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THE VISUAL ARTS
IN GENERAL EDUCATION

Report on the
Bristol Seminar, United Kingdom, 1951

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Bristol Seminar, United Kingdom, 7-27 July 1951

CONTENTS

	Page
PART I Preparation and Planning.....	3
PART II Report of the Seminar, by the Director.....	6
PART III Assessment and Action.....	42

NOTE: This Report is issued in three portions, of which PART II, comprising the main account of the actual Seminar, was written by the Director, Dr. Charles Dudley Gaitskell, PART I, giving an account of events leading up to the Seminar, and PART III, consisting of an assessment and suggestions for following up the Seminar, were written by the Unesco Programme Specialist for the Arts in Education.

PART I

PREPARATION AND PLANNING

From its inception Unesco recognized the value of the creative arts for the enrichment of individual development and the need for activities which would promote international understanding through art education, and resolutions were adopted by the General Conference at its First (1946) and Second (1947) Sessions to initiate enquiries. It was not, however, until a small committee of experts, convened by Unesco met in May 1948 under the chairmanship of Dr. Herbert Read (United Kingdom) with Dr. Thomas Munro (United States of America) as the Rapporteur, that a true foundation was laid and a basic programme of activities was defined. (1) This Committee regarded "arts" as including visual arts, crafts, music, creative writing, dance and drama, and interpreted "general education" as being differentiated from specialized vocational training, but covering the learning process at all age levels from childhood through youth to adulthood. In addition to recommendations for practical activities, this Committee made proposals for administrative procedures both national and international to facilitate exchanges of information and future developments.

One of the consequences of this meeting was the adoption by the General Conference at its Third Session (1948) of more specific resolutions. The framework of a documentation centre was established early in 1949 as a basis for further activities and this has been maintained and extended ever since.

In order to disseminate some of the information thus assembled and analysed, to provide articles on topics of general interest and to review new books and teaching materials, the first number of a bulletin Art and Education was issued in June 1949 and the second in December 1949. This periodical served a useful purpose, since nothing comparable existed internationally and only very few specialized periodicals appeared on a national basis, but for reasons of economy it was necessary to suspend further publication in 1950.

Meanwhile, it had become increasingly evident in the Secretariat that as the project developed, problems were arising which called for further expert advice. Accordingly, a second Meeting of Experts, comprising a larger number of specialists drawn from a wider geographical area, was convened at Unesco House in November 1949 under the chairmanship of Dr. Thomas Munro (United States of America) with Mr. Marcel Cuvelier (Belgium) as the Rapporteur. (2)

(1) Document UNESCO/AL/Conf. 1/4, 25 May 1948.

(2) Document UNESCO/AL/Conf. 5/4, 13 December 1949.

The members of this Committee reaffirmed the general principles which had been defined by the first meeting of experts, but made more specific suggestions as to the ways in which information could be obtained and disseminated, the kinds of publications needed, and recommend that action for a time might be concentrated on specific aspects, for example, the visual arts, rather than dissipated over too wide a range. They were particularly in favour of some demonstration or event which would bring together a number of teachers and specialists who were directly concerned with practical problems of art education and for this purpose they favoured the seminar method rather than any other.

The seminar is a specialized form of Unesco activity which has been evolved particularly in relation to education and work in libraries, and which has been found over and over again to be one of the most effective modes of operation. A seminar is an international working meeting, attended by specialists and teachers selected by the governments of Member States and conducted by a Director of Unesco's choice. The participants pool their experiences and compare their ideas, seek the most effective methods and train themselves in their use, prepare materials appropriate for the techniques thus evolved and draw up plans for their practical application and improvement. Seminars are also experiments in international understanding. ⁽³⁾

The General Conference at its Fifth Session (1950) approved the continued exchange of information and the encouragement of exchanges of children's art work, but emphasized the organization of a seminar as defined in resolution 4.213. Subsequently, the United Kingdom National Commission for Unesco extended an invitation to hold the Seminar in the United Kingdom which was accepted. Suitable accommodation was found at the University of Bristol and the period of three weeks, 7 to 27 July 1951, was agreed.

A letter of invitation to participate was sent to all Member States of Unesco together with a document of information (CL/481, 13 March 1951, and UNESCO/CUA/9, ALE/Sem.1/1, 1 March 1951) in which the objectives of this Seminar were set out as follows:

"to examine the theory and practice of visual art education at different age levels in various types of educational institutions with reference to conditions prevailing in various countries; to consider the ways in which the teaching and appreciation of the visual arts can enrich national cultural life and contribute to international understanding; to provide a basis for future Unesco activities which would serve to stimulate and facilitate art education in Member States and promote international co-operation for this purpose".

(3) "Statement on Methods", Records of the General Conference of the United Nations Educational, Scientific and Cultural Organization (Fifth Session): Resolutions. (Document 5C/Resolutions) pp. 71-72.

The activities and the discussions which took place, together with the final recommendations, are described in the Report which follows from the Director of the Seminar.

Besides the intrinsic value of these recommendations, which Unesco is now to follow up, an important aspect of the Seminar lies in the fact that some forty people, virtually strangers to each other, coming from twenty different countries with as wide a range of background, culture, language and environment as one might expect to find, became within a few days wholly united in a common enterprise and a mutual interest in the arts and their understanding. This was in itself the living manifestation of the basic belief they all shared, whatever might be the incidental differences of their teaching practice, in the unfathomed power of the creative arts to enrich and illuminate the quality of human relationships.

PART II

REPORT OF THE SEMINAR ON
THE VISUAL ARTS IN GENERAL EDUCATION

7 - 27 JULY 1951, BRISTOL, UNITED KINGDOM

by

CHARLES DUDLEY GAITSKELL, DIRECTOR OF THE SEMINAR

Director of Art, Ontario Department of Education.

CONTENTS

	Page
INTRODUCTION.....	7
I. THE GENERAL PROGRAMME.....	11
II. THE NATIONAL REPORTS.....	15
III. THE GENERAL SESSIONS.....	20
IV. THE GROUP SESSIONS.....	29
V. CONCLUSIONS AND RECOMMENDATIONS.....	35
APPENDIX A.....	51
APPENDIX B.....	53

INTRODUCTION

1. Physical Conditions

The Seminar on Visual Art Education was held in Bristol, United Kingdom, from 7 to 27 July 1951. Arrangements were made in advance by officials of Unesco to hold the Seminar in Manor Hall, Clifton, University of Bristol. Manor Hall is a women's residence and proved to be most suitable for the operation of a seminar. The building is spacious and provided sufficient room for the work which had to be done. The staff of Manor Hall offered every courtesy and convenience to the participants, so that the Seminar was conducted under extremely pleasant physical conditions.

2. Pre-planning of the Seminar

Several meetings took place in advance of the Seminar between the Director and others concerned with its conduct. From 26 to 30 March 1951, the Programme Specialist for Art Education, Unesco, met the Director of the Seminar in New York. At these meetings, the Unesco document, On the Teaching of Visual Arts in General Education⁽¹⁾, which up to this time had been discussed only through correspondence, was more fully debated. Also, agreement was reached regarding the appointment of some additional staff members to the Seminar. A further outcome of the meetings was the preparation by the Director of the document, Preparation by Participants⁽²⁾, in which specific references were made as to what might be expected of each participant. This document closed with a list of questions which might be considered by each participant both prior to, and perhaps during, the proposed meetings in Bristol.

Preliminary meetings were held in Paris for one week before the Seminar began. Attending these meetings were the following staff members of the Seminar: the two Group Leaders; the Specialist Consultant and the Programme Specialist for Art Education, Unesco, (also the Organizer and Administrator of the Seminar); and the Director. Further clarification of the general programme was achieved and a detailed method of operation was outlined.

(1) ALE/Sem.1/1, Paris, 1 March 1951.

(2) ALE/Sem.1/2, Paris, 29 May 1951.

It was decided at the meetings in Paris of the staff members that as early as possible the Director should explain in some detail to the assembled participants the proposed general plan of operation of the Seminar. Further meetings were held in London at the Ministry of Education with Mr. E. M. O'R Dickey, the Associate Administrator and with representatives of the United Kingdom National Commission for Unesco, and for several days in Bristol in order to effect the necessary practical arrangements with local representatives of the University, the City and the West of England College of Art.

3. Proposed Internal Organization

On Sunday, 8 July, when the registration of all participants was complete, the Director presented the proposed method of operation and expounded to the participants his understanding of the meaning of the term "seminar". He stated that he thought of this Seminar as a working group brought together to consider problems arising from first-hand professional experiences, and that the problems should first be discussed in general, and later in particular. He said, further, that the group might ultimately be expected to draw some definite conclusions and to make some recommendations to Unesco. The participants were also told that all significant proceedings would finally be summarized in the form of a Report.

The Director made it clear that the participants should not consider themselves to be national delegates. Rather, they should speak as international experts, although, of course, they would draw upon their experiences gained wherever they might have worked. The Seminar programme was to be kept as flexible as possible, and every attempt would be made to meet the wishes of the participants with regard to its future development. A certain amount of pre-planning had been necessary, and this had been accomplished at previous meetings of the staff.

The general plan of organization was then outlined. During the first week, each participant would be called upon to give a short talk about art education in his own country. The talk should be illustrated with art production of the country in question, and it should supplement the outline which each participant had been requested to prepare and submit to Unesco in advance of the Seminar. Each talk was to be followed by a discussion.

During the entire session, topics of broad interest would be considered by the group as a whole. In the second, and again in the third week, two more particular topics would be selected for concurrent discussion. The participants would be asked to select one of these topics each week for participation, depending upon their interests, capabilities, and experiences.

Occasionally during the session, speakers of outstanding reputation in their particular fields would be present to talk upon specific topics, and to take part in subsequent discussions. Also, a number of visits to education institutions had been arranged.

A further announcement was made concerning the election of committees. It was felt that at least four committees should be formed as early as possible. The proposed committees were as follows:

(a) A Steering Committee, with the duty of reviewing and arranging the daily programme. The membership of the committee should include the Director, the Group Leaders, the Specialist-Consultant, the Organizer and Administrator and three participants who would be elected by the general body.

(b) An Exhibition Committee, with the duty of arranging a large exhibition of children's work brought by the participants, and with the additional duty of arranging as the need arose other displays at Manor Hall. The membership should include one person appointed by the Steering Committee and six others elected by the general body.

(c) A Social Committee, with the duty of arranging from time to time a few social events during the evening. The membership should include one person appointed by the Steering Committee and five members elected by the general body.

(d) A Visual Aids Committee, with the duty of making lists for distribution to all participants of films, slides, filmstrips, and general publications brought to the Seminar by the participants. The membership should include three participants elected by the general body.

(e) A Studio Committee, with the duty of arranging studio space at the University for those participants who wished to work in their spare time upon art projects of their own choosing. The membership should include one person appointed by the Steering Committee and three members elected by the general body.

The participants were advised that the Associate Administrator had been asked by the Steering Committee to arrange for recorders for all meetings.

The Director closed his remarks by emphasizing the importance of the work to be accomplished, and by listing the four major questions arising in his mind which seemed to demand some solution. These questions were as follows:

- (a) What is the condition of art education in the world today?
- (b) What are the major trends in art education?
- (c) What effects upon life today is art education having?
- (d) What effects upon life should it have?

4. Scope of this Report

This Report comprises a brief outline of the proceedings of the Seminar. The first chapter describes the programme in general. Chapter II gives a summary of the national reports. Chapter III presents a record of the general sessions, while Chapter IV outlines that of the group sessions. The closing chapter gives the conclusions and recommendations which resulted from the deliberations.

CHAPTER I

THE GENERAL PROGRAMME

1. Official Opening

On Monday, 9 July, the Seminar was officially opened at Manor Hall, University of Bristol, by the Lord Mayor of the City of Bristol. Mr. J. G. Lang represented the Vice-Chancellor of the University and Professor Vittore Branca represented the Director-General of Unesco.

2. A Survey of the Daily Activities

The programme for the entire session functioned in a manner which deviated very little from that planned in advance by the staff. During the first week, excellent accounts of the position of art education in the respective countries were presented by each participant. Moreover, each participant supported his presentation with a comprehensive display of appropriate art work, and some participants also showed films and slides.

During the evening of Tuesday, 10 July, the first joint session took place in which a topic of broad, general interest was discussed, first by an appointed panel, and later by the whole group. The topic selected was "The Nature of Art Education". To this theme, two sessions were devoted. A second topic engaging the attention of the group as a whole was "Education Through Art". Discussion of the subject followed a talk by Dr. Herbert Read. "Art Education and Museums" provided a third subject for the entire group to discuss. An introductory talk on this theme was presented by the Director of the Stedelijk Museum, Amsterdam, Jonkheer W. Sandberg. Consideration of the last topic mentioned led the participants to request Mr. Trevor Thomas, Programme Specialist for Art Education, Unesco, to give a talk about his varied experiences in this field. Other subjects of general interest were as follows: "The Scope of Art in Education", "The Work of the Arts Council of Great Britain" for which Mr. Eric White, of the Arts Council, London, presented a paper, "The Collective Work of Children", a topic introduced by Mrs. Langevin, of Paris, who is the co-author of a recent book on the subject⁽¹⁾; "Indigenous Art Education and Folk

(1) Langevin, Vige and Lombard, Jean: "Peintures et dessins collectifs des enfants", Paris: Editions du Scarabee, 1950.

Arts", "Painting by Children in l'Académie du Jeudi", a discussion led by Mr. Arno Stern, the Director of the Académie du Jeudi, Paris, of his personal approach to the problem of art education for young children.

Further topics selected by the entire group were as follows: "The Critical Age", a discussion of art education and the adolescent, and finally "Arts and International Understanding" in which discussion Mr. Jean Thomas, Director, Department of Cultural Activities, Unesco, took part.

At the invitation of the Institute of Education, University of Bristol, two lectures under the general title: "Art and the Child" were given at the University by Dr. Edwin Ziegfeld, Head, Fine Arts Department, Teachers' College, Columbia University, New York, and by the writer. Although these were intended primarily for the teachers of Bristol they were attended by all participants.

Additional group sessions were arranged during some evenings when films were shown and discussed. Mrs. Marcouse, of the Ministry of Education, London was particularly helpful in arranging several programmes for these sessions. All participants took part in excursions. Trips were taken to Redlands Training College, Bristol, a school for teachers in training in which art is included in the curriculum; to Corsham Court near Bath, the ancestral estate of Lord Methuen, now the site of the Bath Academy, a school of music and art with an adjacent experimental school for children; to Dartington Hall, Totnes, South Devon, a school of music housing a collection of works of art belonging to Mr. and Mrs. Leonard Elmhirst, the Trustees of the Estate. Dartington Hall includes also a school for children which is operated along "free-expression" lines. Visits were paid to many of the schools of Bristol, and the participants also enjoyed a trip to the Cheddar Caves and to Wells Cathedral.

Special mention should be made of the visit to Corsham Court. Through the kindness of Mr. Clifford Ellis (Director of the Bath Academy) and Lord Methuen, the participants were able to make a thorough exploration of the academy proper, as well as of the experimental school for children. The programme of the school was admitted to be most advanced and informative. Design in both art and crafts was highly original and ingenious, and the craftsmanship of the highest order. In the experimental school for children, the use of visual material, and the spirit of enquiry and intellectual adventure evident in the children's work, drew forth much praise.

During the Seminar, two films (one in colour and one in black and white) were produced with the co-operation of Pathé News. The greater part of the films was produced at Corsham Court since the settings were most suitable.

Additional comment might be made concerning the trip to Dartington Hall. Mr. Peter Cox, the Administrator of the Arts Department, afforded every courtesy to the participants. He led the group on a tour of the estate, ending with a visit to the experimental school for children. This school, under the headmastership of Mr. W. B. Curry, is operated upon the principle that little motivation should be used and, apparently not much guidance in teaching children. The art work

produced by the pupils was carefully studied by the participants. It was their general feeling that the work was to some extent lacking in the qualities which one might expect to find in the art production of children. As will be seen later, this supported the contention of the majority of the participants, that children require guidance as well as freedom to produce successful art forms. A summary of the most important group sessions will be found in Chapter III.

The division of the participants into groups during the second and third weeks of the Seminar for the purpose of discussing in detail certain aspects of art education which appealed particularly to various individuals, was found to be practical. During the second week, the following topics received attention:

- (a) "The Education and Training of Teachers".
- (b) "Various Approaches in Teaching Art to Children".

The following topics occupied the attention of the groups during the final week:

- (a) "Art Education for Adults".
- (b) "The Place of Crafts in General Education".

A detailed report of these sessions will be found in Chapter IV.

3. The Work of the Committees

Various committees were elected on the morning of Tuesday, 10 July. A record of their work follows:

(a) The Steering Committee

The Steering Committee met nearly every afternoon to plan the daily programme two days in advance. The topics for discussion, and the general operation of the Seminar were decided taking into account the wishes of the participants as indicated in answer to questionnaires prepared, and analysed, by members of this committee.

(b) The Exhibition Committee

The committee arranged in the Great Hall of the University of Bristol a display of the art work of children living in twenty-five countries. A comment concerning art education in that country accompanied each national collection.

A second exhibition of a similar kind, but on a smaller scale, was hung by the committee in the West of England College of Art, Bristol. Both were well attended by the public.

During the entire Seminar, the committee assisted in arranging many small displays of work connected with the discussions in progress.

(c) The Social Committee

The Social Committee made arrangements for two evening parties, to which participants and their friends were invited. The committee made simple but effective decorations for these events.

(d) The Visual Aids Committee

This committee made lists of visual aids and books brought to the Seminar by the participants. The lists were distributed to the participants and copies were filed for Unesco. The committee also arranged showings of films and filmstrips during some of the evening sessions.

(e) The Studio Committee

This committee made arrangements for studio space at the West of England College of Art for participants who wished to produce some art work of their own. Several posters for the exhibition of children's work, and linoleum prints for the cover of a catalogue for the larger exhibition were produced, but participants found themselves much too busy to produce other art work.

4. Conclusion

The programme of the Seminar was ambitious and called for long hours of intense work. However, it operated efficiently and much was accomplished. The participants, without exception, proved themselves to be zealous and well-informed people who were fully aware of the importance of the task which they had been called upon to perform. The following chapters present in some detail the results of their work.

CHAPTER II

THE NATIONAL REPORTS

Although it would not be practical in this Report to present a detailed account of art education in the many countries having participants in attendance at the Seminar, a general summary outlining the theory and practice on which there was either general agreement or considerable difference of opinion might be given.

1. Agreement in Theory and Practice

An outstanding characteristic of the sessions during which the national reports were presented was the unanimity of thought expressed with regard to the theory and practice of art education. If practice differed to some extent from one country to another, it was usually not because the theory underlying the practice diverged from that generally held, but rather, because of certain factors over which art educators had little or no control. Most, but not all of these factors, were economic and many of them could be traced to the effects of war, or to the present world-wide rearmament programme.

Without exception, the participants spoke of art education as a means of achieving a general education. They did not appear to think of art education in terms of a narrow technical training, nor as a purely cultural study for a gifted or privileged few, nor as a practical means of expression only for the very young. Art to them was a means which every learner could use to develop a healthy personality.

The functions of art education were seen to be broadly twofold; first, to assist the individual to develop personally according to his needs and abilities; and second, to help the individual to become a valued and co-operative member of his social group. Thus, they spoke of art as a necessary part of education for all pupils, in all schools, and at all levels of learning.

In outlining the history of the development of art education in their countries, the participants demonstrated that there was a striking similarity in the theory motivating the changes which had occurred. It was shown that in almost all countries, art education had its beginning in systems of teaching which were designed "to train the hand and eye" of the pupils. Art exercises were used in the classrooms by which children were taught to make exact copies of "natural objects", and patterns devised by adults were placed before the pupils to be copied. In activities of this type, any deviation from the appearance of the

set model was frowned upon, since such deviation indicated that "the eye and hand required greater training in observation and execution".

Contemporary art programmes in most countries having participants at the Seminar seemed to have a number of clearly defined and generally accepted aims⁽¹⁾. As some of the participants explained, however, individual practices in certain sections of their countries sometimes deviated in varying degrees from the ideals set forth by outstanding teachers, or by ministries and departments of education. The rate of progress in translating these aims to practice in the various educational systems also varied from state to state. In most countries, the weight of academic studies still lies too heavily upon the curriculum. Some central educational authorities are often slow to provide both adequate time for art education and a sufficient budget for the successful operation of an art programme. The education of teachers in some states also handicaps progress. The new ideas about art education apparently are often not receiving the attention which they merit, with the result that teachers are slow to change. Again, art teachers often are not rewarded for the years of training and for the specialized work which they are called upon to perform. In spite of these and other handicaps, the new theories are making headway in all countries which were represented at the Seminar.

Certain universal characteristics of contemporary art education appear to be emerging in most countries. One of the most noticeable of these is the concept of creativeness. It was the expressed belief of many speakers that learners should be, as far as is practical, the controlling participants in all art activities. This should apply to the selection of subject matter, of materials, of techniques, and of tools. The idea of creativeness appears to be influencing teaching methods and curricula. It was frequently stated that unless a learner was allowed freedom to express his own ideas in his own way, the resultant product was not art. Furthermore, without this freedom, a pupil could not profit from the potential benefits inherent in a suitable programme of art education.

In recognizing the necessity for the learner to enjoy freedom of expression, the participants were unanimous in their belief in the need for guidance of the learner. All teachers must be ready to offer guidance when the need for it is apparent. The fact that this technique of teaching is a practical one was often stated by the participants. However, many speakers made it clear that in their countries, greater attention must be paid to the education of art teachers, and that this training must be of such a character as to encourage their individual initiative.

Various means are being used in different countries to bring about desirable teaching methods. In Canada, and in the United States of America, for example, many summer sessions and in-service "workshops" for teachers are to be found. Correspondence courses, travelling exhibitions, and "work kits" are used in parts

(1) Seq. pp. 22, 35.

of Australia. In Egypt, as well as in some other countries, much effort is being spent on research in art education. Some countries, including France and England, are giving greater attention to supervision in art. Many countries are developing new curricula with the help of teachers co-operating with departments of education. Some participants indicated that art education is now being offered at university level where recently this was not the case. Also, in the normal schools of these countries, increased attention is being given to art. In Denmark, where art is being offered to people in the higher age levels, the museums are taking an active part in the movement. In spite of these developments, however, several participants made it clear that, although art education is progressing satisfactorily in elementary education, the fact remains that secondary schools in many instances stay somewhat aloof from the general trend.

Wherever the programme for the education of teachers was said to be vigorous and successful, it was easily seen in the national exhibits that the art output of children was exciting. The work was clearly based upon the thoughts and feelings of the children. Younger children presented their ideas in similar symbolic form regardless of the country in which they lived. On the other hand, older children from certain countries produced work which often showed rather clearly defined national characteristics. Expression ranged from a placid type of work from some agricultural countries, to a confused and sometimes tragic expression from other lands which continue to suffer either from war or from foreign occupation. Again, where marked progress in art education (and, in particular, in the education of teachers) is being made, it could frequently be seen that the pupils were acquiring skill in close relationship to expression. The absence of restrictive and formal exercises to "develop hand and eye" was apparent. Moreover, even in some countries suffering from economic difficulties, many varied media were in use. Indeed, it was clearly to be observed in the majority of states that the once sharp division between "art" and "craft", was disappearing. These two fields were merging. "Art" and "craft" had tended to fuse through the process of personal expression, and by the use of many media.

2. Disagreement in Theory and Practice

The national reports of the participants presented the members of the Seminar with a wide variety of topics. As each participant displayed paintings and photographs further to illustrate the condition of art education in his own country, he was frequently asked to explain in additional detail certain aspects of his national programme. On these occasions, some differences of opinion arose regarding the wisdom of some theories and practices. Frequently, these differences provided the participants with lively topics for further discussion at the conclusion of the presentation of the national reports. Since the most important of these topics received adequate attention in subsequent group sessions, they will be mentioned later in this report and require little attention here.

Examples of some differences of opinion follow.

(a) The Adequacy of Group Work in Painting

Those in favour of group work in painting felt that the activity would teach children to work in a democratic fashion. Those opposed felt that the activity does not lend itself to group work since it demands too much individual initiative. Other activities, such as puppetry and stage crafts, were considered by some participants to be more effective.

(b) The Adequacy of Writing Patterns to Stimulate Design

Those in favour said that the work stimulates a rhythmic and altogether delightful form of design which is closely related to the natural body movements used in writing. Those opposed said that the work tends to inhibit freedom of expression and, hence, results in some similarity of expression in comparatively large groups of children.

(c) The Scope of Subject Matter in Picture Making

Some participants stated that subject matter from both vicarious and actual experience is suitable for expression. Others believed that actual experience is the only safe subject matter, since vicarious experience has often led to faulty output. Those taking a middle course approved the use of both actual and vicarious experience, provided that the painter was sufficiently moved by his subject.

(d) The Use of Certain Forms of Handicraft

Some participants showed forms of handicraft such as needle-point, and supported their use in school on the grounds that they were legitimate art forms. Others opposed these types of work on the grounds that they were art forms of another age, and as such were not suited to the needs of today. Those opposed also pointed out that the designs shown appeared to be derivative, and did not reflect the personality of the producers to the same extent as did their paintings.

(e) The Use of Certain Media

Some participants supported the use of media such as torn paper and transparent water colour as suitable picture making materials for the use of young children. Others objected to use of torn paper because it is not sufficiently flexible, and to water colour for young children in the belief that this medium is too difficult for them to use efficiently.

3. Summary

The participants showed that there is a striking unanimity of opinion concerning the practice and purpose of contemporary art education in many countries throughout the world. All agreed that art education is a practical and indispensable means of helping a learner to develop towards maturity. The peculiar type of thinking which is related to art, involving not only the use of the intellect but also the use of the emotions which is inherent in artistic endeavour, makes art activity unique as a means of learning. The goal of a suitable programme of art education is to develop a well-educated person - even more important than the art forms he may produce.

Complete agreement could not be reached upon all points brought forward during the presentation of the national reports. Divergence of opinion, however, occurred over relatively minor matters and ultimately was not opposed to statements of broad principle concerning the aims and practices of art education.

CHAPTER III

THE GENERAL SESSIONS

In the general sessions, all the participants considered topics of broad scope and of universal interest in art education. The topics for these sessions were suggested by the participants and were subsequently selected by the Steering Committee as those apparently having the greatest need of clarification through discussion.

Only the sessions which most obviously influenced the general recommendations made during the closing days of the Seminar will be reported in this chapter. A few sessions which included the showing of films, or the explanation of some individual's practical approaches to certain more or less minor problems, and whose explanations depended almost entirely upon visual material shown to the participants, cannot be adequately presented in a written report. It must be assumed that whatever influence such sessions had upon the minds of the participants was made apparent in the thoughts expressed in the sessions of relatively greater importance.

1. The Nature of Art Education

During the sessions dealing with the nature of art education, there appeared to be general agreement regarding this topic. The extent of this agreement was indicated in the previous chapter of this Report. Participants had stated that art education should allow for creativeness, that skill should develop in relation to the needs of expression, that the child should have freedom in the choice of his subject, and of the technique he would use to carry it out. All agreed that art education should develop taste. Finally, it had been generally stated that the purpose of art education was to assist the learner to grow intellectually, emotionally and socially.

The growth of art education was noted with some satisfaction. Fifty years ago, the term did not exist; today, it is part of the vocabulary of general educators as well as those interested in art. Today, schools are aware of the importance of what were termed by one speaker "the artistic humanities" to such an extent that they are frequently being considered as having equal importance with "the literary humanities" in general education. The growth of art education was considered to be particularly satisfactory in the sense that the culture of the world could not survive by "intellectual education" only. Art education was said to be a vital medium for the education of a "whole person".

In laying emphasis upon the development of the individual by means of art education, the participants were warned by a speaker not to overlook the fact that the art forms produced by children often have artistic validity of their own. This thought found approval in the minds of many others. The spontaneity, the unity of thought and of expression, the simplicity, and the force of emotion motivating expression in the art production of children, gave to this work the qualities of good art.

Although art may be a matter of self-expression which takes the form of a communication from its producer to others, the assembly was warned that the educational goal of art education is self-realization. In producing art forms, one comes to grips with his reactions to his environment, and gives them coherent form. The form used includes symbols capable of expressing the whole range of human reaction. In this way, one profits from experience and gains insight into the significance of one's environment. By means of his increased sharpness of perception, the individual learner, therefore, tends to reach a position by which he can, when necessary, attempt to change his environment to suit his own needs, and those of his society. Hence, art education is not a process of education primarily to help a child adapt himself to his environment, but rather, one in which he may improve the environment.

2. Education Through Art

In this general session, Dr. Herbert Read was the main speaker⁽¹⁾. The chief question with which he dealt was "the place which the arts should occupy in general education". In order to attempt to solve this question, Dr. Read found it necessary to offer his views regarding human nature. Of all the views expressed by philosophers and others, the speaker accepted that which states: "There are, inherent in man, evolutionary constructive forces which urge him to realize his given potentialities". The word "constructive" in this case had reference in Dr. Read's mind to those values which are called "aesthetic". Further, "'man, by his very nature and of his own accord strives toward self-realization... He cannot... develop his full human potentialities unless he is truthful to himself; unless he is active and productive; unless he relates himself to others, in a spirit of mutuality⁽²⁾.'"

(1) Dr. Read's speech was later mimeographed and distributed to all participants.

(2) Quoted from Karen Horney, Neurosis and Human Growth, (London: Routledge and Kegan Paul), pp. 14-15.

In the light of the above, aesthetic education has, according to Dr. Read, the following aims:

- (i) To preserve the natural intensity of all modes of perception and sensation.
- (ii) To co-ordinate the various modes of perception and sensation with one another and in relation to environment.
- (iii) To express feeling in communicable form.
- (iv) To teach children how to express thought in required form.

In commenting upon these aims, Dr. Read said that in order to communicate human reaction as completely as possible, it is necessary to employ not only "the infinite subtleties of verbal expression, but also various forms of symbolic expression". Our educational systems have tended to ignore the various types of symbolic communication. However, we are beginning to question the adequacy of our verbal modes. The movement which has led to the liberation is beginning to recognize the fact that human beings are dependent upon symbolic as well as conceptual means of thought. Since the purpose of education is to liberate the forces of spontaneous growth, and since growth is only made apparent in expression, then education is a matter of teaching children and adults how to express themselves in sounds, images, tools and utensils. In other words, "the aim of education is, therefore, the creation of artists - of people efficient in the various modes of expression and communication".

3. The Scope of Art Education

The purpose of this general discussion was to survey and list the activities which might be included within the programme of art education. The problems considered were as follows:

- (a) Does art education include both two- and three-dimensional forms as well as constructive work?
- (b) If two- and three-dimensional forms, together with constructive work are included, should one teacher or more than one teacher be employed?

The list of activities shown in diagram form on page 24, were considered to be within the scope of art education.

The activities listed were not considered as ends in themselves, but rather as means of achieving the purposes of art education. In other words, by participating in any of these activities, the learner could gain experiences which are all associated with art education.

It was felt that one teacher was sufficient for all types of work with young children. The approach of children up to later childhood to all art activities is empirical, so that each pupil requires access to all materials, general encouragement to seek his own solutions to the problems which the materials present, and aid when he requires it. A general art teacher can meet the needs of these children.

As children become older, however, they set higher standards for themselves. Then they require additional help which the general art teacher may not be able to provide. In order that they may secure the needed additional help, the guidance of an artist-craftsman is necessary. When older children are taught, however, the principle of employing only one teacher for all types of work was approved on the grounds that no logical division can be made between two- and three-dimensional work. Any attempt to separate art activities according to the dimensions of the finished product would be purely arbitrary, and might set up unfortunate divisions in the mind of the learners.

ACTIVITIES WITHIN THE SCOPE OF ART EDUCATION

<u>Self-expression</u>	<u>Intuitive Absorption From Material and Process</u>	<u>Critical and Intellectual</u>
<p>PAINTING DRAWING i. e. Pattern Making Modelling</p> <p>SCULPTURE</p> <p>EXPRESSIVE CRAFT WORK i. e. Puppetry Stage and Theatre Designing</p> <p>DYNAMIC CONSTRUCTIVE CRAFT WORK i. e. Pottery Making Spinning and Weaving Basketry Forged and Lathed Metal Work</p> <p>PATTERN MAKING</p> <p>DECORATIVE CRAFTS i. e. Embroidery Fabric Printing</p> <p>Display..... (non-absorptive) Display</p> <p>IMPROVISING WITH THREE- DIMENSIONAL MATERIALS.....</p>		<p>APPRECIATION i. e. Studying the History of Art of Costume, etc.</p> <p>CRAFT WORK OF ASSEMBLY AND CONSTRUCTION i. e. Woodwork Metal-Tinsmithing Book Production Dress Designing</p> <p>COMMUNITY PLANNING i. e. House Designing Garden Designing</p> <p>..... Improvisation</p>

4. The Collective Work of Children

In the sessions dealing with collective or group work of children, four speakers gave examples of practical activities which they had used to bring children together to work co-operatively towards a common goal. The activities included both two- and three-dimensional art forms, mural making, book craft stage craft, town planning and puppetry. The adequacy of some of the techniques exhibited was again questioned by several participants. Whereas those in favour claimed that individual expression would not suffer in the co-operative effort involved, others were sceptical of this claim. It was stated that no child should be forced to take part in a group activity if his reason and his feeling told him that he could perform the work better by himself. Furthermore, it was reiterated by some present that group activities such as puppetry and the production of plays in which the total art form clearly could not be successfully produced by an individual are far superior to other forms such as the making of large pictures, which might be quite within the capabilities of individuals to produce satisfactorily. The greatest care should be exercised in selecting group activities for children. A wrong choice inevitably leads to lack of unity in both the work produced and in the behaviour of the children. However, group work of a worthy kind is greatly to be commended as a teaching technique to encourage acceptable social practices in the classroom.

5. Indigenous Art Education and Folk Arts

The participants who took the most active part in the discussion came from countries where the problem of indigenous art education was acute; namely, Australia, South Africa, New Zealand and Canada. Various means of governmental aid for assisting native peoples to continue to produce worthwhile art were described. It seemed obvious from the discussion, however, that whenever European civilization had impinged upon native cultures, the art forms of the native peoples tended to deteriorate. Often this deterioration resulted from commercial pressures. Native art, therefore, appears often to be in a condition of deterioration and requires to be revitalized. To become revitalized, this art must have greater meaning for those producing it. The need for thoughtful and sympathetic leadership to promote an acceptable programme of art education for indigenous peoples in many countries appears to be urgent.

6. Art Education of Adolescents

It has been the habit of some educationists to speak and write about the period of adolescence as one of crisis. This view was not entirely accepted by the participants. It was felt that adolescence was a normal period in the development

of an individual, which spanned four more or less overlapping periods: the onset of puberty, adolescence and adulthood.

Many of the characteristics of adolescence which appeared to have bearing upon the art education of adolescents were mentioned. Some of these included the spurt in physical growth and general development, the enlargement of the mental horizon, including the greater curiosity and increased imagination of the adolescent. It was recognized that the emotional drives of the adolescent become more powerful, and because of this, he may be a victim to emotional disturbances. The fact that the adolescent's interests are varied, but that they may change frequently after a comparatively short span of attention, was noted. A phenomenon of early adolescence in which the personality and behaviour of youth may fluctuate between childlike behaviour and that of an adult, received comment. In later adolescence, however, it was agreed that regressions into childlike behaviour appear less frequently as a person gains self-confidence. The existence of various psychological types as the adolescent matures, was noted.

The characteristics of adolescence indicated both the type of art programme which is suitable for youth during this period of life, and the benefits which might be gained from participating in this programme. It was felt that because of the various types of personality which may be found among adolescents, the need was apparent of conducting programmes of art education which would allow sufficient scope to meet these differences. The sexual differences as revealed in the work of boys and girls, however, should not be over-emphasized. Nevertheless, great freedom should be allowed in the classroom in regard to choice of both subject matter and technique, as well as to the selection of tools and materials.

Attention was given to the type of teaching methods which are desirable for adolescents. It was emphasized that no attempt should be made to keep the art production of adolescents at a childlike level. Although some teachers may observe with regret the disappearance in the art of the adolescent of the naive and charming qualities of child art, nevertheless, this change in form is as it should be. The stage of adolescence is one in which there is an increasing fusion of intellect with intuition, and this has marked effect upon art output so that it becomes distinct from the work of younger children. It is the teacher's duty, therefore, to see that each adolescent develops as an individual according to his rate of intellectual, emotional and social growth. The adolescent must be encouraged in his struggle to create art forms which reflect himself. Inspiration should be derived not only from the teacher, but also by means of contacts with artists and their works. The teacher must be intimately acquainted with each pupil so that the teaching methods employed will meet the personal needs of every member of the class. The aim of the teacher, in other words, is to assist every adolescent to reach towards a balanced maturity.

By means of a worthy programme of art education, an adolescent may resolve many of the difficulties peculiar to this stage of growth. His increasing sexual development may be utilized creatively and acceptably, his sense of

stability and confidence in himself may be more effectively maintained, and his sense of discrimination may be refined.

7. Art Education and International Understanding

Much has been said to the effect that "art is a universal language" and that it "can promote international understanding". Clichés though these statements may be, the participants considered them to be true, provided that art education could be made available to children at an early age, and that such education could be continuous throughout their school life.

The various means of placing art education upon an international basis were discussed. Talk centred about the action which Unesco might take⁽¹⁾. It was felt that Unesco might act as a centre of information, as a producer of publications, and as a source of circulating exhibitions.

A working committee was established to bring forward practical suggestions for the consideration of all participants. This committee subsequently recommended that an international organization for education through art be established. It was pointed out that the Seminar had functioned as an international group and much good had derived from it. The task of the new international organization would be to further the work of the Seminar. The committee recommended further, that an interim body be formed by the participants of the Seminar. This latter group would then undertake the establishment of the proposed international organization. These proposals were approved by the membership of the Seminar, and a paper outlining a charter for the interim body was signed by all participants. A copy of this paper will be found in the closing chapter of this Report.

A number of specific recommendations to Unesco were then passed unanimously approved. These recommendations concerned the formation of an international federation for the furtherance of art education, the establishment of an international institute of information and research in art education, the publication of a journal which would be the organ of the international federation, the publication and distribution of other books and visual aids, the encouragement of the interchange of teachers and students, and the exchange of exhibits from one country to another. A list of these proposals will also be found in the closing chapter of this Report.

(1) Mr. Trevor Thomas gave an account of the general organization of Unesco to show how the administrative machinery operated.

8. Conclusion

The participants were able to reach definite conclusions, and to outline specific recommendations as a result of some of the group sessions. The topics under which this could be done were as follows: The Importance of the Visual Arts in General Education; General Methods of Teaching; Art Education for Adolescents; the formation of an international organization for Education Through Art; including recommendations to Unesco concerning policies and actions for promoting art education on an international basis.

CHAPTER IV

THE GROUP SESSIONS

During the last two weeks of the Seminar, the participants divided into groups under the two group leaders. Four main topics were discussed, and detailed reports of the deliberations were submitted for approval to the general meeting.

1. The Education and Training of Teachers in the Visual Arts

The group discussing this topic met for five sessions. After defining the traits which one might hope to find in specialist art teachers for all school levels, the group discussed the education which such teachers should have in order to develop these traits.

The discussion then proceeded to a consideration of the education in art necessary for teachers and administrators who are not concerned especially with the subject, but who come into contact with it through their general work with children. Many problems were included in the deliberations, such as the in-service education of teachers; the relationship of art supervisors with teachers in training; the selection of students who might become art teachers; and the international exchange of art teachers as part of their education. To assist in the discussions, the group prepared a paper dealing with the training of art teachers in eleven countries.

It was the considered opinion of the group that some education in the visual arts should be included in the training of all people interested in education. It was also stated that in higher education, instruction in the visual arts should be afforded the same status as that given to the more traditional subjects. Moreover, teachers of the visual arts should enjoy the same standing as other teachers in the matter of prestige and salary.

The group considered in detail the education of art teachers as persons, as artists, and as educators. It was felt that an art teacher should be a wholesome and well-rounded person. His interests should be broad, while he should be alive to the cultural trends in contemporary society. The art teacher should also be a competent producer of original work, and his ability to appraise the work of others should be well-founded. Particularly with regard to the work of children should he have insight into both its aesthetic and its psychological characteristics. At the same time, he should have a thorough understanding of the physical, mental, emotional and social growth and development of children and he should be aware of the important role which the arts can play in this

growth and development. Finally, the art teacher should have a deep love for people, and an abiding faith in them. In short, the art teacher should serve as a bridge between the culture of mankind and the student.

The content of a course for art teachers should include the study over a period of four years of the relationship of art to life. It should also make provision for him to learn, from first-hand experience, as much as possible about the behaviour and art output of children. The study of other arts such as music and drama, together with the fundamentals of a broad, general education should be included in his education. The art teacher should develop a proficiency in at least one art activity, but he should be a good performer in several others. He should approach his work with an attitude of creative experimentation. He should have a sound understanding of the development of art and should be able to make effective use in his teaching of museums, exhibits, films and slides. The proficient art teacher should also be capable of conducting some experimental work with children.

The group believed that, because systems of education and general conditions vary considerably from state to state, it was not desirable to set forth a common pattern for the art education of teachers. Certification, however, was considered to be desirable for all teachers, although the form of examinations should be a local matter. The examinations should include both an assessment of the student's performance as an artist, and an appraisal of his ability as a teacher of children.

It was recommended by the group that all practising art teachers should be provided with facilities for their in-service education. Provision for such education should be made by supervisors of art education, or by the governments of educational areas. Teachers should be allowed occasional sabbatical leave with part pay to attend courses in art.

It was felt that a literature about the art of children has now developed to the point where it is broad enough in scope to be included in studies at university level. Universities which have not already done so, should establish curricula for the preparation of specialist art teachers.

2. Various Approaches in Teaching Art to Children

In the group sessions concerned with this topic, participants from many countries gave detailed accounts of the teaching methods in use. Descriptions ranged from the approach to art teaching found in small schools, to that employed throughout entire states. The methods described varied in detail, but it appeared that the general aims of an effective programme of art education were being realized in numerous places in spite of differences of approach from one school to another. This led to the statement that teachers should not be made to adopt any particular method; neither should they be dogmatic about their own methods.

The group, however, was able to reach a number of conclusions. Whatever approaches the art teacher used, their adequacy could be gauged by the degree to which they allowed children to grow towards a balanced maturity. So that this process of growth may go on in a classroom, the methods used should be suited to the level of development of the pupil at the time of his participation in the classroom activity. It was again emphasized that methods must allow each child to create freely according to his own thoughts and feelings, so that he may realize his own potentialities, and find his place in the society in which he lives. It is the task of the teacher, who must act as a guide and counsellor, but not as a dictator, to assist the children in this process of self-realization. Providing help as the need arises, encouragement and stimulation when they are necessary, the teacher through her love and understanding of children assists them to appreciate their own individuality and their personal and social needs.

The group spoke of many materials which could be used by children so that the purposes of art education might be realized. It was agreed that children should have experience in all manner of materials both in two- and three-dimensions. The materials should be selected so that children could have varied and rich sensuous experiences with them. Moreover, the pupils should have freedom to choose the materials which best suit their purposes for the art forms engaging their attention, and they should have some choice in selecting the tools with which they manipulate the media.

3. Art Education for Adults

Several discussions by all the participants preceded the group work dealing with this topic. Talks leading into the subject of adult art education were given to the entire assembly by three speakers⁽¹⁾.

The contemporary need for art education for adults was clearly seen by the group. Present-day industrialization, with its methods of mass production, leaves many workers in a position in which they are unable to take a personal interest and pride in the production of the objects which roll from assembly lines. This, together with present-day techniques of mass entertainment, tend to develop large sections of people who become relatively inactive in the field of aesthetic production and appreciation. Unless people enjoy the activity of production in a fully active and complete sense, and unless they can appreciate the fine works produced by others, civilization is in danger. Lacking an intelligent public, which today constitutes the only important patron of the arts, the serious professional artist is in danger of finding himself without an audience.

(1) Mr. Trevor Thomas, of Unesco, spoke of his work in various museums; Mr. W. Sandberg, of Amsterdam, did the same concerning his activities in the Stedelijk Museum; and Mr. Eric White, of the Arts Council of Great Britain, spoke of the activities of that organization.

There appears to be three universal needs in connexion with the art education of adults. First, since art depends on its patrons, the public, there is the need for adults to understand the art of our time and of our particular civilization. Second, since the products of the machine can be aesthetically sound, and thus can become art forms in their own right, there is a need for people to understand the good design resulting from industrial production. Third, because we live in an age of mass entertainment of varying quality, there is a need for people to understand the popular arts, and to understand, also, wherever applicable, the relationships existing between the popular arts and industrial production.

During the discussions, the age-old question arose as to whether it was necessary for a person to be a producer in order to appreciate the work of others. Several participants laid stress upon the fact that one should proceed cautiously in encouraging amateurs indiscriminately to produce art forms, for by so doing one runs the risk of seeing produced quantities of work of bad quality. This would tend to have a detrimental effect upon public taste. It was believed by the majority of the group, however, that as long as the teaching methods employed are sound, appreciation tends to be heightened by means of expression. In other words, active participation in art education by means of production is of utmost importance, provided that production is understood in its widest sense. It should be remembered that expression includes not only painting, but also such activities as planning a garden, making pottery and decorating a room.

Participants from six countries demonstrated that much work is being done to develop worth-while programmes of art education for adults. The references made by these participants to the programmes in their own countries raised the question of the type of instructor who is suitable to teach adults. Some participants felt that the encouragement of art among adults should be limited to graduates of universities or of schools of art, while others felt that the people should have a close contact with recognized artists. In general, it was agreed, however, that the idea of training a special kind of teacher, whose duty is to educate the amateur, should receive careful consideration. Such a person need not necessarily be a product of either a university or an art school. Similar, however, to a teacher of children in one respect at least, he must have a love of humanity, and an understanding of the life of the people with whom he intends to work.

Apparently, much work has been done in art education for adults in several countries, but much has yet to be done. The agencies to promote this programme are many. They include ministries and departments of education, museums, libraries and trade unions. Through co-operative purposeful effort, on the part of such agencies, populations can be developed having a broad appreciation of art. The outlook of these populations would be effective in promoting the growth and stability of civilization.

4. The Place of Crafts in General Education

The general session dealing with the topic "The Scope of Art Education"⁽¹⁾ introduced many of the points debated by this group.

Early in the discussions, the statement was reiterated concerning the close relationship existing between art activities, and craft. Indeed, it was emphatically reaffirmed that no separation between the two could be made.

Many described the craft work being produced in the schools of their respective countries, while some displayed either some of the actual objects, or photographs of them. There appears to be a widespread rigidity in the teaching of activities involving the use of wood or metal. Often, the products of so-called "manual training" or "industrial arts" courses, as well as of "art" classes, showed an unworthy use of material. Rather than taking their form from the purpose of the objects being made, and from the nature of the materials and tools being used, designs were apparently often "borrowed". The results were therefore often aesthetically repellent. When children appeared to have personal control of their designs, quite the reverse was true.

The participants were able to attribute deficiency in design to a number of causes. These included teachers who, in their short or unsuitable training, had no more than a superficial knowledge of the field; inadequate time provided in schools for non-academic subjects; large enrolment of pupils and poor accommodation.

The group discussed in detail suitable programmes in craft for pupils in both the primary and secondary school stages. It was affirmed that young children should approach the manipulation of material in a creative and exploratory fashion. No models or patterns should be provided since these short-cut the whole process inherent in art education. Help should be offered only when the child has need of assistance.

At the secondary level, provision should be made for the pursuit of one or two crafts at a level satisfactory to the more mature mind of the older pupil. Thus, greater provision should also be made to meet his desire for improved skill and technique. The teacher should be an artist-craftsman with an understanding of the learner's psychological needs. All teaching should be such as to develop vision in relation to the potentialities of work in the chosen media. Teaching should also help the learner to develop appreciation, discrimination, and a sense of quality related to fine craftsmanship.

(1) Supra, page 22.

It was recommended that, whenever practical, craft work should be related to other school activities. This might be accomplished by means of close collaboration between teachers working together on the same staff.

It was concluded that craft work is of importance in a programme of education. It satisfies man's natural desire to handle materials and objects, and to create directly with his hands.

5. Conclusion

The group sessions helped to clarify many questions which arose in the general sessions. They made it possible to draw more detailed conclusions, and to put forward further recommendations. In particular, many conclusions and recommendations were reached with regard to the problem of the crafts in general education, and to the question of education and training of teachers of the visual arts.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

During the closing sessions of the Seminar, the participants summarized the ideas that had resulted from their deliberations. They found it possible to agree upon a number of points, with the result that they were able to approve unanimously several recommendations to be forwarded to Unesco. The recommendations were of two kinds. First, there were those of a general nature which set forth their beliefs concerning art education and are, therefore, of a theoretical character. Second, there were those which were connected with administration, and upon which it is hoped that Unesco as an international organization, will be able to act directly.

1. Conclusions and Recommendations Regarding the Importance of the Visual Arts in General Education

(a) The arts are the language of the imagination and the emotions, and are an integral part of civilization. Without the constructive and creative purpose they give to man, a cultural civilization cannot persist. They are an absolute necessity to every individual for his proper participation in life.

(b) Art education is a practical and indispensable means of helping a learner to develop towards a balanced maturity. By means of self-expression through art, a learner experiences a process of self-realization. In other words, the practice of art can form a medium of education which co-ordinates ideas and resolves experience through the actual process of the creative acts inherent in art education.

(c) The visual arts must be accorded a position of importance in general education. This recommendation applies to the education of both children and adults.

(d) Because of the importance of the visual arts in general education, the teaching of the visual arts should have equal status with the teaching of all other subjects on school curricula. Teachers of the visual arts should have equal rights with other teachers.

2. Conclusions and Recommendations Regarding General Teaching Methods

(a) Because of the unique contribution to general education, the plastic and graphic arts should form an important part of the daily school programme in all schools, for all children, at all ages.

(b) Teaching methods should be suited to the psychology and general development of individual pupils, so that they may be enabled to create freely according to their own personalities.

(c) The teacher must have a sufficient understanding of his pupils to enable him to appreciate their individuality and their personal needs.

(d) Many materials of different kinds must be given to pupils. The pupils must enjoy a rich sensuous experience from their manipulation of these materials. The pupils should have a free choice of media to facilitate and stimulate their need for self-expression. The growth and maturity of expression in the visual arts comes primarily, at all ages, through the statement of imaginative and emotional experiences. In origin it is an intuitive language which cannot be taught, but which it is the duty of the teacher to preserve at all costs, and to develop to maturity as an integral part of the full range of intellectual perception.

(e) The teacher who fully comprehends that art activities are offered in schools for the purpose of self-realization by means of self-expression; who understands people; who realizes that, although people may need guidance they must express their own reactions in forms and materials which are found by the learners to be suitable to their needs of expression, will discover the teaching methods best suited to different surroundings, and appropriate for each individual.

3. Conclusions and Recommendations Related to Art Education for Adolescents

(a) The problems of adolescence should be regarded, not as pertaining to a crisis in the growth of the child, but rather, in relation to a process of continuous development towards maturity.

(b) The importance of the sexual aspects of this development should be recognized and related to art education so that, in this connexion, freedom of choice in creative expression may be encouraged, and the new source of energy induced by sexual development may be utilized creatively. It is suggested, however, that sexual differences as revealed in the work of boys and girls should not be over-emphasized.

(c) There is a need to recognize the existence of various psychological types amongst children. It should be recognized that there exist various child personalities and that there is a corresponding need during adolescence for forms of both individual and group expression in art activities.

(d) The study of art in all its aspects can play a most important part in solving many of the difficulties of adolescents. At the adolescent stage, it is necessary to help children to gain confidence in their abilities and the arts can be one of the most effective means of achieving this.

(e) Attempts should not be made to keep the art of children childish during the adolescent stage. This stage represents a steady marriage between intellect and intuition. The artistic aspirations of the maturing person must be constantly encouraged and fed.

(f) With the onset of adolescence, the need for the child to be recognized as an individual should be emphasized. With the growth of individual aspiration, contact with the art of the world becomes more necessary and desirable. Thus, a sense of discrimination should be developed to enable the growing child to make his contribution to society.

(g) It should be recognized that the expression of individuality at this stage may be represented in many different ways and materials. Painting is not the only desirable form of expression.

(h) In the beginning of their study of art, adolescents should not be content only with verbal appreciation. Their creative activity should also be stimulated by contact with artists and their works. Through their own creative work, adolescents should become aware of the intention and creative ideas of artists, together with the great traditions of the art of the past.

4. Conclusions and Recommendations Related to Crafts in General Education

(a) Craft is the aspect of art which particularly satisfies man's natural desire to handle, experience and create directly with his hands; it is essential to his development

(b) At the primary stage, the child must be provided with a wide range of materials and free choice of media.

(c) At the secondary stage, and after a period of preliminary experiment, the pupil should follow one or two crafts to a high level. The teacher should, therefore, be an artist-craftsman with a deep understanding of adolescents, and of the educational problems peculiar to this stage of development. The equipment and materials employed must be adequate; and as far as possible, separate accommodation should be provided for each craft. It is often desirable that experienced and inexperienced pupils should work together and that the pupils see an artist-craftsman at work. There is no substitute, however, for the actual experience of manipulating material.

(d) Particularly at the secondary level, the following difficulties in craft education may be noted:

(i) because of the lack of good training for artist-craftsmen, a mechanical and often superficial teaching of crafts may be found;

(ii) classes which are too large, and inadequate time to perform craft activities, prevent efficient teaching.

(e) There is a need for the fusion of crafts with other school subjects. Teachers should collaborate and discuss these extensions of the work.

5. Conclusions and Recommendations Related to Education and Training of Teachers of the Visual Arts

(a) Experiences in the visual arts should be an integral part of the training of all teachers, for no culture can exist without the arts.

(b) At all levels, education in the visual arts should be accorded the same status as academic and scientific subjects.

(c) Because the teacher of art in discharging his professional responsibilities must understand children, must be an artist, and must have a balanced personality, his training should be planned so that he may develop in these respects.

(d) Prospective teachers of art should preferably have had a good background of general education.

(e) In the training of teachers of art, strong emphasis should be laid upon actual creative work with art and craft materials and processes.

(f) Adequate opportunities for further training should be provided for all practising teachers of art.

(g) National and international exchange of art teachers or art teachers in training would result in better work and an increased understanding for all concerned in many respects.

6. Conclusions and Recommendations Regarding an
International Organization for Education Through Art

(a) It is recommended that an international organization for education through art be established in order to further the work of this Seminar.

(b) It is further recommended that an interim body which will undertake the establishment of this international organization be formed by the participants of the Seminar⁽¹⁾.

7. Recommendations to Unesco Concerning Policies and
Actions for Promoting Art Education on an International Basis

(a) International Federation

Arising from the work of this Seminar, the necessary first steps should now be taken by the participants towards the formation of an international federation for the furtherance of art education and in this we ask for the full co-operation and financial help of Unesco.

(b) International Institute

Closely associated with the work of this federation, an International Institute of Information and Research in Art Education should be created by Unesco. Since it will take time to form the international federation we would urge that this should not hinder the speedy creation of this International Institute of Information and Research. One of its first activities might well be the compiling of a list of schools and centres in all countries where interesting work is being done in the field of art education. It might also begin to build a collection of valuable material, including original works, photographs, and publications.

(c) Publications

(i) When the international federation is formed it should have its own international journal.

(1) See Appendix A.

Meanwhile, we ask Unesco to sponsor a popular, inexpensive, illustrated bulletin devoted to the furtherance of art education. This bulletin should play a constructive part in helping to achieve the desired international federation.

We would also ask Unesco:

(a) to publish twice a year a book for the furtherance of art education, well-produced with good quality paper and illustrations;

(b) in collaboration with other such publications on Theatre, Music, Ballet, Visual Arts and Films, to include in the proposed art publication material from these latter fields, and to encourage the inclusion in the other publications of material on art education;

(c) to publish from time to time handbooks of information in the field of art education;

(d) to undertake the translation into other languages of important books and publications on art education;

(e) to produce additional booklets similar to the Unesco booklet on films on art, covering other visual aid material and to keep these up to date with supplements;

(f) to help in the making of films, filmstrips, and other visual aids on various aspects of art education;

(g) to encourage the reproduction in colour of pictures particularly suited for art education.

(d) Interchange of Teachers and Students

We ask Unesco, through the agency of the International Institute, to help to promote, for example, by means of fellowships, scholarships or grants-in-aid, the exchange between countries of teachers of art and students, for the purpose of work and study in art education institutions.

(e) Exchange of Exhibits

We ask Unesco, through the International Institute, and in collaboration with the various countries, to organize the exchange of exhibitions comprising various aspects of art education, and to facilitate the exchange of such material organized and prepared by the countries and individual art teachers.

8. Conclusion

It is obvious that art education must be considered seriously by either educators or administrative bodies interested in any form of education. Art education must be of major importance if a programme of education is to be effective and complete.

To minimize the importance of art education, or to neglect it upon the grounds that other fields of learning are more worthy of consideration, is to ignore a natural and necessary aspect of general education. To neglect this subject is to set up an imbalance in their education. The creation of an imbalance of this sort makes it impossible to develop a stable society.

The participants of the Seminar have indicated to Unesco what they consider to be the necessary characteristics of a workable programme of art education. They have also indicated the steps which they believe Unesco might take to promote throughout the world a vigorous programme in this field. Although this much was accomplished at the Seminar, the task of carrying out a desirable programme in art on a world-wide basis has only begun. The fullest co-operation may be expected between Unesco and those throughout the world who see the importance of the task yet to be realized. That such people exist, has been fully demonstrated at the Unesco Seminar on the Visual Arts in General Education.

PART III

ASSESSMENT AND ACTION

The Bristol Seminar was a success. It was a vivid, strenuous and creative experience for everyone concerned. The strangers who had assembled in the University at the beginning of July, who had meanwhile grown together, united in work and friendship, dispersed reluctantly at the end of the month, stimulated and inspired. No longer isolated, individually or nationally, they would continue to write and possibly to visit each other, to exchange plans and ideas, as well as the work of their pupils.

For the last day at Bristol was not the end. It was but the beginning of a long-term progress that calls for the united efforts of all those who experienced the Seminar and of many more in many countries who, learning of what was done and projected, may catch something of the fire and enthusiasm which arose so brilliantly and spontaneously during the weeks at Bristol.

Now, after a due lapse of time, it is necessary to recollect in tranquillity and to attempt an assessment. What did the Seminar achieve? And what is next to be done?

The objectives as originally defined were wholly achieved. The cross-fertilization of theory and techniques was fruitful. Many ideas were forthcoming for integrating the teaching and the appreciation of the arts with national and international life. Unesco was provided with a number of precise and practical recommendations; and most important, the basis for an international association was prepared and adopted unanimously. What was the keynote of the actual experience itself? It is almost impossible to convey the quality of the surprise, almost shock, which everyone felt as the different national reports were presented with their accompanying illustrative exhibits. They showed how rich is the imaginative world of children everywhere, how ignorant we are of each other, how unaware of the strides which had been made in some countries, and also how grievous the situation can be in those places where resources are inadequate, or the attitude of administrative authorities unenlightened, or the art teachers unequal to their task. Even within one country or another, they showed startling extremes of conditions, awareness and achievement.

In the last analysis, what emerged as encouraging was the recognition of certain broad lines or principles of general agreement, of the need to share work and experiences even more extensively and, imperatively urgent, of the necessity of extending researches into certain common problems and areas of mutual ignorance.

Basically, everyone was in accord that beyond all the welter of theory, method and technique, the factor of paramount importance was the child as a growing, emergent personality. Secondly, there was the general conviction that the arts, by virtue of their creative, intuitive quality, constituted the most effective mode of education in relation to the active needs of the child. And thirdly, by implication from the two preceding principles of belief, was the realization of the all-essential importance of the quality of the arts teacher, a quality which might be partly inborn, but could and should be nurtured by training.

The national reports showed that whereas the children of any given country instinctively expressed in their work a flavour or character that was essentially rooted in their native culture, there were elements which were common to children everywhere, arising from their character as growing beings, and comparable at different stages of their growth. The value, therefore, of more extensive exchanges was twofold, revealing as only the intuitive and symbolic products of creative art expression can, the essential features or aspects of national culture, and providing those elements of common ground for mutual appreciation which enabled one child to communicate with another across the limits of time and space. From this the obvious comparison could be made with the situation in the wider adult spheres of the contemporary world and, consequently, a recognition gained of the immeasurable value of the arts and art education in relation to the work and the ideals of Unesco.

A number of general problems in art education emerged at Bristol which called for much further research and experimental enquiry, some of which could only be fully explored and evaluated at the international level. They would have to be investigated on a much broader professional front, touching and overlapping other disciplines and fields of study. At present, similar special projects may be carried on in several widely separated places in total unawareness of each other. New materials and techniques were being developed and never reached beyond a limited area. Or again, there is at the present time a vast amount of information on the results of researches into child art and kindred subjects diffused only in specialized journals devoted to fine arts, education, sociology, and psychology, written in many different languages. Similarly, most of the Bristol Seminar participants were seeing for the first time films, filmstrips and slides which could be of immense assistance. Yet the average arts teacher has neither the time, training nor the facilities to discover this information and material even in his own country, let alone to know about, assess the merits and obtain the books, films and similar materials produced in other countries. This is work for a centralized agency, commanding the necessary techniques and resources.

In this connexion, of the numerous topics discussed, such as the crafts in education, art education for adults - in itself a vast topic for a specialized seminar of its own - perhaps the one which occupied so much of the attention of the participants at Bristol is as indicative as any of this need for wider co-operation. This concerned the problems connected with the teaching of the

arts to the adolescent.

Although the assembled art teachers and educators were able to pool much valuable experience in these discussions, there was unfortunately no specialist psychologist present. Here was a striking example of the kind of co-operative approach needed between different experts in different subjects in different countries if something more than generalizations were to be achieved in relation to the various phases of this important stage of personal development and education.

Again, faced with such questions as "the arts for international understanding" and "the use of modern teaching methods in relation to the preservation of indigenous arts", the participants, of whom only a few had direct experiences of this nature upon which to draw, felt the need of much more detailed basic information, for more specialized experiments, researches and assessments, and considerably more time to investigate these questions thoroughly. These were themes especially indicative of what needed to be done and of what could be done most effectively on a world-wide basis.

If then, as indicated in the Director's Report and this summary assessment, these were some of the major features and the chief topics which the Seminar precipitated, the essential questions now are: What must next be done - individually, professionally, nationally and internationally? What can we get out of this? And what can we put into this?

The Seminar itself was of too short a duration for the participants to do more than raise some of the issues. Many of the answers have yet to be found and worked out creatively and experimentally in every country. But it is worth while to look at certain general points which may be of guidance to individuals, organizations, governments and to Unesco and its National Commissions.

Special responsibilities fall upon the actual participants who were privileged to attend the Seminar. Each of them has become a personal point of focus in his or her own country as part of an international network for exchange and communication, someone to refer to when problems and enquiries arise, someone with whom to co-operate and exchange. They must serve also to disseminate by talks, meetings, articles and any other means they can devise, news of the work of the Seminar itself. In addition, upon them rests the responsibility of arousing and co-ordinating active interest in their respective countries for art education and support for the projected international association and centre of art education which they all so fervently wished to see created. Already many of them are actively forging ahead with such national activities and eagerly awaiting the next international developments.

However, it is not essential for individuals to have been present in the Seminar to be able to draw much inspiration from it in their own work and activities and to join now in the further work of promotion which must be undertaken. Among the various points made at Bristol, some of the general

suggestions were that the arts teacher must never be content merely with a formula, but must be continuously aware of the needs of the child at its different stages of development. In this sense there is no fixed or best method of teaching art, only a continually evolving creative experience which demands of the teacher increased awareness of the range of the subject and of the nature of the activity. The teacher must be all the time a learner, must keep as well abreast of researches and discoveries as possible. It is in this respect that contacts with art teachers in other countries serve to open up a widened horizon of experience.

The essential thing to recognize is that however much might or might not be done by regional, national and international authorities and organizations, in the ultimate resort, it is the direct action of vast numbers of individual art teachers all over the world which determines the character, good or bad, of the art education which children receive. Partly as a consequence of the desirable efforts which have been made in recent decades to give children the necessary freedom for artistic expression, an unfortunate view is current in many quarters that it is enough to leave a child alone with plenty of art materials for him to produce masterpieces. Nothing could be more misguided. The teacher has a very important part to play but must be aware of the more serious responsibilities which this form of teacher-guided as against teacher-dominated form of art education involves.

Professional groups and associations of teachers can and do undertake actions to improve the status of the profession, the working conditions and the provision of facilities. This is especially necessary with reference to the art teachers, since there is a tendency which dies hard, to regard the arts as merely marginal subjects in the curriculum with consequent discrimination in respect of conditions of employment, remuneration and status.

In addition to such strictly professional questions, there are other directions in which organizations of art teachers could take effective action. For example, in regard to the nature and standards of their training, which is at present deplorably inadequate in many countries, both before they enter upon active service in the profession and, subsequently, with regard to refresher courses and periods of study abroad.

They could also collaborate very profitably in the review and assessment of art teaching materials, since this is often difficult and expensive for the isolated individual. Concerted expressions of opinions would lead to the improvement of the art teaching textbooks, visual aids and similar items, which now, in many instances, militate against rather than aid good art teaching practice.

Through associations, local, regional and national conferences could be arranged, affording opportunities for sharing ideas and experiences and for enlarging the general outlook upon art education. Another way in which such professional groups could contribute to this improvement of the attitude toward

12 May 1952

art education, is through enlisting the co-operation of the parents. Only too often the good effects of school art teaching can be more than offset by the attitude and the environment in the home. The emotional development of the child can be seriously affected by the conflicting demands of loyalty to what he has been encouraged to do and enjoy in art at school and what is condemned by his parents at home who have different ideas of what is art, provided they have anything more than prejudice in the matter. Where enterprising and courageous art teachers, alone or in groups, have arranged week-end conferences on art education for parents, or have arranged evening classes in which parents themselves (and sometimes inspectors as well) partook of the same kind of art education as their children, the results have been more than rewarding for everyone. The parents, now knowing more of what is involved, become more co-operative with the teacher, more understanding towards the child, and themselves often rediscover the joys of creative artistic expression for the enrichment of their own lives. This is something of especial value which groups of art teachers could promote in their own communities. Then, one day, maybe Unesco and the International Association for Art Education will be called upon to sponsor exchanges and exhibitions of the art of children - and their parents.

On the subject of international exchanges of materials, national organizations of art teachers could do a very valuable work in the collection and preparation of exhibitions for this purpose. At present some of these exhibitions are not only ill-chosen, insufficiently documented and badly mounted, but they are also often not well-used upon arrival in the recipient country. The national associations could accept the responsibility for the content and nature of such exhibitions, assuring that truly representative choices were made and good standards maintained in those that were exported and taking care that those which came in were used to the best advantage. In this connexion there is a great deal to be learnt by the pooling of organization and experience.

Finally, in some countries where economic conditions are adverse, there are very real shortages of art materials for children compared with other places where there is almost an embarrassment of supplies and varieties. Through suitable professional organizations it would be possible to meet these needs and distribute some of the surpluses, either directly from country to country, or through such international agencies as Unesco. Already, Unesco has been able to do much in this way for scientific materials and it has set up the Gift Voucher Scheme to facilitate the purchase and supply. But, so far, one of the real difficulties in the way of applying similar measures to arts materials has been the lack of responsible national art education associations from which to obtain reliable estimates of real needs and through which to operate the technical administration of the schemes for assistance.

The main responsibilities for effective action fall most directly on national authorities, especially upon departments of government concerned with the administration of education and culture. Individuals can pioneer alone or they can associate in professional groups, but ultimately, the most powerful sources and resources are in the hands of local and national governmental authorities.

Apparently those Member States of Unesco which sent participants to the Bristol Seminar did so because they looked to receive some guidance and information from the Seminar concerning desirable action for art education on a national basis. They will receive from their respective participants reports and recommendations which will be adapted to their particular national needs and conditions, and they will find suggestions in this Report as to some forms of action which they could most efficaciously undertake on a national footing. The national reports presented during the Seminar made it very evident that conditions varied so much between countries that any form of general recommendation has its dangers. What might be regarded as revolutionary propositions in one country will have long been accepted as axiomatic in another. Suggestions coming well within the range of established forms of general education in one country may be impracticable for another. Nevertheless, the following are some of the ideas which emerged at Bristol as to what needs to be done and what might be done.

The first essential is an examination of the methods of art teaching which are already in operation and their critical evaluation in terms especially of the needs of the children. It might be very valuable for the responsible educational authorities to call in acknowledged expert opinion or art education advisers from other areas. An outsider can often see needs and weaknesses which have been overlooked through long and routine familiarity. This is one kind of action which Unesco has sponsored most effectively in other domains of education, notably in scientific, technical and fundamental education. It could advise similarly upon the choice of specialists in the field of art education to render advisory services where they were needed.

Secondly, there is a national responsibility to see that suitable buildings, facilities, equipment and materials are provided for the arts in education. Much has been learned in recent years of the lay-out of art rooms, the kind of equipment and the range of materials which are necessary for even the simplest of art education programmes in the schools. They do not need to be elaborate or expensive, and often the more interesting results are obtained with good simple equipment. However, as in every other domain of education, there is a basic minimum without which nothing really effective can be achieved. By their nature, arts and crafts require spacious conditions for work and a reasonable range of materials.

One of the most fruitful ways of improving the teaching of the arts, which was reported in various national forms at Bristol, was the system of art education advisers. These are sometimes attached to the Ministry of Education, to the local authority, to a large rural region, to a city or a county, or even to a small group of schools. The adviser is not exactly the same as an inspector, the function being not so much to impose a fixed standard or to see that certain provisions are carried out, but to provide guidance and to offer technical advice to the general teacher when it is needed and requested. In effect, the relationship of these advisers to the teachers should be similar in quality to that of the

creative art teacher towards the pupils. The person most suitable for this kind of responsible guidance should have had some years of experience as a creative teacher in a variety of schools, a sound technical knowledge of several arts and crafts, but above all, needs tact, sensibility and some knowledge of the psychology of both teacher and child. This seems to be one of the most effective measures for improving the nature and status of art education.

Another important form of action on the national level concerns the provision of the facilities and opportunities for the training of specialist art teachers. Generally speaking, two main systems are in operation: training via a school of fine arts in which the emphasis is primarily on the acquisition of technical skills, and training for general education via a college of education with some short period devoted to a superficial study of drawing or a craft. Either way the young teacher finds himself inadequately prepared for the actual situation which he has to face when he starts to teach in a school. In a number of countries, centres or institutes of art education training have been set up in recent years for the formation of those who intend to specialize in teaching the arts in the general schools. It is from such centres that the best art education teachers will be recruited.

In countries where such special centres of training do not as yet exist or even in those where they meet only a small part of the needs, something in the nature of first aid can be provided now through short courses arranged by the authorities during the long vacations. These should be essentially practical workshops or seminars in which student teachers can be introduced to desirable practices and techniques and teachers of some years standing can be refreshed in their approaches. It is all too easy in art teaching to become stale, to fall into a routine and to be out of touch with developments which are taking place outside the classroom. The workshop, seminar, summer school, refresher course, or "in-service" training, and these titles are indicative of the various types of activities of this sort which are sponsored in different countries, can be invaluable as a means for helping the arts teacher to keep alive a fresh and creative approach to his job.

The other valuable way of doing this, although it must be necessarily more limited in application, is for the national authorities to foster by all possible means facilities for art teachers to study abroad and to exchange posts for a period with art teachers from other countries. This form of cultural exchange has been encouraged of recent years, especially between some countries, and it could be extended with advantage to all concerned. Through its Exchange of Persons Service Unesco has fostered and encouraged such exchanges, fully cognizant of the fact that not only are they good for the individuals, good for the countries involved and desirable from the point of view of cross-fertilizing teaching techniques, but invaluable in promoting understanding between peoples.

The most useful work can now be done internationally for art education in taking care of the primary needs for exchanges and the free flow of ideas and information, people and materials. Already the activities of Unesco in this respect are beginning to bear fruit. This Seminar in itself marks a significant stage of development in the Unesco plan and programme for promoting increased awareness of the need and the value of education through the arts. One of its chief purposes is to act as a centre through which exchanges can be arranged. Various agencies are engaged in exchanging children's art work but the demand is insatiable and Unesco is always being asked to supply exhibitions of children's work and to arrange exchanges between schools without always being able to marshall the materials required through the national sources at its disposal. There is in any event a certain limit to the value of multifarious exchanges of miscellaneous collections of children's art if the selection is not arranged with discrimination. Not infrequently an undesirable element of competitive awards is introduced which places the emphasis on the wrong value. The question of value is not whether the work of one child from one country is better than that of another from somewhere else. The true value is initially for the child as a creative experience and then as a tangible expression of that experience sent in exchange to children elsewhere who have been enjoying a similar creative experience. There is also the value for the teachers who are able in this way to see what kind and quality of teaching is taking place in other lands. Here then is one of the important fields for international co-operation, but it calls for much more intelligent care and supervision, if it is not to be exploited for inferior purposes and if its full potentialities for international understanding are to be realized.

Unesco serves also as a source of technical advice and, as far as possible, it seeks to disseminate suitable teaching materials. There are, however, certain limitations imposed by reasons of finance and available personnel. In a certain sense, the recommendations made by the participants to Unesco were indicative of a general tendency to overestimate what Unesco can accomplish. To an extent as yet not wholly realized, the effectiveness of Unesco's actions in, for instance, such a specialized field as art education, is determined by conditions in its Member States and in particular by the national specialists for art education. For obvious reasons Unesco can neither create nor impose a set pattern of art education. It can help to interpret one pattern to another, but it is the art teachers in each country who have to create the demand and ultimately meet the needs.

It is, therefore, imperative, and this was clearly recognized and forcibly stated by some of the participants, that there should be an international centre for art education, through which more extensive exchanges of people and materials can be arranged and where the much-needed promotion and co-ordination of researches in various aspects of art education, as demonstrated at the Bristol Seminar, can be initiated.

What positive steps have been taken to bring this desirable objective nearer to reality? During 1952 Unesco's main activity and expenditure for art education will be devoted to the preparation and production of a Handbook for Art Education, based upon the work at Bristol, to which many specialists have been invited to contribute. It will serve as a source of practical information and will provide a basis for activities for some years to come. By its very nature it cannot and does not set out to be final, dogmatic or definitive. It is intended as a survey of the domain of visual art education, the basic theories, the achievements at different levels of education, the variety of techniques and materials which are in use, the problems of training and administration, the special needs of art education for youth groups and for adults and in relation to particular aspects of fundamental education, of education for the specially gifted and for the handicapped. It will answer some questions and raise many more.

Then, during the next few years, Unesco is proposing to sponsor conferences, seminars and enquiries dealing with kindred subjects such as music, drama, crafts and folk arts in education. At the same time it will be going forward with programmes for educational work of a related nature in libraries and museums and will be prosecuting activities relevant to the use of films and television in education.

Meanwhile, the Bristol Seminar participants themselves took the important step of bringing into being the proposed International Association for Art Education. This is the most potentially valuable achievement of the Seminar. All other plans and activities are intimately bound up with the successful establishment of such an association. In many other fields of Unesco's activities it has been demonstrated repeatedly that once some such international grouping is achieved the work moves forward with increased value and momentum. Consequently, Unesco is proposing, as it has done with other international associations which have been born of its conferences, seminars and meetings, that, subject to the approval of the General Conference, this newest child, the International Association for Art Education, shall receive during its early years encouragement and financial support.

Upon the support of the Association and active participation in its work by individuals, professional groups and national governments, the better future promotion of art education will depend. The International Centre would ultimately become the physical home of the International Association which, going forward on a firm and reliable footing, could recall with justifiable pride that first step of initiative taken at the Bristol Seminar.

APPENDIX A

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Mr. Alexandre Faldaits (Greece) and Mr. Henri Malvaux (France)
were unable to be present.

APPENDIX B

INTERIM BODY FOR THE ESTABLISHMENT OF AN
INTERNATIONAL ORGANIZATION FOR EDUCATION THROUGH ART

(1) We, the undersigned, have joined to form an interim body for the formation of an international organization for education through art.

(2) This international organization will be composed chiefly of associations of art education of various countries which have membership on a nation-wide basis. Some provision should also be made for individual membership.

(3) Only those organizations and individuals will be invited for affiliation with and membership in the international organization who subscribe to the following general viewpoint in art and art education.

- (i) The arts are the language of the imagination and emotions, an integral part of civilization. Without the constructive and creative purpose they give to man, a cultural civilization cannot persist.

They are an absolute necessity to every individual for his proper participation in life.

It is the organization's first aim, therefore, to restore visual art to society as an active and common principle in which every individual has a constructive part to play.

- (ii) The practice of art can form a medium of education which co-ordinates ideas and resolves experience through the actual process of its creative act.

In this sense, therefore, all teaching should be education through art.

The organization exists to ensure the acceptance of these wider principles for the whole of education.

- (iii) The growth and maturity of expression in visual art comes primarily, at all ages, through the statement of imaginative and emotional experiences. In origin it is an intuitive language which cannot be taught but which it is the duty of the teacher to preserve at all costs and to develop to maturity as an integral part of the full range of intellectual perception.

The organization believes that through such means the rising generation can learn to create beauty about it in all aspects of life through its own choice and discrimination.

- (iv) In order to further education through art the international organization will aim to carry on such activities as:
- a. the establishment of a centre for the collection, collation and dissemination of research results in education in visual arts. This is regarded as being of first and basic importance;
 - b. the publication of a periodical concerned with issues and developments in art education of world-wide interest;
 - c. the holding of periodic conferences of representatives of affiliated organizations and of members;
 - d. the maintenance of a close liaison with Unesco.
- (v) Out of the present membership of this interim body a committee of four to be known as the Planning Committee will be appointed, one of whom will be designated as chairman. The responsibility of this committee will be:
- a. to plan the base for the establishment of the international organization;
 - b. to locate and investigate existing associations in art education that might become affiliated with the international organization;
 - c. to keep members of the interim body informed of developments;

- d. to make plans for a meeting in the near future to proceed with the establishment of the international organization. The following will be invited to this meeting: the members of the Planning Committee, representatives from associations that might become affiliated with the international organization, and a representative from Unesco.
- (vi) Organizations such as Unesco and foundations and trusts interested in education in visual arts will be appealed to for assistance in establishing the international organization.