of Fundamental Education as conceived by Unesco to provide a minimum education to all peoples of the world to the achievement of "social progress and better standards of life in larger freedom" and to the promotion of international peace and security.

43. If you have a programme of fundamental education in your country or in a dependency of your country, to what extent have music and visual arts been used?

44. In programmes of fundamental education in your country or your dependencies, are music and visual arts used in the following ways (a) as psychological media to create proper attitudes? (b) To assist in the communication of ideas? (c) To develop civic consciousness, responsibility and discipline?

45. To what extent do you regard the music and visual arts programmes as important factors in a programme of fundamental education?

46. Have you procedures to suggest whereby countries inaugurating programmes of fundamental education could employ the arts? Do you have published material or plans of study which could be submitted?

IX. Music and Visual Arts in General Education and the Community

47. Do you consider visual arts and music as important and effective links between the school and the community?

48. In planning the present music and visual arts programmes in the general curriculum, to what extent have the plans of study been envisaged so that their successful operation will (a) automatically reach and contribute to the community, and (b) develop in the student a sense of civic responsibility and community spirit?

49. Are public performances or exhibitions by music and art students encouraged and to what extent (that is, student art exhibits, art contests, competition-festivals of bands, orchestras, choruses and ensembles)?

50. Are there divergent opinions in your country regarding the educational values of the competition-festival movement, and to what extent has this activity been developed as a school and community activity?

51. Has the competition-festival movement been important in the school-community relationship in your country and to what extent ?
52. What in general are the attitudes, official or otherwise, in your country at the present time on the following points of the competition-festival (a) the value of the competition-festival as a part of general education; (b) the competition versus the festival; (c) the combination of the competition and the festival; (d) methods of adjudication of contests and festivals ?
53. Are recreational facilities of the community such as parks and public playgrounds under the jurisdiction of the school system and are the arts regarded and used as important parts of the recreational programme ? Do the visual arts and music teachers occupy posts of responsibility in these programmes and to what extent do the schools co-operate through personnel, materials, plans of study, etc.?
54. Are there organised community groups which support the music and visual arts programmes and their activities in the schools, that is (a) parent-teacher organisations; (b) community music groups; (c) community arts societies or clubs ? To what extent have such organisations been of assistance in the development of the visual arts and music programmes ?
55. To what extent do you regard as important, official or unofficial relationships between professional musicians and artists and art centres in the community and the music and visual arts programmes in the schools, such as (a) art institutes or museums; (b) libraries; (c) musicians' unions; (d) symphony orchestras, professional bands, choruses, etc.?
56. Is there a programme of young peoples' concerts by symphony orchestras, professional bands, ensembles or choruses in your country ? If such a plan exists in your country, it would be helpful to have information concerning (a) history; (b) plan of operation; (c) artistic and educational value.
57. Is there an arrangement or code established between music educators and professional musicians whereby the rights of public performances by both groups are respected and recognised. Will you submit copies of such plans if they exist ?
58. Do museums and art institutes make arrangements for special visiting days for students in the schools ? If such arrangements are made, to what extent do the schools co-operate ?
59. Do museums and art institutes make arrangements for student exhibits from time to time ? If you have such a plan in your country, will you supply information concerning (a) history; (b) plan of operation; (c) artistic and educational value; (d) benefits accruing

to school and community ?

60. Do museums, art institutes or other community organisations loan or give art reproductions and originals to the schools ? Information concerning the organisation, history and results of successful plans would be helpful.

61. Do you feel it is important for administrators and music and visual arts teachers to encourage their students to participate in community activities through contribution of music and visual arts groups from the schools ?

62. What are some of the community activities in which music and visual arts teachers and their student groups from the schools participate such as (1) Rotary Club music activities ; (b) community fund projects ; (c) community pageants ; (d) recreational programmes of industrial plants ; (e) hospitals, including veterans' hospitals, whose recreational programmes are community responsibilities.

63. Do your music teachers in the schools or colleges also occupy posts as church choir conductors ? If so, do some of their students from the schools participate in the choirs, string ensembles, etc. ? Information concerning the extent to which successful plans of this nature have been developed will be of assistance.

64. To what extent is there active co-operation in your country (a) between the music and visual arts departments in the schools and the professional art critics of the press ; (b) between the music and visual art departments in the schools and the general representatives of the press. How have such co-operative programmes developed in your country ?

65. Do some of the music and visual arts teachers in the schools also serve as critics for the press ?

66. Have there been instances in your country wherein the music and visual arts teachers and their student groups have made significant contributions in programmes of national importance, such as (a) specific contribution to community activities during war period ; (b) specific contribution to community peacetime programme ? Information about such programmes, their history, organisation and specific contributions will be useful.

X, Music and Visual Arts in Special Schools

67. Do you consider music and visual arts essential and helpful parts of the programme of general education in schools for delinquent and handicapped children ? Outlines of successful plans for the utilisation

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of music and visual arts in such schools is desired, also information concerning the training of teachers for such schools.

68. Are music and visual arts offered and are they considered important in the general education programmes of schools for orphans? To what extent has special attention been given to this aspect of education in such schools and for what purpose?

XI. Music and Visual Arts and Audio-Visual Aids

69. To what extent do you regard the audio-visual aids as important and contributing factors in the teaching of music and visual arts in the school?

70. What audio-visual aids (radio, films, records) are now used in the teaching of music and visual arts in the schools in your country?

71. To what extent do you consider it important to give teachers special instruction in the techniques involved in the use of audio-visual aids?

72. To what extent are national or commercial radio stations emphasising the importance of the music and visual arts programmes in the school?

73. Some countries have national radio stations supported by governments, others do not and wish to inaugurate movements for such stations. Information regarding the organisation of such stations in your country, their plan of operation in the direction of the music and visual arts programmes in the school, together with results of such activities would be helpful.

74. Do school groups participate in broadcasts, and to what extent is this type of activity regarded as important in their education by arts and music educators as well as by general administrators?

75. Are educational films for use in the music and visual arts programmes being produced in your country, and how widely are they used in the schools?

76. Are such films being advocated for the (a) purpose of teaching techniques of music and visual arts, and (b) purpose of creating attitudes or appreciation of music and the visual arts? Information concerning situations where successful experiences have been encountered or where studies are being made on the use of the films in music and visual arts education by arts educators, audio-visual experts and general administrators will be helpful.

77. To what extent are such films used otherwise in general education and in the community?

78. Are records being used in the music and visual arts programmes, and to what extent are special records being made for use in the school? Do music and visual art teachers and general administrators co-operate and are they asked to co-operate in the matter of advising commercial companies concerning these materials?

XII. Music and Visual Arts Teaching in the General Educational System and Private Teaching of Music and Visual Arts

79. Are the teachers of music and visual arts in the school also private teachers in their respective fields in the community? To what extent is this necessary, feasible and efficient? Is there any legislation in your school system or systems which precludes the government or state school music and visual arts teachers from engaging in the teaching of music and visual arts as private instructors in their own communities?

80. Is there a relationship, either through national professional organisations or on a purely local basis, whereby the music and visual arts teachers in the school and the private teachers in the community supplement or complement the work of each other? Information concerning the names of such professional organisations which facilitate such co-operation will be useful as well as information of successful co-operation in situations in which professional organisations are non-existent.

XIII. Music and Visual Arts and Professional Organisations

81. Are there voluntary professional organisations of music and visual arts teachers in your country whose purpose is to improve the teaching of music and visual arts in the schools through the exchange of information, teaching techniques, procedures and demonstrations?

82. Such organisations are numerous in some countries, in the process of organisation in others and non-existent in others. Will you supply information regarding (a) the names of the organisations in your country at the present time? (b) Names of the present officers of such organisations? (c) History of the development of such organisations? (d) Their relationship to the school programme of music and the visual arts?

83. Are there official magazines, pamphlets, programmes of meetings, etc. of these professional organisations which you can submit?

84. If there are not organisations of this type already in existence, would it be feasible and desirable for governments, Unesco National Commissions or other appropriate bodies or individuals to initiate them?

85. Would international organisations of music and visual arts teachers for purpose of exchange, stimulation and improvement of music and visual arts in general education, be regarded with favour ?

XIV. Music and Visual Arts and International Understanding

86. To what extent do you regard the music and visual arts programmes in general education as important and contributing factors to international understanding ?

87. What significant programmes in international understanding have been undertaken within your country by music and visual arts departments of your schools? Has this type of school programme received the support of community and government and to what extent? Information concerning the development and implementation of such programmes will be helpful.

88. What significant contributions in international understanding have been outside of your country by music and visual arts departments of your schools (travelling school art exhibitions, travel by school music groups outside of the country, teacher exchange programmes)? Information concerning the development and implementation of such programmes will be useful.

XV. Survey of Music and Visual Arts in General Education

89. Will you suggest plans whereby general enquiries along the lines suggested in the foregoing questions can be made in your country, locally and nationally. For instance, in some countries where education is highly centralised much information is immediately available. In countries where education is decentralised and educational systems vary, information will not be so accessible.

90. Would you consider such surveys might be undertaken by professional organisations of music and visual arts educators whose membership would thereby have an opportunity to contribute directly to the programme of Unesco.

91. Would you consider that such surveys might be undertaken as educational projects (or theses) by students doing advanced work in teachers' colleges, normal schools, schools of education in universities, teacher training departments of conservatoires, schools of fine arts and so forth? To what extent would such projects (a) provide students with an opportunity of securing factual information about visual arts and

music in the schools of their country; (b) provide member governments with information not already available (such handling might be desirable in the case of governments who do not wish to undertake directly such surveys and whose central offices of education, music and visual arts would be benefited by such surveys); (c) provide colleges, normal schools and universities with an opportunity to participate in a programme of Unesco which will be of value to each member government and at the same time will contribute to the basic programme of Unesco in which all member governments share, peace and understanding ?