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ADULT EDUCATION IN THE ARTS - REFLECTIONS ON ITS MEANING IN THE PRESENT AGE

Adult education has a growing importance in the system of modern education, an importance which is even independent of the quantitative extent of its scope and effectiveness. At one time it arose from the effort to offer to educationally underprivileged strata of the population more than they had received during their school years with respect to professional opportunities and general and civic education. Adult education has changed along with the changes in modern industrial society. In Germany, and particularly in the Heimvolksschulen, the problem was at first regarded as being that of helping those already in professional life to an improved understanding of the crucial problems of the day. The procedure more and more became that of the working session, in which the distinction between student and teacher became blurred. If this method continues (and such seems to be the case), the working session will increasingly come to be a place for a voluntary community, in which all ages and all social classes concern themselves with the problems of a reasonable way of life within a cultural order.

This tendency is strengthened by the weakening of caste and class boundaries in modern society, as well as by the necessity for all social groups in the modern world to think again through the relationship between their own ways of existence and changing technical and social conditions. Thus, the issue of the proper function of art education in modern society justly assumes a central place in contemporary German adult education. The more adult education moves from the filling-in of gaps in knowledge to the concern with knowledge and action which will serve the totality of human behaviour, the more will it have to dedicate itself to the education of artistic understanding and the artistic faculty.

In an economic society which is molded by technology, it is necessary that literature, music and pictorial art be newly outlined - thought through once again in terms of their capacity for the single individual and for the human community. This is above all necessary if we are not content to view man simply as a product of circumstances, but conceive of him as a being which can, and is intended to, master given circumstances as a result of the total purpose of his way of life. Perhaps modern man's dissatisfaction in his existence is based on an insufficient understanding of the possibility of restoring a healthy balance amongst the crucial factors which determine one's life by confronting and answering, on the foundation of the spiritual and artistic forces which exist in every man, the rapidly fluctuating conditions of an economic and technological nature.

What is adult education able to accomplish to the recapturing of this equilibrium? What can be expected, considering the practical attempts of adult education in this direction? These are the central questions of this report.

When we speak of the economic and technological changes of the twentieth century it is not intended to assert that the dominating tendency of social dynamics in our epoch has to completely rule our existence, nor that it is necessary to subjugate all areas of existence to its rhythm. We must, then, first inquire wherein the change, which has been developing for more than a century, really exists. On the basis of our answer, it will be possible to illumine the possible importance of art for the man and community of today.

The transformation of which we speak is directly discernible in the propagation of the industrial-economic style in the organization of labor and in administration. The tool which man controlled is here substituted by the apparatus which man serves. In place of one's own determination for the use of an artistic or manual ability, the ordering of the individual within the carrying out of a predetermined plan more and more takes place. Agricultural production has also been subjugated to this transformation from the tradition-based artistic and manual to the organized rules of a scientifically regulated process. At the same time, this change has, in all areas of production, been the prerequisite to an historic and unique increase of productivity. The decisive factor in human labor was progressively displaced from manual activity to the planning of the engineer. The displacement of man from the sphere of traditional craftsmanship to the routine of thoroughly organized industry accounts for the characteristic toil of work - i.e. its dissimilarity to the toil of work which has been recognized in all generations. If to this necessity of displacement is to be ascribed a genuine damage of the form of existence, and if this damage (if it exists) is inescapable - this remains an open question. Even the activities of large organizations are not alone determined by their organization and utility. Much more is there a main factor which is determining, which we can designate as the spirit or soul of cooperation. At the beginning of the age of machines clear-sighted critics pointedly saw the human dangers associated with machine production, but at the same time left the possibility open that conditions could be imagined and might come to pass in which "the machines become rational" (Goethe). The carrying out of the principle of replacing, wherever possible, human labor with machine production, could bring us nearer to such conditions.

The organizational type of large industry and the corresponding administration does not in itself suffice to designate the specifically modern toil as anything more than a transitional difficulty. The same is true of social communities. Today, the closed and transparent society of the village is progressively replaced by the city. This type forces man to rely upon himself and at the same time into anonymity. It spreads itself over the landscape, and this as a type of existence. A rural region which becomes the scene of industrial-economic enterprise changes its social character and takes on the characteristics of a suburb. It would be false to judge this tendency only negatively, for entering into the mode of existence of the modern city means at the same time an expansion of man's sphere of freedom. He progressively becomes a member of an "open" society, in which his relationship to other persons and the cultural formation of his existence are much more matters of free choice than can be the case in the narrow closedness of the village. The decisive question, of course, is whether modern man is in condition to use this freedom, or whether he yields himself up to a conformistic adaptation to a social pressure which is also active in an urban community. Adult education - and

specifically art education - can perform an essential role in the achievement of the necessary insights and capabilities for the use of this freedom.

This opposition between tool and apparatus throws a provisional light on the possible role of art in a social order which is technologically formed. In reality, the issue here is that between two human conditions - the control of the tool by man, and the serving of the apparatus by man. In the first case, mastery is necessary; in the second, the reliable accomplishment of functions. The process of the technological formation of work is irrevocable if we do not wish to throw off the advantages which have been brought to the duration of life and to the living standard through modern means of production.

But in the reality of our modern society, the technological and organizational principle of work is specifically carried over to areas in which it simply does not fulfill a necessary function. It is precisely in the area where neither political nor economic nor social necessities demand the application of this modern technological, organizational principle that the reflection on the healthy form of existence of modern life should begin. It is not evident why modern man should not be able to see that it is by no means necessary to succumb to the technological means even where they do not belong. If he does, he voluntarily (and mainly from lack of insight and rational experience) gives up a prerogative and a possibility of self-determination - and that means he gives up freedom. Then he sees himself threatened in his capacity for pleasure, for education and exercise of symbolic imagination, for the maintenance of individuality, for the formation of unorganizable relations to other men and, in the last analysis, for a fruitful demeanour with respect to the living in man himself and outside man.

But let me repeat : our observation of the characteristic effect which proceeds from the economic-technological ordering of labor extending itself beyond work to the constitution of existence itself does not by any means signify that the functionalization of man would there as well be unavoidable. The world of technical means may, in its import, be twisted into the opposite of its original spirit (which was to ease man's existence) and man may thus allow himself to be dominated by this world - but the extent to which this happens still depends on man himself. In other words, the artistic activity of man has an increased significance in modern existence precisely because it must find expression within the tension created by an increasing functionalization of his working life.

It is also in the interest of the functional reliability of labor that man withdraws himself from his work function and recreates himself as a "whole man". There are two ways of doing this. In both cases, a change of activity is expressed. But in the process commonly called "Relaxation", the man who is taken out of his job frequently is brought, as a passive participant, to nothing but a new tension. To be sure, its direction differs from that of the work function, but once again the individual succumbs to something offered from outside which, moreover, directs itself in the first instance to curiosity. Thus, man is again pulled from his authentic self into a non-authentic. The industrialization of the use of leisure time carries human dangers, and these dangers should be of most importance when one is reflecting upon cultural policy. All the more since the problem of the capacity of man to connect his "off-time" with a way of behaving which is demanded by his whole existence becomes ever more desperate with the completion of the technicalness of working life. Integration stands in contrast to a "relaxation" which is a tension in various directions. In the late Roman circus, the gladiators supplied thrilling tension in another direction. The ballad singers did so for the fairs of other times. Today much more drastic means are employed

to supply such "tension in another direction". Man's self-integration, however, requires collectedness. Every person is an individual in the sense of the uniqueness and fixedness of his appearance in the world. But with this he is not yet a person. Self-integration requires much more - the capacity to forge into a meaningful unity the manifoldness of human existence and experience. The special character of the "open" society means, however, that modern life makes it easy for man to neglect the fusing of his inner self with the experience of his existence. When he succumbs to this neglect he is, in a manner of speaking, "lived" by the various opportunities which offer themselves from outside, instead of himself actively and perceptively leading a unified life. The art of living is connected with the arts themselves and their usage. This becomes particularly evident when viewed from the contrast between living and "being lived", and also, when considered with regard to the relation of this contrast to the difference between a creative and functional way of behaviour.

Both arts, creative art and the art of living, require the capacity for, and the cultivation of, self-integration. This is not the place to discuss the special quality of the artistic expression - the possibility reserved to it to open a way for truth which is not open to the analytic thinker, its character as the ultimate repository in man's being of the capacity for creative and renewing artistic conduct. But we should insist that it is the artistic way of conduct upon which self-integration is based. The collecting together of human powers which is a prerequisite at first leads man away from the succumbing to this or that individual thing which he does or experiences. It then helps him to be carried beyond himself and on to the level of living together with other human beings, and thus reveals itself as the precondition of a community in which men not only work with one another, but are with one another. And finally is made manifest self-integration and genuine transcendence - that ascent of everything individual into the universal and the normative, in which it is elevated and receives its real justification. Both the art of living and creative art reveal themselves in the last analysis as experienced metaphysics. Thus it is that man, from this point of view, is a creature - a creature of illimitable richness but limited and endangered as well. The creature, however, is unthinkable if one does not think of the creator along with the created being. The understanding of man as a creature implies as a direct educational consequence an active respect for one's fellow-man as a comrade in the same manner destined towards self-integration. Integration decisively contributes to such a self-understanding of man and to man's self-realization. At the same time it forms the proper capacity of judging of everything which is presented to us for free choice during the span of our existence. If, however, the capacity for integration is lost, the capacity for responsibility, which gives freedom its inner justification, is also lost. Through no other activity of man is this capacity for integration more strongly advanced than through occupation with the arts. One cannot see why the insight into the educational and social significance of art and its connection with the constitution of modern existence should not result in recognizing and cultivating artistic activity to a greater extent than seems to have previously been the case.

The participation of man in the realm of the arts is meant when one speaks of the possible function of the arts in modern society. We must, therefore, recognize the importance of reception as well as production. For the experiencing of a work of art requires of the receiver his own productive, artistic powers. This experiencing is an activity which, for example, in participation in drama moves and releases one. This activity brings to the fore the spiritual forces which in the functional activity of working life have to

be excluded, and to the extent to which this is done creates the prerequisite for integration and individuality.

Literature, pictorial art and music have in common that they call up a unique, and still unmistakable individual product, which receives general and trans-personal meaning without thereby losing its characteristic distinctiveness. A poetic achievement is complete because the distinctive and the personal in the expression is reconciled with the generality of its substance and form. The total personality of the one creating is thereby involved in the process of creating. It seems that the durable works of poetic creation are not, in the height of their quality, independent of the fact that they arose as acts of integration, as acts in which the poetic personality is itself called upon for the mobilizing and gathering together of its nature. The experience of a poetic work of art can exercise this same effect on the personality of the recipient.

Art belongs to the realm of play. It brings into being a spiritual world of pictures, in which the experience of the human world is creatively mirrored. The work of art always involves itself with the totality of life, for it is called into existence through the medium of a total life - that of the artist. For the individual the play is a free expression of one's personality and powers, expressing itself outside a premeditated purpose. The credibility of the work of art rests precisely on this freedom of symbolic creation which is carried out through play. The work of art is thus a free answer to one's existence. The disturbance of one's relation to art is, consequently, most obvious when art is serving purposes originally foreign to art. The scepticism of modern man towards the generally quite obvious propaganda purposes of words and pictures shows us that even this modern man knows very well how to distinguish the relation of free play and truth from the purposive compulsion of persuasion. He is still a man - that is, he cannot be molded at will.

This truth of artistic play has its social meaning - and even a significance for the forming of society. It could be said of the individual: "Man only plays when he is man in the full sense of that word, and he is then only a complete man when he plays". Called back to the wholeness of himself in the free mastery of play, he becomes at the same time master of his particular powers. He finds equanimity and self-control.

But in occupying oneself with art, one is not a player alone, but with others. And to play together with others means to leave behind determination of purpose, to which the individual must fall prey, and which holds him separate from others. "Only aesthetic communication unifies society, for it relates everything to that which is common to all" - this saying points to the function of forming society which is involved in occupying oneself with the arts. This occupation elevates the one capable of playing above himself and gives to the fact of being together the reality of human community. Whoever participates with understanding and energy in the arts produces thereby something which is indispensable for human community, something which at the same time shows the meaning of political freedom.

Thus, the essential tasks of adult education would be directed towards the development of a society spiritually rooted in the cultivation of art. It requires no further explanation to see how distant we still are from this goal. With this goal in view, however, the experiments of adult education, carried out with devotion and care, receive a not unimportant significance for the solution of decisive problems of the present day. This significance becomes particularly evident when the task is to start from basic interests and to make spiritually and

practically fruitful the individual life experiences of the participants in a working session by bringing them into contact with the work of art.

From the reports received it becomes clear that it is equally in all branches of pictorial art, music, literature and the theater the first endeavour of the adult educator to stimulate individual spiritual activity - The overcoming of a merely passive receptive attitude is the educational purpose of speech-training and amateur drama, of the opening of a way to literature through biography, of critical discussion in the theater, of reading together, of the amateur orchestra and the precedence it must give to musical exercise over interpretation of musical history. It can easily be imagined that an invigorating effect on pedagogy proceeds, as well in the public school, from the direct connection between adult education and one's own life experience and from art exercises by the members of the working sessions.

The question how the life experiences of those working with the adult educator can achieve spiritual form and practical productivity through the encounter with art is of deep interest to that educator, and is characteristic for the particular potentialities of adult education altogether. Precisely due to the fact that no important professional achievement can be aimed at or can be intended to be officially prescribed, adult education is one of the few possibilities today of serving a simply human educational purpose. The fact, however, that it directs itself to the human as such means that at the same time it broadens the horizon of the participant beyond one's narrowing professional or provincial existence. In this sense, adult education is itself "play", and the possibility is thus given to it of opening to modern man an insight into the way in which the hardships of the social transformations of our epoch can be overcome. Since it is directed to the human as such, it is given to adult education to aid in the overcoming of strangeness felt towards other peoples and tongues by confronting men with the artistic reality of these peoples.

PICTORIAL ART

In the Federal Republic, fifty questionnaires were dispatched to persons with wide experience in the field of art education for adults. These questionnaires were as detailed as possible, and were issued in order to obtain informative reports on the significance of pictorial arts in this field. In order to obtain as extensive a picture as possible, artists and art educators, as well as museum directors, cultural officers and other persons of authority were included among those consulted. The value of this questioning procedure lies less in the possibility of reaching an authoritative statistical evaluation than in the accumulation of different kinds of suggestions.

I. External Requirements

1. Apart from public and vocational schools and institutions of higher learning, art education is practiced in all associations and institutions which are concerned with adult education. Among these are university extensions, museums, art societies, clerical and trade union institutions. Particularly in the latter field, many working groups have been formed. Finally, those private associations which spread the understanding of modern art should be mentioned. The emphasis here is particularly upon the graphic arts, an understanding for which is carried to wide parts of the population through exhibitions, lectures, annual gifts and through loans of art works. The Griffelkunstvereinigung (Association for Graphic Arts) and the Vereinigung der Freunde junger Kunst (Association of the Friends of Modern Art) in Munich should be mentioned. Not all of these groups have their own working rooms: even the university extensions usually must rely upon the use of week-end rooms (in schools etc.). There exist, however, close connections with the America Houses, the English "Brücken" and the French cultural centers, though these are only found in the larger communities. Many evening courses also take place in vocational schools and art academies. Despite the helpful support from all sides, it would be highly desirable if there could be a greater number of private rooms at the disposal of these institutions. The disturbing feeling of being "only a guest" would disappear if these groups had separate rooms, and the group feeling would be definitely encouraged.

2. Schedules; Number of Participants

The number of activities and courses within a certain period of time varies considerably according to the topics. In the university extensions series of lectures are usually held once a week, on ten evenings of a three month's term; however, fortnightly courses are not unusual. In the latter case they are mostly one-hour or two-hour meetings. Evening courses in art schools or art academies extend for two or three hours a week during the semester. Courses in industries and in offices are single lectures or series held once a week or fortnightly, extending over a period of four weeks, four months, or a whole year. The announcement of individual working programs and attraction of new students takes place according to the financial circumstances of the organizing institution, the number of printed bulletins, catalogues of university extensions, circulars, posters, advertisements, and the booking of schedules in arts and crafts schools and art academies. The number of participants in lectures can range between thirty and three hundred, in working groups any number from four to fifty or more. Almost all persons questioned declared that a working group should have not less than six and no more than twenty members since it is frequently impossible for the leader of the group to maintain contact with a larger number of "pupils".

II. Internal Requirements

1. The Art Instructor and His Partners in Adult Education

Valuable though the teacher's experiences with children or students of art may be, adult education requires something more. Here it is a matter of mature persons who, as a rule, are engaged in non-artistic occupations. They come from widely diverse occupations and differ in their conceptions and interests. They are from seventeen to seventy years old. Some of them have the idea of becoming part-time "artists", and others only want to improve their technical abilities; most of them want to broaden and to deepen their understanding of art. They want an education through art more than an art education. A great part of them rightly look upon these adult courses as a hobby, as a counter-balance for a too one-sided occupational activity, as an outlet against the specialization of modern man.

2. Sociological Composition of the Working Groups

The question whether working groups should be divided according to religious or political allegiance is answered negatively by all questioned. "We do not want to know which denominations or political affiliations there are", writes the director of a museum. No typical example can be given of the sociological composition of such a group, for it comprises all classes and occupations. The following example from Hannover could be quite different in another town or region. The twenty-five participants of a course in pictorial art included: twelve office workers, three house-wives, one master joiner, two workers, two pupils, one dress maker, one horticulturist, one apprentice, one lawyer, and one physician. The group of the Society for Modern Art, Munich, shows the following picture: twenty-one with no occupation, seven clerks, ten architects, two graphic artists, thirty-six art historians, eight physicians, two pianists, one photographer, three artisans, thirteen educators, two clergymen, seven journalists, thirty-four business men, five engineers, three office groups and associations, fifteen lawyers, fifty-six pupils and students. Their school education ranges from primary and vocational schooling to higher education. In industrial areas the worker participation is larger, and in rural areas more farmers attend. The percentage of participation from the schools rises automatically if an efficient art educator knows how to inspire his pupils in the school room, and if a too-limited curriculum makes it necessary to supplement education in art and hand-work.

3. Homogeneous and Heterogeneous Working Groups

In this respect almost all persons consulted favor a heterogeneous circle in order to achieve a maximum of liveliness and versatility. A representative of the Bavarian adult education movement writes, "The homogeneous group covers a field more quickly, the heterogeneous group is livelier; therefore I prefer it". Since the starting points for a heterogeneous group vary to some extent, extremely different points of view usually turn up. This can result in very fruitful tensions. It cannot be denied that the obvious disadvantage of a heterogeneous group consists in discrepant intellectual levels. One cannot, however, regard this as of crucial significance. Only a few persons favor the homogeneous circle although it is easier for the leader of such a working group to determine the intellectual qualifications of the students. The homogeneous circle is proposed only for those cases where special knowledge is needed for certain special problems. Moreover, experience has shown that "educated people"

sometimes do not join heterogeneous groups because they are afraid they will not find their own educational level. Professor Dr. Otto Stelzer of the Staatliche Hochschule für Bildende Künste (Public Academy for Pictorial Arts) in Hamburg writes in this connection, "Art is for everybody. The so-called 'educated person' is not seldom surpassed in interest and participation by the 'less educated', and then realizes what is of real importance for the understanding of art". The possibility of talking over each other's heads is one of the great hazards of a heterogeneous working group, specialization is that of the homogeneous circle. Responsive participants are of fundamental importance for both groups.

III. Aims and Purposes

1. Aims and Purposes of the Instructors

The concern of all art educators is, in the first place, directed towards a general understanding of art, especially of modern art. In this way a direct contact with the present can be established. This holds true for the discussion of art as well as for practical activities. Many of the persons consulted have stated that they especially want to describe the relations of art and history. For them the main thing is to show that art is an expression of its time. The immediate experience of art is of fundamental importance and stands beside the reflection on historical relations and the educational work, which is to give people information on problems of style, and history of art. Thus did the director of a big glass factory establish a working group on modern art to show that the experience of art is not a question of school education. In his opinion, open-mindedness and serious concern for the subject are sufficient for independent study. For the same reason, lectures and guided tours are offered by museums as an aid for finding a direct way to the works of art. As always, there is also the problem of eliminating prejudice and false conceptions. Dr. Franz Roh, president of the Deutscher Kunstkritikerverband (German Association of Art Critics) and editor of the "Kunst" (Art) writes: "More and more I am convinced that the Germans are perhaps educated theoretically, but not at all, in understanding forms. Therefore, they fail to comprehend many things which can only be grasped with intuitive imagination. So, many emotional values of art - especially of pictorial art - escape their observation. I think the students themselves felt that. They realized also that it is unlikely - as is claimed by many ultra-conservatives - that all modern art is nonsense. The students could not find their way and then came to seek help in our association of the "Friends of Modern Art". Gerhardt Marcks said, "The Germans have become all sard, they have lost their eyes". The various courses in practical art serve to counteract this threatening "intellectualization". In these courses (painting, drawing, rhythmic composition exercises, molding, hand work) the experience of art is to develop a creative personality, and to counter-act an education the sole purpose of which is the increase of technical knowledge. Imagination and the pleasure of creating should be awakened, inhibitions eliminated, and the ability of seeing formal relations cultivated. Analyses follow the formal pattern of a master work in "active contemplation of art" and seek to discern its specifically aesthetic content, (Conrad Fiedler). The students are familiarized with technical facilities (materials, tools) and with formal qualities (point, line, plane, plasticity, colour, light-dark, composition, etc.) through independent exercises. Added to this is the schooling of taste through courses in which it is attempted to cultivate in the consumer the taste for good commodities (furniture, dishes, etc.), and gracious living environment.

All persons consulted are decidedly opposed to producing artists in their programs. Only in exceptional cases is a particularly talented person given a starting basis for the continuation of professional studies. Direct professional support is not usually given. The main thing is to make people susceptible to art as an essential part of their lives. Education through art is considered more important than art education.

2. Aims and Purposes of the Participants

The question why the individual person is moved to participate in courses and working groups is not easily answered. In many points they conform with the teacher's motives. Frequently the students want to make up for education and knowledge which unfavorable circumstances and other influences prevented them from obtaining earlier. Most of them are actively concerned with contemporary problems and want to clarify their point of view. In the practical courses, the motive frequently is the unconscious desire to develop ones productive powers - which in professional life are unregarded. Professional improvement is seldom desired and is limited to the craftsmen (goldsmiths, printers, stone-cutters, graphic artists, decorators, etc.); therefore, it is offered mostly in arts and crafts schools and art academies. A special adviser for art education mentions the following reasons for participation in working groups : curiosity; desire for information and education, hobby, desire to develop productive powers in a congenial circle, professional improvement, doubt, criticism, protest. The topics of lectures and working courses are generally decided by the instructors and group leaders, usually in co-operation with a curriculum committee (for instance in university extensions). Often the topics are discussed in the courses, and suggestions of the students are taken into consideration. It is customary in many university extensions for the advanced students to participate in the planning of the whole curriculum. Every intelligent art instructor at public schools, arts and crafts schools, and art academies, will occasionally ask the members of his advanced courses which formal problems, topics, or techniques should be worked on.

IV. Starting Points for Practical Exercises

In the practical exercises most of the teachers consulted start out from playing with technical and formal means, or from exercises in conscious abstract composition. Here it is a matter of dealing with the elements of pictorial form; point, line, plane, color, light-dark, plasticity, dimension. Elementary exercises are supposed to stimulate creative activity. Also, should be encouraged what we call "modern nature studies".

1. Playing with Technical and Formal Means

George Braque said, "Not the aim is interesting, but the means with which to reach it". Schiller already intimated in his "Letters on the Education of Mankind" that the discovery of form is most likely to occur in the free play of sensual perception. He wrote, "For man plays only when he is man in the full sense of the word, and he is wholly human only when he plays". Certainly the adult does not generally persevere in play, but it relaxes, it stimulates, it conveys knowledge, it produces "rules of play" which can end in serious action - which being purposeful therefore becomes work. Play produces surprise. Surprise may inspire a person, depending on how it is received.

Various methods can be used to produce the necessary initial relaxation. The best way to develop relaxation is to play without purpose and aim with tools and materials. Even Leonardo da Vinci demands in his treatise on the art of painting that the artist, in order to train his imaginative powers, should "set up a new kind of vision which may indeed appear inconsiderable and even ridiculous, but which is nevertheless quite useful for inspiring the mind to various inventions". In spotty walls, or rocks haphazardly assembled, the artist should be able to discover landscapes, figures, faces, battles, "which he must shape into final and accomplished forms". Baumeister writes in his work, "Das Unbekannte in der Kunst" (The Unknown in Art), on the subjects of "Searching, Finding", and "The Vision"; "Saul went out to search for his father's she-asses and found a kingdom. . . The original artist leaves the Known and the Possible behind. He pushes forward to point zero. Here begins his sublime state . . . Unlike him, the epigones know what they want and what they do because they have fixed images".

The persons consulted mentioned the most diverse experiments. For example, Professor Röttger at the Public Arts and Crafts Academy in Kassel has the members of advanced courses for teachers undertake rhythmical arrangements of a plane, in line and plane form. From playing with the material, as, for instance, transparent paper, which is cut, ribbed, folded, and put together in various ways, surprising forms emerge. Sometimes woolen threads are woven into the arrangement with interesting effects.

Other teachers, working in metal, first let their students try out the tools; a sheet of metal is bored in various ways, different rows and arrangement of ornaments are tried, different incisions are made with plate shears, the reaction of the material is observed and then further developed. Punching, chiselling, methods taken over from forging, cannot first be devised on the drawing board. In drawing and painting courses, pasted arrangements, collages, and montages are attractive and relaxing beginning exercises which can have convincing aesthetic results. One seeks to cultivate the capacity for improvisation and intuitive understanding, a good taste for colour and form; and, in the end, the students are able to do conscious planning. In the graphic arts - more than in painting and sculpture - the attempt at playful experimentation has proved significant. Klee, Kubin, and many other contemporary artists, frequently begin their works with aimless playing. The great masters of modern painting - I mention only Picasso, Klee, Moore, Braque, Moré, Rouault, Clavé, and Chagall - have discovered graphic arts as an experimental field for their art. In spite of this - or maybe because of it? - modern graphic art is considered, perhaps, the most decisive factor in contemporary art. Occasionally, the persons consulted mentioned that they sought help from the other arts. Thus, a teacher reports that he lets his students interpret the rhythms of records by a playful arrangement of lines. This must, of course, be understood in the sense that here music is only meant to be a stimulating factor. At the same time, these exercises will help in building the formative powers of the individual. Itten made his students relax through gymnastics and deep breathing before they started to work.

2. Abstract Composition Exercises

Some of the exercises mentioned as play are already conscious abstract composition exercises. Frequently the desire will arise in the students not to leave everything to a delightful chance, but to strive for genuine artistic expression in the form of black-and-white and colored designs. This can be done in individual formal exercises and in analyses of paintings in the way of

"active contemplation of art". The latter reproduces the formal arrangement of a work in simple outline. Abstract composition exercises are very much related to decorative art and abstract art. Worringer says, "The tendency towards abstraction appears in the beginning of all artistic endeavor, and remains dominant in certain peoples of a high cultural level". Belonging to the purely formal exercises are, for example, the arrangement of rows, distribution, concentration, the discovery of linear and plane tensions, contracting and co-ordinating of geometrical forms or free rhythms, exercises with fixed tectonic or free a-tectonic and dynamic forms. Such formative exercises with non-object elements in black and white, or in shades of grey, or later in coloured planes in which open and closed effects of composition, tensions, counter-balances, dislocations, veilings, and pattern are tried and prove to be extremely valuable. A person who has gone through such training, (which we owe to abstract art), and who, beyond that, has had the experience of playful, random handling of tools and materials, will have increased his susceptibilities not only to free and applied abstract art but also to the imagery of objective art, and he will have gained new standards of judgement.

3. Modern Nature Study

Even though generally those consulted rightly value working from the imagination, the voices of many students and instructors should not be ignored who consider nature studies, done in a modern way, to be indispensable. They also insist that the exclusive use of abstract forms which, due to the suppression in previous years, has been cultivated in Germany will, in the long run, prove unsatisfactory for each serious student of art. Paul Klee is cited, "Take your students to nature, into nature . . . let them see how a bud is formed, how a tree grows, how a butterfly opens, so that they become as rich, as versatile, as stubborn as great Nature". There are quotations from Miró, Picasso, Schlemmer, Barlach, and others, to the same effects. They speak for the values of a method which we shall call modern nature study, and which has nothing to do with the absolute and stupid copying of natural forms. Stuffy academic spirit shall not be restored.

In the conception of modern nature study the meaning of "nature" has undergone both a change and enlargement, owing to a turbulent development in our times. Especially the daily experiences of everyone as they come before our eyes in micro- and macro-photography, röntgenograms, sound charts, radiation charts, graphic signatures, visibility of usually invisible processes and speeds, broaden the conception of "nature" and make us think. Even the transition from sound to picture, the exchangeability of temporal and spacial qualities, are announced by many magazines and films and accepted without contradiction by the public. If this "new nature" in "objective representation" (photography and motion pictures) is accepted by the observer, he should be consistent enough to try to comprehend works of art which portray this "new nature". This also gives the artistic justification for an a-perspective representation which followed the un-perspective world before the Renaissance and perspective world after the Renaissance. Nature is not only that which corresponds to what we normally see; and it appears to be more essential to create like nature rather than to copy nature. If understood in that sense, the old objects of study; head, figure, still life, landscape -, can be re-established in their old rights. All that matters is the right guidance, which calls attention to the essentials. It should be borne in mind that portraying nature as realistically as possible is not the right way; only a few of those consulted suggested this method (nude,

portrait). Most persons want their students to produce from their own imagination, in which case a specific object only serves as a stimulus.

4. Further Starting Points

One person stated, "On principle, I never suggest a topic or a working method in order not to influence the choice of the students. I let them find their own starting points and then I plan collective work by comparing the results". This is a possible way of beginning the very first efforts. There is, however, the danger that the work gets out of control too easily.

Suitable, and less suitable, practical activities :

The following subjects are usually not suitable for adult education, and are not recommended :

1. Oil painting : It makes dilettantes and would-be artists.
2. Central perspective : It does not lead towards artistic perception and leads a person to measure modern and old works of art by false standards.
3. Litography : It is too difficult technically, and, also, dilettantes can produce results which seem to be more than they are. Besides, as a graphical art with no specific laws of its own, it has too little formative power.
4. Nudes : This too leads to dilettantism; and then it is impossible to achieve a satisfactory result in this difficult artistic problem in the short time that is given.

On the other line, the following subjects are especially recommended :

1. Rhythmical composition of various kinds.
2. Abstract composition, also with various materials.
3. Drawing, or painting, of picture analyses in connection with the contemplation of the picture.
4. Modern nature study.
5. Distemper or tempera painting.
6. Graphic techniques and related techniques.
7. Sloyd, and elementary handwork, as long as it sets limited tasks, stimulates the formative powers, and cultivates an intelligent, up-to-date sense of forms.
8. Applied graphics, with modest tasks. Exercises in typography, and mounting.
9. Letters : writing and drawing.

5. Starting Points for Discussions on the Theory of Art

In discussions on problems of art theory, quite frequently a comparison of two objects of different styles serves as a starting point. Also general problems (like colour and form, trash and art, what is modern art ?, etc.) are a matter

for discussion. Topics from the history of art which deal inclusively with matters of style (style of the period, personal style, national characteristics) are quite frequent. Problems of the history of art are often treated during exhibitions, or in preparation for museum visits, because a discussion is most successful in the presence of the original work. Various ways are chosen in such cases. Most teachers inform us that such visits or excursions (also to foreign countries) are thoroughly prepared through well informed lectures (mostly with slides), by the typing out of literature, and by the distribution of hand-bills. The participants should be familiar with the subject and should be able to comprehend some problems of art theory. Then the visitors are led on guided tours through the exhibitions and questions are answered, but many of those consulted demand that the members of such a group should go unguided and that there should be no discussion, the only important thing being the experience, the immediate impression of the work of art, on the visitor. Evaluations of such visits and excursions takes place only afterwards. Active contemplation proves to be especially productive, and is frequently done in connection with composition exercises which have been described at another place. Analyses of pictures help the observer to comprehend in a creative way the formal composition of a work of art, and thus make for quite a different kind of experience which cannot be conveyed by words or by mere contemplation.

6. Shaping the Environment

Of particular importance in adult education is the intelligent shaping of the environment. The understanding of the things of daily life (furniture, dishes, clothes, applied graphics, etc.) is to be cultivated. The producers, as well as the consumers, should be addressed. This is done in various ways. In some large cities guided tours are conducted through exhibitions and industrial plants. During these tours discussions are held on the problems of modern living, and use is made of the positive and negative examples on hand. In some institutions there are constant exhibitions of outstanding products, loaned by the industry. There are also exhibitions of the Rat vier Formgebung (Council on Industrial Design) and exhibitions of model products of industry and handicraft. The latter are organized by the Zentralstelle zur Forderung Deutscher Wertarbeit (Central Committee for the Support of German Products) in co-operation with the Arbeitskreis für Industrielle Formgebung in Bundesverband der Deutschen Industrie (Working Group for Industrial Design in the Federal Association of German Industry). Rothenburg (Hannover) may serve as an example of a small town in which an art instructor is active in various organizations (monument care, landscape work, folklore associations, etc.). This instructor says, "I give council to a few creative craftsmen with whom I confer intensively (development of furniture), and to the bulk of craftsmen of average talent I give suggestions. The craftsmen expect that the new design will also sell. I have gained influence over the consumers through exhibitions of the Institut für Wohnkultur (Institute for Gracious Living) which were held at my suggestion.

7. Personality of the Teacher

The most essential pre-requisite for success is not contained in one method, important though it may be to give some thought to the procedure. The central problem is, especially in art education, the personality of the instructor or leader of the working group - be he an artist, an art instructor, or an art historian. According to the nature of things, practical art education is generally considered to give a chance for creative discussion, contemplation of art, and

and for an understanding and comprehension of art through historical study. For the art historian, as well as for the artist and the art instructor, it should be of particular concern to awaken intellectual curiosity and enthusiasm for the art of all periods. Through his knowledge of historical conditions he will be able to uncover the relationships of style and to explain the basic concepts of art history. He should not succumb to the temptation of imposing his subjective views on the objective evaluation, but he should help the student to form his own opinion and to make him respect as well those works which do not agree with his own mentality.

The ideal in the selection of the art instructor in a narrow sense, and of the artist as instructor, is : the highest possible quality in his own work, the highest responsibility and productivity in his educational work. The artist may be as egocentric as possible (frequently he draws from this his powers and his ability to hold his own) - as a teacher of art he must possess the capacity to project himself with sensitivity into his students, who are often of a quite different mentality, and he must not impose his own interests on them. He must have some of the qualities of the good horticulturist who knows he must care for his young plants individually, and who is glad to see how different they are from each other. The double talent of artist and educator seems to occur rarely. Certainly it would be the greatest advantage for adult education if eminent art educators in greater number could be secured for this task, which is of broad and deep significance for cultural education.

MUSIC

This preliminary report on music is an essay to characterize the various endeavours, and opportunities offered to young people (who, after the completion of their compulsory education, find themselves in their own sphere of life and in the adult world) and to the adult, in order to guide them towards independent musical activities or to the experience of listening to a work of art.

As a basis for discussion, a questionnaire was circulated to experts from all parts of the Federal Republic of Germany who are active in the various branches of adult education in music. It is characteristic of the devotion of the persons questioned to their voluntary task that an overburden of work made it impossible for the majority to hand in their answers in time for this report. Those answers already at hand, however, give sufficient information for this first general report. Here the primary task is to outline the characteristic forms of work, rather than to illustrate the scope and significance of one or the other activity by statistical figures.

II. The Meeting of the Listener with the Professional World of Music

A. Listening to music in the theater, in concerts and films, on records and the radio

In a public address "On the Calamitous Condition of Musical Education and Musical Activities", published in 1953, the following statements were made: "German musical culture and the natural bent of the German people to music are subject to a steadily progressing deterioration, the main cause of which is to be found in the discontinuation of a tradition of musical amateur activities which had lasted for centuries. Even the masterly performances at music festivals, in concerts, at the opera houses and over the radio cannot delude us as to this fact. Housing shortages, distraction by mass entertainment, growing intellectual superficiality, thoughtless misuse of the radio - these are only a few of the reasons why the active singing and playing of music have become more and more silent in every walk of life, in the villages and towns, in the family and the community".

The interpretation of a survey of cultural expenses of a group of cities of the Federal Republic (including 200 communities with a population of more than 20,000 each) results in the following picture, characteristic of the cultural "needs" which at present exist in some branches of our "cultural life". Approximately 70-80 per cent of the heads of households in the above-mentioned communities are willing to pay 24 DM yearly (2 DM per month) to the broadcasting stations, in order to have music delivered "free to the house", in large quantities, and to the neglect of their own efforts toward musical activities. Every citizen in these cities attends a film theater more than once a month, and is prepared to pay out more than twelve marks a year for this purpose. On the average, the theater is attended barely once a year. The citizen spends about 3 marks for this purpose. Only every eighth resident attends a concert once a year. If we assume that the admission costs two marks, we see that the average person spends about 0.25 DM each year for this purpose. This comparison confirms the extent to which the experience of a concert or an operatic performance has receded for the average person, compared to the influences of music in films and in the passive listening to music over the radio.

The acoustical "irrigation", which is frequently absorbed in a thoughtless way, and which can relatively seldom be called a listening experience, today "takes hold" of almost everyone, while the direct experience of a theater of concert performance remains limited to a rather small number. Actually, the number of such people is appreciably smaller than would appear from the above figures, for those who attend the theater and concerts go more frequently than the average numbers indicate.

"The electro-acoustic dissemination and production of music offers to all a huge quantity of musical products from every land and period. There is no mistaking the advantages and even blessings which have been brought to musical life by radio and records - for example, to lonely music lovers, or in the dissemination of good standards. But on the other side - what an inundation of shadowy "ersatz music", instead of a sensible occupation with real music !... The fact that the subscriber to radio can have the symphonies and quartets of Beethoven for less than the price of a cigarette, and the fact that that which was created in the stillest depths of the soul now blazes aggressively out of every window - this daily waste of a thousand years of occidental music brings inflation along with universal distribution... What will happen when the phonograph supplants domestic music, if personal music activity gives way to passive consumption? The neglect of independent musical activity, together with the continual "consuming" attitude, entails symptoms of a diseasing of the soul, and because of the close connection between body and soul, symptoms of bodily deficiency as well. Doubtless a surfeit of heterogeneous impressions leads to a decrease in the ability to concentrate and enjoy, and to other deficiencies". (Prof. Dr. Walter Wiora).

The displacement in the "consumption of music" towards simply entertainment, amusement and diversion is also confirmed by the fact that in the German "Association for the Protection of Copyrights on Musical Performances and Mechanical Reproductions" (Gesellschaft für musikalische Ausführungs- und mechanische Vervielfältigungsrechte-GEMA) the annual income from production fees for copyrighted "serious" music amounts to hardly 1,5 per cent of the total income, while 98.5 per cent is raised by the production of light popular music in restaurants ("Music Boxes") and movies, on the radio, records etc.

B. The Operatic Repertoire and its audience

We have established that the average citizen of a German town or city goes to the theater once a year. This includes drama, opera, and musical comedy. We shall restrict our attention here to the musical theater. In the season of 1954/55, the most-performed operas were: "Hänsel and Gretel" (Humperdinck): 281 performances in 18 theaters; "Madame Butterfly" (Puccini): 216 performances in 24 theaters, and "La Bohème" (Puccini): 211 performances in 20 theaters. Of the ten operas most frequently performed three are by Puccini, 2 by Verdi, 2 by Mozart, 1 each by Humperdinck, Lortzing, and Mascagni.

In the same year, the operettas "Fledermaus" (Strauss), "Schwarzweidmädels" (Jessel), and "Der Graf von Luxemburg" (Lehar) were produced 313, 255, and 249 times respectively. Thus, the regular audience of opera houses prefers a relatively small section of the possible repertoire and therefore necessarily influences, through economical considerations of the producers, the composition of the repertoire. Taking into account this tendency of the public, it is relatively difficult for the managers of the opera houses to keep contemporary works.

in the repertoire for any length of time. Yet, the opera houses do feel responsible for the production of contemporary music. This is shown by the fact that for the season of 1955/56 the following operatic and ballet performances are announced by 20 opera houses in the Federal Republic: Works by Egk, 15 times; Orff and Stravinsky 14 times each; Janacek six times, Britten, von Einem, Menotti and Milhaud five times each; Berg, Blacher, Hindemith and Honegger four times each; Bartok, Prokofieff and Reutter three times each; along with many others.

III. Amateur Musical Activities

A. Choirs

While the execution of these operas, and the representative concert activities of city and state orchestras etc. (which, in this preliminary report, will not be dealt with in detail) remain exclusively a matter for the professionals, there is a bridge to the musical amateur through city choirs, singing academies, and oratorio societies which, assembling with professional orchestras under the leadership of municipal and guest conductors perform masses and passion music. Selected for performances in this field of music are mostly the great works of Bach, Haydn, Beethoven, and Brahms. It is desirable that all those choir-associations which usually already have a long tradition and therefore aim at concert activities, should take into more serious consideration the corresponding forms of contemporary music, than is the case at the present time.

For the great number of church choirs of both denominations, concert activities remain secondary to the essential task of these choirs: to sing the praise of God in the ritual.

Moreover, in many communities there are mixed choirs, employee choirs (of many occupations), men's choirs with affiliated women's choirs and youth groups; and, as the quantitatively largest group, about 11,000 men's choirs which exist even in small villages and communities. In these men's choirs, the form of sociable music-making quite frequently predominates over concert activities which then are limited to the musical adornment of festivities in communal life. The musical interest of these people usually clings to "the old ways", and often enough there are no choir masters who have the personal and professional ability of cultivating this naive love of music with regard to selection, the forming of taste, and voice training.

As to the age of the members of all those different kinds of amateur choirs no definite statements can be made. There are choirs of each kind which do not know any "recruiting" problems, and in which all generations participate proportionally. On the other hand, there are choirs which get no new recruits, the members of which are all of the same age group and grow old together. Frequently, the personality of the choir leader (his musical, but especially with his personal and pedagogic abilities) as well as the social form of the association are decisive factors.

B. Cultivation of amateur instrumental music

Amateur instrumental music has taken on various forms as a result of various trends and traditions. In larger and medium-sized cities, sometimes also in smaller towns, amateurs have gathered in the traditional string orchestras, or string orchestras with some wood winds, but also in complete symphonic orchestras.

The rehearsals during the meetings frequently aim at concert precision. The selection of works ranges - depending on the composition of the amateur orchestra - from baroque music to contemporary works. Sometimes, professional musicians are asked to play the more unusual instruments. In many cases, there are only vague boundaries between amateur and professional orchestras. On the one hand, the amateur orchestras may become joint orchestras of professional musicians and amateurs which, in smaller communities, fulfill the duties of municipal orchestras; and on the other hand - this varies according to the local situation - there is everything from various chamber orchestras to domestic music circles in which music is made with no intent of public performances.

Of course, the recruiting troubles which, at present, exist in all professional orchestras with regard to highly qualified players of certain rare instruments, are the same with amateur orchestras. They limit the range of selection to works with simple orchestrations.

According to the local traditions, wind orchestras are to be found even in the smallest villages, especially in Southern Germany. Here the small brass band, the town band, the music society, the youth orchestra, are the sole institutions which provide music for all events in church, community, family life, and for all folkloristic endeavours. In many families, membership in these musical associations is traditional. Occasionally comes to the fore the sense of business (dance music, funeral music). The leading men in this field feel that it must be the aim of all endeavours to replace the most frequently played "arrangements" with a growing number of old and new original compositions for wind instruments, and to raise the level of technique. Another traditional form of musical activities is the trombone band which can be found in large numbers in rural protestant communities where musical services are part of the church life throughout the year.

Amateur orchestras of various kinds of plucked string instruments gather more independently of local or religious traditions. During the past years, accordion playing has spread to an extraordinarily high degree. Large numbers of accordion amateurs - mostly influenced through the musical conceptions of radio, film, and dance music - join accordion bands. With professional literature, schools, associations and periodicals of their own, these various branches of musical activities exist with hardly any connection with official musical education. Prof. Dr. Hermann Erpf has recently addressed the whole musical world with the request to increase attention to this large field, and to give help in matters professional and personal, and in the forming of musical taste. Due to the lack of training staff available for general musical education, it is at present, impossible to hand out a prescription for dealing, in a positive way, with the dynamics of this development.

Employee and workshop orchestras exist in the symphonic form as well as in the form of brass bands, plucked string orchestras and accordion bands.

C. Types of Musical Activities in the Youth Music Movement

In all choirs, from choral societies to the village men's choirs, singing is the predominant musical activity; in the instrumental groups - apart from a few exceptions - only instrumental music is played. It was one of the productive ideas of the German Youth Music Movement to get away from the separation of the forms of vocal and instrumental music, and to encourage joint musical activities

in singing and playing groups. Besides other motives - the description of which would lead too far in this preliminary report - these circles realized the necessity of executing the various forms of musical activity in a community, in which dancing is regarded as belonging together with singing and playing. The leading minds of the musical reform movement have revived the old folksong, the playing of old instruments, the singing accompanied by one or two or three instruments, and have cultivated the cantata in works of the baroque and the modern period. The younger generation carries on with the development of new song materials and new instruments for amateurs. The range of activities in these vocal, instrumental and dancing groups (with a relatively vast majority of younger people) extends from smaller groups, in which the village school-master encourages and cultivates the first elementary efforts, to extraordinarily efficient vocal and instrumental groups. They meet, on the one hand, all the requirements of the concert hall and the radio, on the other hand, they have a genuine relationship with folk-songs and folk-music, and they fulfill important tasks in social and church life.

IV. Education of musical amateurs, and aids for the improvement of the leaders of amateur musical groups

All amateur groups mentioned above need specially-trained leaders. While a few outstanding musical associations require a professional conductor, the greater number of the associations mentioned can also be directed by amateurs. The role played in these activities by teachers from all types of schools is of special importance.

A. Professional schools and private education

With regard to professional training of directors, to instrumental training of groups or individuals by youth music schools or public music schools, to instrumental training of groups in public schools (as, for example, in Bavaria), to private and academic education, only one special problem shall be mentioned: The recruiting problem of symphonic orchestras has already been mentioned. It is not in the least limited to Germany. According to the universal opinion of experts, institutions, and professional associations questioned about this situation, it appears to be a matter of urgent necessity to undertake all possible efforts in order to encourage more than ever, instrumental training on a broad basis. The beneficiaries of these efforts would not only be the symphonic orchestras - to which those who become professional musicians will turn - but also the amateur orchestras and musical associations which today are usually in constant want of players with the required instrumental abilities.

B. Youth, and Public, Music Schools

There are, at present, in the Federal Republic of Germany, about 70 youth, and public, music schools either in existence or in the process of being established. They are attended by children and young people of both sexes and of all social classes. Since the membership of youth or public music schools is not organized by age groups, young people beyond school age receive - in addition to musical education in school - advanced musical education in both types of the above-mentioned schools. The function of these schools is to offer to children and to young people a musical education, based on generally accepted standards, which contributes to the forming of the individual and which encourages the organic growth of communities. The form of musical education preferred at

academies and by private teachers is individual instruction. The special character of youth, and public, music schools requires collective instruction and the establishment of musical circles without, however, neglecting to encourage individual activities.

C. Musical Organisations for Amateurs and the Young

Education in art and music is mostly conducted, and carried on, by amateurs. That belongs to its nature, and determines its value. Amateur training is carried out in short-time courses and during vacations. Through the participants in these courses it is possible to reach all classes of the population, and it is a genuine aid in social work among the young, and in adult education. Since interested amateurs - especially leaders of various kinds of musical amateur groups - always re-attend the courses offered they can be effectively encouraged and improve their technique.

The educational work done in courses of various forms is carried on partly by amateur organizations of the different branches on their own responsibility (for example, Deutscher Sängerbund : German Choral Union, Bund Deutscher Liebhaberorchester : Union of German Amateur Orchestras, Bund Süddeutscher Volksmusiker : Association of South German Folk-musicians), and partly by the extensive programs of youth music organisations (for example, Arbeitskreis Junge Musik : Working Group for Modern Music, Arbeitskreis für Haus- und Jugendmusik : Working Group for Domestic and Youth Music, Landesarbeitsgemeinschaften Jugendmusik : Regional Working Groups for Youth Music).

With a stress on their religious obligations, the Working Group Song and Music (Arbeitsgemeinschaft Lied und Musik) and the Working Group for Protestant Youth Music (Arbeitsgemeinschaft für evangelische Jugendmusik) are active in the catholic and protestant areas, respectively. The Jeunesses Musicales concerns itself especially with young students of music.

D. University Extensions, Youth Centers, and Similar Institutions

Along with these educational activities of leaders and co-workers in amateur associations, the university extensions offer chances for individual musical activities and courses on various musical topics, depending on the teachers available, working possibilities, and the special interests of the audience. In larger cities a relatively large number of teachers makes it possible to comply with special demands from interested amateurs. In study centers, farmers' colleges, or rural university extensions, the work is done in long-term courses. They are embedded in the daily life, and do not demand particularly "specialized" activities. "We are satisfied that our young people will sing again and carry our songs into their villages. If, beyond that, their interest in independent musical activities and in the great music remains alive, if they are a little "hungry" for it, we have already achieved very much", a co-worker writes on this subject. In the youth centers and in the schools for leaders of youth groups, the educational work in music - and in the arts in general - is done in a similar fashion. Along with courses dealing with the use of music in daily life, advanced courses on special branches of music are offered the students.

In proportion to what is actually needed there is a great want of teachers, co-workers and assistants who are sufficiently trained to do independent work in the fields mentioned in chapters III, A-C, and IV, A-D.

E. The Leisure Time of the Working Youth

The question of how to make creative use of leisure time is a social problem of increasing urgency, especially so in view of the reduction of working hours (45 and 40 hours per week, respectively) which has been demanded and, in some places, realized. Leisure time should not be "organized"; however, the young people should be encouraged to carry on independent activities and to use their creative powers. In addition to an already existing "demand", more assistance is needed to help these young people.

Prof. Dr. Erpf writes on this subject : "For those who have left school a further contact with music is, in most cases, impossible. It is a great deficiency in our educational system that the educational factor of music and the arts loses its influence in the very moment when the young person enters into the completely different environment of professional training, and undergoes a profound mental and physical change. A small percentage of this age group take private lessons; many of them have to stop for the sake of professional training. A relatively small number is admitted into vocal and instrumental groups, but most of them do not receive stimulation or guidance through music. It is just this age group, however, which is most susceptible to, and greatly impressed by music. It is almost incredible that musicians and music educators should be so completely unaware of this situation.

In the last years, industry has shown a growing understanding of these matters, so it is to be hoped that the efforts to support musical activities will increase; for workshop choirs and instrumental groups, skilled instructors should be employed, music lessons should be offered to talented persons, and amateur assistants should be assigned to give advanced courses.

V. Organization of Work, and Composition of Participants

A. Duration of Courses; Schedules; Announcement of Projects

The schedule of courses, classes, lectures etc., and the announcement of projects and undertakings are made according to the circumstances. Experience has proved that courses in musical amateur education, and courses in advanced training for the purposes of adult education and youth work are conducted most effectively in seven-day courses (six full working day, one day for travelling). The participants receive full board and lodging at the place of study. Longer courses are desirable but impossible in most cases because the participants are not given leave for a longer period.

In larger towns, evening courses can be given on six days of the week at fixed hours because they do not affect professional activities. The same holds for week-end courses from Saturday noon to Sunday night which should, preferably, be arranged so that the participants are accommodated in the same quarters. In large cities (also in neighbouring cities in industrial areas) a combined form of both week-end and evening course has proved a very happy and successful solution for all participants. The schedule is approximately as follows : Tuesday night - Thursday night - a week-end together, on Saturday and Sunday - Monday night - Wednesday night. Participation is possible without detriment to professional work, there are two free evenings, and the whole program is centered around the uninterrupted work on the week-end which can be followed up on the following days.

In rural districts with widely scattered settlements, activities will have to be concentrated around the week-ends. In the university extensions the programs run over the whole semester, or three-months' term. Courses on problems of musical theory, on the study of works of art, introductions to concerts etc. are held in weekly intervals over ten evenings in a three-months' term. It can be stated that frequently the practical courses (choir groups, instrumental groups, rhythmic exercises), following the wishes of the participants, take place even after the end of the term, at the usual hour. In this way, sometimes a continuity of these activities is maintained. "Open Singing Hours" are held in many smaller and larger towns, in cooperation with university extensions, cultural youth organizations, city cultural offices, municipal youth organizations, city cultural offices, municipal youth organizations, vocal and instrumental groups, youth choirs and university extension choirs.

Seven-day courses are usually announced in the annual programs of youth music organizations, the biannual programs of youth centers, etc., and in the miscellanies of the professional journals. Regional or local undertakings are announced in the programs of university extensions, through the information services of youth organizations, the daily papers, and partly through posters. Word of mouth communication is quite frequently mentioned as a source of information. It may be that, owing to a certain indifference towards printed matter, a verbal recommendation is more effective.

B. Financing, Working Rooms, Equipment

The youth, and public, music schools are - similar to university extensions - either municipal institutions, or have the status of a registered association which is subsidized by the community or by the state. While all youth music schools are independent institutions, there are public music schools which are a part of the adult education program (as, for example, in Berlin), and others which are also independent.

The financial contribution expected from participants in university extension courses is appreciably lower than, for instance, the financial sacrifice of a participant in a seven-day course who pays travel expenses, fees, board and lodging. For the implementation of courses, youth centers and similar institutions, amateur associations and youth music organizations receive subsidies from public funds - partly from Federal or State monies for the youth, partly from the cultural departments of the states or cities. The working rooms are supplied by the institutions themselves. If they do not have their own rooms, the courses and lectures are held in public school rooms. This is the case especially with youth, and public, music schools and with university extensions which, in the several districts of the larger cities work on a decentralized basis. Instruments, music-rests, stands of music and other necessary equipment is supplied partly by the responsible institutions and partly by the participants; in some cases they are the personal possession of the instructors.

Audio-visual equipment, like turn-tables, tape-recorders and Projection apparatus is in use for the courses of university extensions, for practical courses, only in exceptional cases. But even here can be noticed an increasing desire to study and examine accomplished musical performances by listening to their tape recordings. The necessary apparatus is owned by the institutions, the schools which act as hosts, the film departments of states and districts, of the instructors.

C. Composition of Participants

In almost all kinds of music courses the female sex predominates and that, naturally with exceptions, in a proportion of two women to one man. Then there are courses (as, for example, rhythmic exercises) in which only women, or very few men, participate, whereas the audience in complicated courses on musical theory is mostly male.

The number of participants in singing weeks, and instruction courses ranges from 20 to 120. Which number is the most desirable, depends on the subject of the courses. A course for players of the viola da gamba should not have more than 25 participants, but a choir course could have 40 to 60. The greater number of participants in general singing weeks requires several leading assistants to do concurrent work in smaller groups.

If dealing with theoretical problems, the courses and working groups in university extensions can be successful even with a very small number of participants, but there should be 20 to 40 participants in practical courses. The audience for single lectures on general topics which do not require active participation can number anything from 300 to 500, depending on the size of the hall and on the personal appeal of the lecturer. The average age of the participants can be thus stated :

to 20 years : 30 %	to 30 years : 30 %
to 40 years : 20 %	above 40 years : 20 %

The sociological background of the participants in courses and exercises varies considerably. This is due to the diversity of musical adult education and to the fact that the addressed circles differ according to the local situation.

As an example - which, should, however, not be generalized - the statements of the Working Group for Domestic and Youth Music may serve. According to these, about 70 % of the participants in the courses received a higher education, about half of them are students or university graduates. The different professions rank in the following order : pupils, students, teachers, music teachers, leaders or youth groups, clergymen, social workers, physicians, officials, office workers, craftsmen, housewives, and others. If the courses are not organised by definite religious institutions or political groups it can be said that scarcely any of the teachers consulted are interested in the denominational ties or the political opinions of their students, and that they feel these issues to be irrelevant to their activities.

VI. Content and Methods of Work

The purpose of work in the field of musical adult education is to give every kind of encouragement to independent musical activities, and to guide towards an intelligent experience of a work of art.

The child has an original relation to music, and it is the task of adult education in music to keep alive, to encourage the natural joy of the young in singing and playing, and to restore this faculty, if possible, where it has been lost. The content and method of this work, are to be adapted to the problems of our ever-changing world and must over and over again be tested so that neither old nor new forms are adopted without examination. Musical activity in this sense means constant use of the elementary forms of musical expression :

Singing, playing, and improvising. Listening means, above all, the intellectual experience of a work of art; the object here is to grasp its values, its system, its stylistic qualities, and its relation to human life.

The less informed the students are in musical matters, the more the educator must meet their needs in order to guide them towards the desired end. Music education should always lead the students to an understanding of the music of our own times.

For all the branches of work outlined in the following, several publishing companies have furnished, for practical exercises, ample material of past centuries in all kinds of orchestration. Furthermore, many works have been created at the present time for the needs of amateur musical activities. There are, as well, methodical instructions, training handbooks etc., developed during the past eight years by leading music educators on the basis of their own practical activity. These exist for all branches of the work.

A. Courses in Singing, Playing and Rhythmic Exercises

The basis of the work is formed by courses for leaders of singing groups, singing weeks, choir weeks, courses for choir masters and instrumental courses of all kinds. The work starts with folk music. Singing is usually the first step, and singing is also included in instrumental courses. Voice training develops the natural abilities of the speaking voice and the singing voice as a natural musical instrument. In collective playing the stress is laid not so much on technical skill but on musicality and on the ability to recognize the whole structure of the work. The courses in instrumental playing make use of the traditional string, wind, and plucked-string instruments, as well as of newly developed instruments for amateur activities, including the percussion instruments for the "Orff Schulwerk" which have been gaining importance in the past years as a new basis of elementary musical education.

But the instructors are not yet always accustomed to this kind of musical improvisation. Some teachers in this field think that the playing of simple instruments is especially helpful in awakening the joy of music in people who have lost it, or who have never experienced it at all.

At the same time there exists also a growing conviction that rhythmic training is very important; but especially in this field co-workers are scarce. Free rhythmic-musical exercises are highly stimulating for independent activity and musical pleasure. The students are taught to transform into physical movements simple rhythmic, melodic, metrical, dynamic and agogic processes. This helps also in the comprehension of formal systems.

Usually, one will begin with the simple song or lead up to it. Music is listened to and - following the formal order of what has been heard - reproduced in motion. Conversely, movements find interpretation and form through musical improvisation. Thus a natural sense of proportion and motion can develop in the students, as well as a sense for tensions and relaxation- these are qualities which lead towards music appreciation and creativeness. Some forms of musical instruments which have been developed during the past years, and which can be made at home have rendered service to the development of creative powers and the pleasure of independent activities : Xylophones of wood or metal materials, fiddles, and bamboo flutes.

B. Instrumental Instruction

Singing, rhythmical training, elementary instrumental playing combined to a genuine unity - this is the purport of elementary musical education in music schools for the young and the general public. On this basis, further musical instruction and training is built up. The various branches are : Singing, instrumental instruction, music theory, collective playing, choir singing. The content and methods of work are adapted completely to the needs of the young people, the amateur, and the lover of music. Instrumental courses are mostly given to groups of 2 to 6 students, depending on the type of instrument. Even when instructed individually, the student should be introduced to collective groups as early as possible. It has already been stressed in chapter IV, A, that more attention should be paid to encouraging the playing of string, wood and brass instruments.

C. Theory of Music, and General Lectures

In present day courses on the theory of music at university extensions (theory of harmony, counterpoint, arrangement of folksongs, theory of form, theory of music), the approach to theory is always effected from the side of contemporary music. In the unanimous opinion of all persons consulted, Bela Bartok's "Microcosm" has proved an excellent guide to contemporary music, its fundamentals, its new laws and aspects. In Germany, it was made known in 1948 for the first time through the General Working Conference of the Institute for New Music and Music Education, and quite rapidly adopted for pedagogic purposes.

Introductions to the works, or parts of the work, of great masters are very popular. The interest is even greater if an introduction is followed by the actual performance of a concert or an opera. After a time of some errors in the interpretation of works of music, the conceptions are now being clarified. Professor Hans Meremann writes on this in his fundamental book on "Musikhören" (Listening to Music) : "Listening is not passive. Only a very small section of the music we hear reaches us without endeavour on our part - mainly the tune, the melody, and the tone colour; to a less degree, the form; but almost not at all, the qualities of harmony, and the wealth of forms and their relations and interdependence, the development of the theme. Listening is a spiritual endeavour. It demands that we combine the thousand-fold wealth of small elements evolving consecutively before us, and project them into an inner simultaneousness - that we hear in the present development, the past one, in the counter-theme, the theme, in the finale still, the principal movement - and so experience the tension between the different parts. For, hearing music really means : to create in oneself the tension which supports the work of art. For this is needed clarification, experience, work".

The interpretation of works of art begins with the study of the elements and forms of music, and then turns to an inquiry into the relations which exist between the elements of musical expression and the spiritual motivations of music. Additional biographical information, letters by the great artists, and the reflection on cultural and musical history can help, to increase and deepen the understanding of the student.

In amateur education, there is always the possibility that the teachers speak over the heads of their students, who have different backgrounds and whose musical abilities are easily overestimated. This is especially the case with musical interpretation.

Series of lectures on general or historical topics are usually centered around the biographies of great masters - with examples from their work - or around a certain period. The relation to the other arts is then also shown. If some periods of history, or special musical problems are favoured above others, this seems to be due more to the personal inclination and interest of the teachers than to special demands from the students. This, I think, holds especially true for all courses on contemporary music. Whereas it is reported from some quarters that there is hardly any response to offers of those courses, other teachers can claim particular success with courses on contemporary musical compositions.

Topics of contemporary music which are frequently mentioned are : "Bartok and folklore", "Orff and the Musical Theater", "Schönberg and the Twelve-Tone System".

The following works are frequently treated :

Hindemith : "Ludus tonalis" and "Mathis the Painter"
Stravinsky: "Psalm Symphony", and Orff's operas.

D. Further aids

The form of "Open Singing Hours" which was developed by Fritz Jöde in the twenties has proved an especially valuable help in reviving the old folksong and in introducing new songs. It is held in many towns either once a month, or at greater intervals, and brings together from 100 to 700 music-loving younger and older people who sing and listen to small concert performances.

The limited space and sound-carrying qualities of our apartments mean that there is usually no more room for amateur musical activities. In order to relieve this situation, a new institution has been suggested in recent years, the "Open Music Rooms". They are to be centers of the musical activities of young people, of music teachers who encourage the collective activities of their students, and of music lovers who have neither room nor instruments. The establishment of "Open Music Rooms" seems possible in youth centers, meeting places, and in appropriately furnished rooms in public schools. In some cases it has already been successful in connection with music libraries.

The music libraries have an important task in adult education. They not only advise visitors but are also important for the cultivation of the musical taste of amateurs. Naturally, the music library most strongly supports all kinds of literature which appear especially suitable for domestic music use. Some German music libraries arrange "music partnerships". Here it seems appropriate not to depend upon addresses, but to arrange meetings where the "partners" can become acquainted with each other.

Courses organized in cooperation with amateur groups can inspire individual activities, complemented by theoretical courses, as, for instance, "From Hearing Music to Understanding Music, An Introductory Course for Amateurs on Forms of Music Which we Encounter Today".

When the professional world realized to what an extent instrumental playing had decreased the "Day of Domestic Music" was introduced to be held on St. Cecilia's Day, in order to draw the attention of public and the families to domestic music. Practice has shown that the musical hours devoted to the "Day of Domestic Music"

extend over the whole month of November, especially in schools. Even many a genuine musician who remains sceptical about this institution will value its positive quality if the Day of Domestic Music is not misused for "Accordion Championship Tournaments", but involves exemplary performances of chamber music - if possible, also in private homes, and played by families - which stimulate and encourage the interest in individual music-making, or in learning to play an instrument.

VII. Aims and purposes

In one of the resolutions of the international conference of Unesco and the International Music Council on the importance of music in youth and adult education (Brussels 1953), the opinion is given that the participants in the conference regard music as a spontaneous and necessary form of human expression, of inestimable value in the education of youth and adults. The participants in the conference were convinced of the need to make musical activities and the pleasure of music once more an integral part of community life. This preliminary report seeks to indicate the diversity of the forms of musical expression in which man can become active. The demands and the motivations of those who work in the various branches of adult education, in a leading or assistant position, are just as diverse as those of the people who make use of the proffered help.

A. Reasons of teachers for working in adult education. New Tasks

All the answers to the questionnaire - explicitly or implicitly - reveal one common motive for the activity of the teachers in adult education. It is the desire to convey to others their own understanding of music, and to help those who, on their own accord, are trying to arrive at a more intimate understanding of music. Besides this basic motive, there are, in accordance with the many possible ways of becoming active in this field, a whole series of different motivations, depending on the special attitude, inclination and ability of the teacher. While one sees his main task in conveying the experience, and understanding, of a great musical work, or in helping curious minds to clarify the cultural and spiritual situation of art and the present, another sees his work exclusively in encouraging individual musical activities. Frequently, many further suggestions are put forward by the students so that the teachers are often greatly over-burdened, for they have to apply themselves at the same time to three or four branches of adult education.

Most teachers give the following reasons for doing additional work outside school :

1. Because of the young and adult people who do not go to school, or who want to make up for unsatisfactory musical education, or the complete lack of it.
2. To give parents the musical education needed to make work with their children easier.
3. To further, or maintain on the same level, the results of the school education of former pupils.

The following reasons are also given : To encourage domestic music, to cultivate good taste, and to educate towards an intelligent use of the radio.

The common goal of all endeavours is the desire to assist the amateur in organizing his leisure time.

It has already been mentioned in chapter IV E, that with the impending extension of leisure time new problems and tasks will arise. Because of their

special significance they will be pointed out more fully by citing a statement of Dr. Wilhelm Twittenhoff :

"The representatives of a rationalized industry which permits an extension of leisure time regard with grave concern the effects of work on the assembling-line. The deterioration of a number of human faculties - the pleasure in independent thought, self-initiative, imagination, quick sympathy - is disquieting because it apparently seems to be an unavoidable by-product of the rationalization of work. The loss of these qualities imperils man in his innermost self. The considerable strain on the attention is in no proportion to the monotony of the working process; both together produce that kind of exhaustion which results in uncontrolled playing of the radio and other types of present-day planning of leisure time. If, then, representatives of modern industry recognize the values of play, and of artistic activities, it is because they concur in their opinions with the educators in arts and music who have voiced the same opinion in varying forms for centuries. These opinions therefore receive more emphasis than they could have before. The more rationalized the working process becomes the more necessary appear all activities in which a certain freedom of choice is left to the individual and in which imagination and initiative still have their place. So the hobby, the free playing of all kinds, becomes more important.

This realization touches the problem of art and its necessity only indirectly, and if some art-loving activity is chosen as a sensible off-time occupation this does not necessarily lead to art. But doubtless, it stems from a mental attitude which is more favorable for the experience of art than the forms of "entertainment" offered by the amusement enterprises. Under such aspects stands, and did stand, everything done in the way of "public music activity." In the course of very eventful decades most valuable experiences have been gathered. The field of activity extends from normal social work for the young and adults, to the areas which constitute the critical, the neuralgic points, so to speak, in our society : refugee camps, orphanages, welfare institutions, penitentiaries. In all these places the guidance in off-time planning is not primarily a question of art, but of human responsibility. What is done here - frequently with unsatisfactory means, and only through the active help of a few idealists - offers information and experiences which are of growing importance for our present situation.

B. Motives and Musical Interests of the Participants

That young people and adults are still interested in music is reflected in the various forms of musical amateur groups described in chapter III. For engaging in the musical activities of singing and playing, self-initiative is a motive as well as the influence of schools, churches, or youth organizations, and the example of already existing activities in the factory, the office, the community, the family. As to the demand for perfection in a performance, ambitions vary a good deal. Some people desire performances perfect in interpretation and style; others are satisfied with unpretentious performances the quality of which, in collective activities, depends on the inclination of the group and the competence of the leader. Frequently, the desire for social intercourse is a reason for joining an association.

Some people will join a church choir, others prefer the spontaneous improvisation in, for example, a student band, but although the forms of musical expression may be different, they have in common the initiative and the desire for musical expression.

Those people who, as listeners, seek the experience of art have the serious desire to understand as perfectly as possible the structure and significance of the musical work, and its spiritual motivations. But they also want to surrender to the experience of sound and melody. It can, from the wishes of the students, be concluded that they are interested in musical problems in general, however, frequently they turn their attention to a special field. The question whether the fields of interests vary depending on the age group could not clearly be answered, for information on this subject is not yet sufficient. Some teachers think that the interests do not vary according to the age groups, but depend on the individual inclination of a person, regardless of his age. Still, contemporary music seems to appeal more to the younger generation which seems more open-minded and versatile than older people who are mostly indifferent or completely intransigent to modern music.

C. Further advancement of assistant instructors

Capable assistants in all branches of musical adult education are lacking almost everywhere. Therefore, quite frequently, both teachers and students take the initiative because they feel responsible for the further development of musical adult education which is one of the foundations of our musical life altogether. A great number of teachers in leading positions see their main task in the training of additional instructors for musical amateur associations. There is a constant search for persons who could qualify for this work. Participants in courses are of special importance for they may discover a talent for this kind of work, or a teacher might encourage them to do so. Many tasks are left to be done here, and the efforts made are by no means sufficient.

VIII. Concluding remarks

The vast field of music should be regarded as encompassed in the interrelation between adult education and art, between the various inclinations and interests of people, and the manifold forms of musical expression, climaxing in the great work as the peak of artistic and spiritual endeavour. The music educator is in the midst of all this - a somewhat hybrid position described by Dr. Wilhelm Twittenhoff as follows :

"On the one hand, the music teacher tends to be an expert - this is justified by his professional training and his work - on the other hand, he works with amateurs whom he must guide and between whom and art he must act as a mediator. This is not always a simple task. If he sides up with the amateur and adopts his cause, he loses his prestige with the experts. If he numbers himself among the latter, the amateur eyes him with distrust. Another thing is worse than this conflicting situation: the teacher cannot withdraw into the sphere of his own artistic endeavours, for he wants to guide people to music and aesthetic appreciation. At the same time he sees how music today is forced on everybody without discrimination, how music, which he is to bring to life, is surrendered to inflation and so threatens to lose its vital power."

But if I am not wholly deceived we have now reached a state in which the human spirit, appalled by the effects of "destruction", "disintegration", invokes and gathers all capacity of integration. We behold the struggle of composers for a new order, we hear works which already reflect this order. But

But also in the field of musical education, this desire for integration, for the concentration of all powers, is not less noticeable. The composers and the educators, the scholars and the practical men, the advocates of contemporary music and the supporters of the old music - they all meet in the common endeavour to open new paths, and it is to be hoped that they will be successful.

LITERATURE

What is the Attitude of the Modern Adult
with regard to the Art of Words. ?

A report compiled on the basis of the maxims and experiences of the Lamheim Evening Academy and Adult Education Courses.

A. The value of an understanding of art for the practical life of modern man

1. Precedence of the interest in the materia over formal interests

Pronounced cultural policy may take the view that literature, and therefore poetry as well, is some kind of a derivative. It might be said that an elementary moral and religious education or a psychologic-therapeutic knowledge of life which overcomes the self-alienation of modern man and settles him within his own precincts must precede any formative occupation with poetry. For if the basic relations have not yet been put in order in any way, and if they are not viable, it is futile to occupy oneself with the substance of the work of art. Effects will only be accidental and without any consequence. Nor would it then be possible in any way to make arrangements and adjustments in regard to certain attitudes, and their application to practical life would not be possible. We also encounter such rejections from the political point of view. This point of view is taken by people who postulate that in the field of politics that which is right and true must be possible in the first place, before one can enter the realm of poetry. Politicians also say that the economic basis of life must in the first place be ordered before there could be any thought of books and art. This is in fact the practice of entire strata of our nation who regard literature and art as a kind of luxury, as a spare time luxury isolated from their normal existence. The occupation with literature and art is again and again projected into the future.

As against this it must be said that all the forces of life exert their effect and influence not consecutively but simultaneously in a cross section. Here and now it is a matter of recalling all objectivated art into the conditions of life and to connect it with the daily life of man. This attitude is based on the knowledge that although spiritual influences cannot be gauged statistically, the spirit is continually at work forming, solving, and releasing, and that it directs the processes of life and continues to be effective in the depth. A passage in Jakob Wassermann's novel "Etzel Andergast" may be recalled where a character of the book after a day spent amidst intolerable tensions recovers himself and repeatedly declaims aloud Goethe's poem "Füllest wieder Busch und Tal still mit Nebelglanz", and thus restores himself. Here it is not a matter of escaping into nature outside and recovering from an unbearable society, but purification by means of art.

Today it is the task of adult education to eliminate the alienation of men from the work of art that has come about as a result of the separation of the domains of art and life, so that intellectual life may become possible again. This aim can be achieved only if the spiritual values implicit in the various categories of literature are not in the first place brought near to the people viewed from their formal aspect - this would rather make the approach more

difficult, or even prevent it - but viewed from the angle of their subject matter and their content of life, related to their own experiences, which may be presupposed in the listener or reader, and in particular in relation to the topical conflict. Not until this relationship has been established, which at the same time takes exalted art down from its pedestal of inaccessibility, can art have real effect on modern man. Then the power of discrimination between good and bad art will gradually increase, and linguistic sensitivity and the power of discrimination between good and bad language can then be cultivated. After that questions regarding form and expression can also be discussed.

2. Hofmannsthal's discovery

Many important poets have expressed their views on the question of how the relationship between the poet and the public is to be formed in the modern world, that is to say, which part the poet himself has to play as an intermediary of works of verbal art in adult education. We will only quote two views.

In a lecture entitled "The Poet of the Present Times", Hofmannsthal absolutely rejected the exclusive reserve practised towards his listeners and readers. He saw man with a book in his hand as a gesture of our times, just as kneeling man with folded hands was the gesture of another period. He saw the greedy eyes bend over the books. He continues to say that these readers are looking for something and that it seems that this greed was directed towards the scholar and the results of learning. It seemed to Hofmannsthal that the readers are seeking the journalist in 90 out of 100 cases. But in reality they are seeking "an ego leaned to whose breast their ego may quiet down: the enchantment of poetry". Behind the topical author and the journalist they are seeking the poet".

Hofmannsthal's belief must stimulate adult education today to find ways of re-opening the road to poetry for mankind.

3. Regard for the public ?

Should one aim high in this endeavour, or should one adapt oneself to the educational and propaedeutic level of the public as the situation may demand ?

A passage in a letter of Rilke's answers this question. He decided that no regard should be had to the educational level of the simple person in view of the fact that the limits of communication are not the limits of the effect of speech. It is true, in his endeavour to pass on poetry the attitude, to begin with, was still a predominantly aesthetic one. On February 25th, 1919, he wrote (to Adelheid von der Marwitz) : "You are talking about your village women and girls, how you would sometimes like to present the "inexpressibly beautiful" in a kind of mental impatience - but you see, from anyone of these characters who are secure in their simplicity the child may emerge unexpectedly that understands the ultimate things without transition, and while you are restraining yourself and teach them only that which is most comprehensible and nearest at hand in agreed caution, something mightier may nevertheless be transferred from your nature which knows and guesses at the all-highest - who knows by what means - into the blood and into the womb of those creatures : how little do we know about the limits of human communication; if it depended on the word, how hopelessly separated would we be, the one from the other, even those who are joined together by the magic of the pure word. On the other hand, as far as the author is concerned, the question arises whether he should not restrict himself within his work, in order

to express that which is still held in common to a great extent, and understandable, and to say this one thing again and again... but I think he should yield to the tendency to the extreme, that which is almost ineffable, under all circumstances and should speak out as imperturbably as you remain silent about it towards your girls and women : perhaps this is the same force and providence of a similar kind". Thus both are possible, and both ways should be taken without excluding each other. The manner in which the work of verbal art is prepared or in which it is followed up will remain decisive for its continued effect.

B. What is being done in Germany today in the field of adult education in the arts and music ?

1. It is not a matter of imparting knowledge, but of opening-up spiritual expression

Adult education has formerly set itself the task of introducing people to history, and particularly also the history of literature, in a scholastic manner. Knowledge was imparted which was needed in social intercourse in order to be regarded as "well-educated". This basic attitude was founded upon the structure of a society in various strata where a difference was made between "educated" and "uneducated" people, and in which education was the prerequisite for climbing the social ladder. A certain mania for learning which we find nowadays is the remainder of that striving after education whose attitude has been represented by Sartre in that self-taught man who began to study the dictionaries commencing with the letter A in the reading-room of a library. The inefficacy of many adult courses of education in the field of literature is due to this ingrained misunderstanding. After the levelling of the stations in life and the collapse of the strata in society a new starting point has become possible : To educate oneself means once more the exchange of life experiences in the spirit. The work of art is the exemplary presentation of events and experiences which every individual has or at any rate can have. Rudimentary work of one's own and one's own formative attempts, and possibly also their failure, open up the sense for successful creation and arouse the feeling for quality as well as the respect for definite spiritual accomplishment. Just as in social life or in the occupational relationship respect for a human being or for some work really develops only when some performance has been successful that had been tried in vain by oneself, the respect for the work of the poet or the artist cannot really come into being until one at least feels what effort is necessary and what perseverance is at the bottom of it.

For this reason, namely to participate intellectually in the work of the artist, present-day adult education makes use of the method of a working community with full reciprocity of intercourse in all introductions to literature and works of verbal art. Educative lectures which are absorbed by the listener in a purely receptive way are no longer held, but circles are formed in which everyone taking part may have his say. Only in the second place, if, say, familiarity with a work may be assumed and if the work has left an impression and still has its effect, the author of the work may perhaps be asked to read from his work. Then a personal meeting may render the impressions already acquired more profound.

In all adult education courses within Federal territory we find such circles for poetry and such "readings by poets". From this the impression might be gained that a genuine communication between the poet and the public already

existed, or that such a relationship was already secured. This is however rarely the case, and mostly in small circles only. Poets are isolated, occupy a special place in society, are sometimes unsocial and awkward and are disinclined to have any personal contact with their readers. The fact that only few of those in charge possess a real knowledge of books and of publishing, and that therefore the overall view of production is lacking, makes things even more difficult. Then all the trouble taken with literature gets stuck in accidentals. But the good intention to establish communication between the poet and the public is great in the institutions of adult education. It is a matter of sounding the wishes of listeners carefully. Meeting the poet must not be the result of a wish to see an important man, or to occupy oneself with an important personality, but should draw its inspiration from his work.

2. Collaboration with the theatre

Where the occupation with the work of verbal art has attained a certain significance in adult education, this is often due to the creative collaboration of the adult education courses with the theatre. Sometimes it is possible to induce dramaturgists and actors of a theatre who enjoy a certain popularity to give an introduction to the dramatic work of a classical or modern author, or to celebrate a festive hour in honour of an artist. Sometimes a topical stage-play may move people to such an extent that a public discussion about it can be put on the programme (example : Miller's "Hexenjagd"). The actuality is of a similar kind here as in a film dealing with modern conflicts (example : "Saat der Gewalt"). All these are seeds and beginnings with the object to give the work of verbal art a home again among the people.

C. Psychologico-Sociological Report on the Situation

1. Obtaining a foothold in the practical courses

Among which circles could the adult education courses begin with such work ? Certainly not among the above-mentioned study groups on poetry in the first place, but among those classes which are seeking practical aid in life. Here we find groups of mothers, who are seeking information and help with regard to the education of their children, who are supposed to acquire the practical skills required to run a household, and who are seeking social intercourse as such with one another since they are frequently isolated. How can the work of verbal art be smuggled in here - and how can a connection with literature be established ? These groups do not feel that books are a direct part of their lives. Books are experienced as something extraneous and felt to be something for "educated people". In addition they are unattainable from the economic aspect. At best they are regarded like the cinema, as a means of escaping the monotony of every-day life. A certain feeling of embarrassment may also play a part here - that of being different from others, of showing up among the community, of being conspicuous in any way at all. Time does not permit of reading, as an unfavourable effect on household work is feared, and of course one wants to be an "efficient" housewife. When a number of meetings dealing with practical matters has taken place an arrangement is made to devote an hour to books providing practical instruction (example : educational books). The next step would then be, say, an account of war or post-war experiences of a simple, poetic kind. The biography and the fate of the author immediately become interesting thereby. The value of childrens' books and the world of fairy-tales very soon acquire special importance in this situation. There are such enchantingly lovely childrens' books and books of fairy-tales nowadays, that they

can well open the way to genuine poetry and maintain it for life.

Juvenile courses offer an equally important starting point with regard to the introduction of poetry, irrespective of whether they are held in juvenile hostels, in separate groups, or among those who meet now and then informally. This offers the opportunity of providing enlightenment concerning a certain aspect of life, and to use this enlightenment as a basis not only for literature and bibliography, but to direct it towards an individual poet. It is only of secondary importance here whether this author is then called in in person, or whether a teacher undertakes the introduction to a certain book. Once this foothold has been gained, guidance to the work of verbal art can launch out unrestrictedly, because the elementary hunger for spiritual sustenance has been aroused. Study-groups for the purpose of criticism can be arranged thereafter.

The most immediate elementary interest animating the respective group - whether organized or not organized - meeting regularly within the precincts of a town, remains the basis for the creation of a connection with intellectual life. The fate of refugees is in the first line of interest to groups of refugees, and the destiny of women to womens' groups, etc. It is only after an active influence has been gained by this foothold - i.e., after active participation has been achieved by association with poetry that the subject-matter can be extended and the world be made accessible. Problems which seem remote, and books which have apparently been put aside, as for instance "Wenn nur der Sperber nicht kommt" (If only the Sparrow-Hawk would stay away") by Maria Mathi, which deals with the fate of the Jews in Germany, are then received with emotion and promote relations with books as such.

Literary circles are the last on the list. These are the people who have already found touch with the intellectual world and who seek to expand and widen their understanding. Aesthetic interests do not play the leading part here either. Groups of this kind in the first place also require rather entertainment and instruction, and seek a confirmation of their existence. Only by degrees can a discussion on a high intellectual level be achieved, and it often fails due to the ideological constraint of the respective member of such a study-group. An unrestrained relationship with poetry and life is the last to be achieved. Where it is achieved, it is often more a case of unconscious enjoyment than of conscious self-education. The fundamental aesthetically artistic attitude such as is expressed, say, in Marcel Proust's works, recedes into the far distance in present-day adult education, and considering the present disruption of our people, it must remain there.

D. Method

1. Arousing general understanding of artistic creation (receptive understanding)

If, as was said above, Hofmannsthal was of the opinion that the entire modern passion for reading seeks the confirmation of life through poetry, and if Rilke held the view that the purveyor of poetry must bear in mind the level of the recipient, but that this is not all and that things which have apparently not been understood continue to work in some mysterious manner, we on the other hand must take the line in adult education of providing the right relationship, the right balance between the audience and whatever the poet has to say. The measure of receptive understanding or perception to be found in a child or in a simple, unspoilt adult, obviously depends on the extent to which he can harmonize his own experiences as well as creative endeavours of his own with the literary work of

verbal art offered. So everything will first of all depend on preparing the way and on a cautious exploration of the intellectual capacity of the listener. He must acquire the power of perception. Any forced instruction during the preparatory period has a destructive effect.

If we wish to cultivate this basic perceptive attitude in adult education, it will be of importance to introduce the hearer of the postulates which lead to artistic creation in general. One of the most significant and very easily comprehended stories is Dschuang Dsi's little tale "The Wood Carver" :

"A wood carver carved a bell-maker. When the bell-frame was finished, the people all gazed at it with amazement and believed it to be of divine workmanship.

The Lord of Lu also inspected it and asked the craftsman "What is your secret ?

He answered : "I am an artisan and have no secrets, but one thing is of importance. When I was about to make the bell-frame, I took care not to waste my vital powers (on other thoughts). I fasted, in order to calm my heart. When I had fasted for three days, I did not dare to think of rewards and honour any more, after five days I dared not think of praise or blame any more, and after seven days I had forgotten my body and all my limbs. Nor did I think of Your Highness' court anymore at that time. Thus I focussed myself on my art, and all the delusions of the outside world had vanished. Thereafter I went into the forest and looked at the trees to get an idea of their natural growth. When I saw the right tree, the bell-frame stood before me, complete and finished, so that I had merely to set to work. If I had not found the tree I would have given up.

The people believe that the work is of divine origin because I let my nature combine with the nature of the material in this way".

2. Overcoming reception by personal practice

It is by no means inappropriate to practice the art of word and style with the hearer in a manner similar to that by which the understanding of the world of shape and form and of high art is broached and increased in painting through personal practice in drawing and painting, even though only of an amateurish kind. Two methods may be adopted here. The head of a study-group may put forward a certain subject - without providing a model - say: the description of a landscape in summer. It is entirely up to the hearer what literary form he chooses to clothe his description in. The work is collected, sorted out, and the best of it is read aloud. Not until then is a masterly version, taken from the realms of high poetry, read to the members, either in the form of a poem or as prose.

If, say, Hebbel's poem "Ich sah des Sommers letzte Rose stehn" (I saw the last rose of summer), or Gottfried Benn's "Garten von Arles" (A garden in Arles), is read out after one has heard one's own version of a summer's day, the esteem in which noble poetry is held will slowly expand, and the difference between the great poet and the ordinary public, which is usually merely receptive, will be understood at the same time. The reverse method is also conceivable and may be adopted. By this method precious pieces of prose taken from German poetry, perhaps such as those collected in Hofmannsthal's "Wert und Ehre deutscher Sprache" (Value and Dignity of the German Language), are read aloud several times, and the participating hearers are invited to produce a version of their own. Both methods are quite customary in adult education and should be made use of far more frequently in order to smooth the path to comprehension of a work of literary art.

3. Elocution and Dramatic Art

Noble and classic poetry can, on the other hand, be used as the direct base for all the practice required by study-groups for elocution, which are often linked with amateur dramatics or with training in dramatic art, and which thus cultivate gesticulation as well as the work of verbal art. In this case, preliminary lectures and recitals must first of all explain the conception of the world as entertained by a poet, and elucidate the fundamentals of his ideology and his linguistic style. Subconscious antipathies must be eliminated by an introduction to the background, to the historical situation, etc. Gottfried Benn's early lyrics, the so-called "Lazarettlyrik" (Hospital Lyrics), which are repellent to many people, are an example of this. A fundamental change in the attitude of the participants can be achieved by an interpretation suitable to the subject.

4. Approach by means of biography

A special way of approach to noble, classical literature is that of unfolding the biography of the author in question. In the classics, the author and his work are dissociated to far too high a degree, and this alienates the reader. Access to the work can be considerably facilitated by biographies, the circumstances of the times, difficulties and conflicts, fundamental education and all those factors which determined the author's position in life, and these are indispensable in adult education. These biographies need not even be absolutely incontestable academically (examples: Maurois's biographies of Byron and Shelley, or Emil Ludwig's "Goethe"). Despite this, they may provide a basis for intensive occupation with the works of these authors, which would otherwise never be read. So, in a way, they represent the preliminary stage and means of approach to the works of the author in question.

5. Dealing with the Classics

The approach to the classical authors and the understanding of the living essence of their works is rendered very difficult in adult education by previous maleducation at school. There are hardly any people left who will of their own accord read the classics. But the conception of the value of, and respect for, the classical authors has been preserved. Copies of the classics are given as presents by old people to young ones, for instance at the time of confirmation, because this is linked with the feeling of giving a present of lasting value. Reading them, or taking them along, which was so characteristic of the time when the first world war broke out (Faustus and Zarathustra in one's knapsack) no longer matters. One may perfectly well be of the opinion that man will do his best only when under compulsion, so that forced occupation with classic authors while at school would provide a certain foundation for life. But if the schools destroy the organ of later voluntary occupation and reading by compulsory occupation, it is not surprising that the classics play hardly any part in adult education.

The idealization of the classical authors renders an approach to them difficult, apart from the sterility of the encounter as prepared by the schools. The classics have mostly been presented without their dark sides in the history of intellect. Idealization has gone to such lengths that simple people no longer dare to occupy themselves with the classics, because they feel they would never be able to attain such a high pattern of life.

What methods of approach must therefore be created in adult education ? In the first place, our classics, and in fact all the classics of the world's literature, must be recalled to the present by showing up their human sides and their draw-backs. They and their preferences and passions must be recalled to the sphere of their fellow-humans. One could even say that their crudeness must be stressed in order to earn sympathy for them. A works educational organizer once told me that certain sentences in Schiller's letters, the meaning of which could not possibly be misunderstood, might prove an inducement for the workers to read all his letters and then his works. The great popularity of Goethe's drama "Götz von Berlichingen" is also due to the crudities it contains. But apart from this, it is a question of conjuring up experiences similar or analogous to one's own in classical authors - as with the important contemporary authors - and after that of going into the exemplary elaboration of certain situations. (For instance Goethe's Tasso, as interpreted by Hofmannsthal, with the criticism of the princess contained therein). Sociologically, therefore, an approach can be made to the classics, but not aesthetically nor formalistically. It should be noted critically, that the Book Foundation's method of reading and interpreting classical texts without any intellectual preparation is very hard to apply in view of the situation in the European countries. At best, this will result in advanced language classes, such as are customary while studying at a university, to which there is no intellectual sequel.

6. To which is precedence given - lyrics, drama or prose ?

Every one of the present-day philosophies of civilization and aesthetics contains the pronouncement that lyrics and the drama can no longer provide a means of expression for modern man in this late period of our world's history, that the novel alone can provide a means of expression, and that it must therefore also be pushed well to the fore in adult education in order to assure success.

Practical experience is absolutely in conflict with these pronouncements. Though there is a great deal of talk nowadays that the modern theatre lacks plays, and that conflicts are embodied in novels and no longer in dramas, those plays which are acted in the theatres are themselves modern educational experiences of the first order, whether the theatres are visited voluntarily or whether they are filled by organized audiences. No courses in adult education can afford to dispense with literary and thus paedagogic collaboration with the theatre nowadays. The discussion of plays, introduction to the biographies of great dramatists, reading-sessions with actors at meetings arranged by the courses - all these widen the horizon considerably, and can be enriched by the formation of groups which subsequently occupy themselves with the respective plays again.

Nor is it true that the interest taken in lyrics in adult education or by its literary circles is dying out. After the second world war Rilke's "Duineser Elegien" and the "Sonette on Orpheus" (Sonnets to Orpheus) provided vital aid and consolation for many people in interpretations and festive hours. Innumerable individual publications by young poets, lyrical samples in the major literary periodicals, translations of the lyrical publications of individual nations (African Lyrics, for instance, and the like) - all these encounter a group of intensely interested people. The difficulties are mostly due to the fact that the bulk of prose literature which forces itself on one, renders the approach to lyric production extremely hard. Collections and anthologies of European peoples, which can be dealt with critically, are of great value in adult education. (Example : The collection "Lyrik des expressionistischen Jahrzehnts" (Lyrics of the

Expressionist Decade), published by Limes Verlag, Wiesbaden). A foothold may be obtained here in the entire literature of the world more easily, because it is easier to survey. The cultivation of lyrics in adult education can certainly be brought to the level attained in the world of fairy-tales by ethnology and folklore; just as exemplary editions exist there, the lyrics of world literature should be made accessible. The method of approach by personal practice as described in Section D 2 is also quite possible in the field of lyrics. The lack of personal style will then create the delimitation against sublime lyrics and at the same time the approach to poetry. The endeavours of Johannes Pfeiffer (Umgang mit Dichtung) and Gottfried Benn (Was ist Lyrik ?) are based on this fundamental attitude and can be used in adult education. Based on the work done in courses for adult education, Konrad Maria Krug has made a start in his small volume "Lyrik der Gegenwart" (Lyrics of the Present Day) (Series: Hör und Lies" Listen and Read).

In summarizing it may be said that no actual precedence can be ascertained with regard to any particular type of literature in adult education, but that the opening up of literary values can be made to bear fruit equally by the lyric, dramatic or epic approach.

The great analytical novels which deal with self-alienation, ego-crises and metamorphosis as well as renewal in the sense of the new anthropology (Examples : Laurence van der Post : Verstoss ins Innere, Max Frisch : Stiller) may be the preliminary steps in turning to the classical novel . It is possible to penetrate into the entire problematics of man renewing himself by reading out individual situations or sections, and to discuss the fundamental attitudes of human intercourse from the angle of the novel.

It is the purpose of art to purify life; it should be possible for life to become a work of art. The task may be begun starting from either of the two positions. The educational aim is and remains, today as at all time, to enable man to develop his personality freely and make him capable of reaching a free decision.

THEATER

The theater has traditionally played a decisive role in German artistic education. It is similar to music in this respect and also in the fact that it has the peculiar vocation, not only of conveying aesthetic values and experiences to its public, but of stimulating that public to artistic endeavour as well. This double function denotes the special value of the theater in the program of adult education.

The fear that the development of the theater is endangered, or even rendered unnecessary, by the artistic methods of the technical age - films, television, radio and so on - is one which has not been confirmed by practical experience. For one thing, it developed that segments of the population which do not usually attend the theater have been moved by the film or radio adaptation of a stage play to the point that a desire to see the work in its original form is engendered. Secondly, the movies and the radio attract so many leading artists from the stage that their own capacity would suffer noticeably should they no longer be able to rely upon the natural reservoir of the theater, its actors, singers and directors. Of decisive significance, however, is the fact that neither film nor radio, despite great artistic and technical potentialities, is able to replace the direct contact between audience and actor. The latter's performance receives its special stamp only through the vitality of this contact. The artistic creations of film and radio are transmitted by technical means, and in a final form. In quite a different way, the theater-goer experiences the process of artistic creation in the actor. Through active mental participation in this process he contributes an essential ingredient to the completion of the artistic experience and to its effect. In the theater, the actor not only gives himself to the audience; the audience also gives itself to the actor. The tension between stage and audience, the interaction between actor and public - this creates an intensity of common experience which cannot be replaced by the mostly highly perfected technical achievements.

The German theater has had to serve manifold purposes for many centuries, and it must still do so today. According to the particular intentions of the producers, the theater was, and is, to serve as a brilliant social event, as a popular amusement, as political propaganda or for educational purposes. All these purposes can today be served by other means, and it cannot be denied that film and radio can offer such a variety of popular entertainment that the regular entertainment theater, above all the operetta, is sometimes at a loss as to what to offer the public by way of equivalent or superior productions.

The unique quality of the theater experience, however, lies in the fact that each individual spectator can participate in the original process of mimic transformation, which perhaps incorporates the original process of the aesthetic endeavour altogether. In the most persuasive manner, the theater offers the spectator participation in the mysterious creative process of life, which is expressed in constant creation and re-creation of everything which lives. The spectator who, with an open heart and mind, follows this symbolic process of creation and re-creation, is called upon for his own creative powers. The experience of theatrical art awakens in him the feeling of an inner harmony with the artist, and arouses his own faculty of creating and transforming. Above all other aims, the theater, like no other educational organ, is able to summon the creative powers of the individual awakening in that individual the consciousness that only through productive and

creative endeavour will he discover the meaning of his existence. More hidden and concealed, but also deeper than any other impulse, is Man's desire to form his own personality. Everyone has been born with the secret mission of re-creating his own self and of participating in the transformation and shaping of his environment. Everyone has the capacity to be an artist, of fulfilling the demands of art within himself; but with more elemental force than any other artistic form, the theater is able to arouse the artist in Man.

It is a quality peculiar to German theater life that it is not concentrated in one or a few urban areas. It boasts a wealth of prominent undertakings distributed in cities and provinces which compete in the production of works of high quality. In artistic endeavours, Germany does not know the contrast between metropolis and province, characteristic for some other countries. This is probably mainly a result of the fact that particularism reigned for centuries in Germany, and that every minor principality had the ambition to excel in artistic endeavours. The events of modern state construction, to which the minor states fell victim, did not destroy this heritage of a multitude of theaters in the old capitols. The tradition has been strong enough to persuade the states and towns to take over as a responsible cultural task the maintenance of theaters in even the smallest communities. From this development can be explained the fact that the majority of German theaters have never served the business interests of the managers, but have had cultural tasks of general importance. The business theater has in Germany never played the decisive role which it has in some other countries. It should not pass unnoticed that the German private theaters (which naturally gained importance mostly in the large cities), have achieved excellent artistic success and have, in many cases, outranked the subsidized state or municipal theaters in initiative and versatility. If we were to enumerate the most prominent directors of the first half of this century, at least as many directors of private companies would appear.

It must, not without regret, be stated that the number of private theaters has very much declined in the past decade. At present, there are 54 private theaters in West Germany and Berlin; however, all private undertakings are comprised in this total. Thus, not only private theaters with their own houses are included, but touring companies, open-air theaters, summer stock companies, peasant theaters and other dialect companies as well. The number of well-known private theaters having their own house does not, I think, exceed a dozen.

As against that, there are in West Germany and Berlin 115 theaters subsidized by the states and towns, distributed as follows :

1. 15 state, 4 Länder and 77 municipal theaters having their own houses, and the legal representatives of which are the states, towns or senates respectively. (96 theaters)
2. 19 regional theaters - partly with, and partly without houses. They are largely administered and subsidized by Städtbünde (theater associations composed from various communities).

Apart from the theaters mentioned, there exist nine smaller experimental theaters. They are active as studio or ropm theaters in an outwardly modest way, but have drawn the attention of theater-goers by their artistic initiative.

The outlined comparison between private and subsidized theaters illustrates the difficult financial situation in which most private theaters find themselves.

It would be distressing if, for economic reasons, private initiative in this field should be pushed further back or even destroyed. It would be short-sighted if the private stage were regarded as undesirable competition by the responsible representatives of public and municipal cultural policy - competition which could easily and even gladly be done without. Cultural life needs a great amount of private initiative. If private theaters have proved their artistic worth, everything should be done which could secure their position. For instance, the authorities could grant tax exemptions and even financial support. A good example has been set in Berlin. A system of support, tested in the postwar years, was introduced without encroachment on the professional independence of the theaters. The subsidies are indirect, and are given by the Land of Berlin on condition that a fixed number of members of the Volksbühnen (popular theater movement) are admitted.

The 19 West German regional theaters form a special group among the subsidized theaters. They are usually financed cooperatively by a number of larger and smaller communities. They sometimes have a house in their home locale, but they also have to provide several communities (which lack standing theaters) with stage performances. The significance of their work cannot be overestimated. They have not the least connection with the already mythical "strolling companies" of former times, with which private directors of the Emmanuel Striese type travelled from town to town, from inn to inn, under the most doubtful financial and artistic conditions. The contemporary regional theater is usually led by capable and enthusiastic directors who, with the help of a group of devoted young actors, succeed in producing genuine artistic performances, offering to their audience an ambitious and extensive repertoire during the season. Though they have to work with relatively modest sums, they guarantee performances of creative imagination and artistic taste. The regional theaters are an ideal training place for young actors, who here may learn that in art nothing can be achieved without the flame of genuine enthusiasm, and that the actor must be able to reach, with equal intensity, the diverse minds of urban and rural audiences.

Due to the existence of artistically outstanding theaters in many larger and middle-sized towns of the Federal Republic, there do not exist as many private touring companies as in other countries. An undertaking in Hamburg, "Der grüne Wagen", has been able to attain a reputation by touring with a substantial number of prominent German actors, offering works which are also valuable from the standpoint of literature. A similar Berlin undertaking, "Berliner Theatergastspiele" (Berlin Touring Theater Company), has recently made its debut with an artistically outstanding and successful rendering of Lessing's drama "Nathan der Weise".

Subsidized theaters are usually obliged to take care of both opera and drama, and the larger theaters usually have a house for each art. Altogether, there are 9 opera houses, 38 theaters and 49 "mixed" undertakings (of the so-called municipal theater type) in the Federal Republic. The repertoire of the latter includes both spoken and musical performances. The mixed theaters usually have both operatic and dramatic ensembles. Private theaters concern themselves almost exclusively with drama, which ranges in the repertoire from light comedy to serious modern and classical drama. As far as musical works are concerned, private theaters can usually produce only operettas, musical comedies of the traditional kind, and the type of modern "musical" which has recently become popular.

In former times the season extended over the whole year only in the larger cities, and was restricted to seven to nine months in medium and small-sized communities. Today, in contrast, the subsidized theaters have a twelve-month

season. The actors thus have twelve month contracts and take their vacations, according to employment regulations set up by the state.

Compared to the situation in many foreign theaters, the formation of ensembles is characteristic for the German subsidized theater. While in other countries it is common practice to engage the actors according to the requirements of a prospective performance, in Germany the manager will, for each season, hire a versatile ensemble, the members of which each have specialities, but must be also able to fulfill tasks which conform less to their particular talents. There are definite advantages in this procedure, especially since it permits the planning of an extensive and diversified program. On the other hand, there is the danger that the actor will succumb to routine, for sometimes, regardless of his particular talent, he must accept roles which he handles with professional skill, but without the chance of a convincing individual performance.

The repertoire of the German theaters poses a special problem from the educational point of view. It was not so long ago that teachers believed in universal education, and attempted to include in their long-range repertoires the representative works of world dramatic literature - thus offering to their public a knowledge of all classical and modern dramatic works. These were considered indispensable for a "general education". It has since proved impossible to offer a tolerably representative survey of this literature in the theater, even though it may be planned over the years. It has more and more been recognized that the spiritual impact of a repertoire is determined by those works which correspond to our present spiritual situation and to the classical tendencies of the theater. For successful planning of the repertoire, the application of the principle pars pro toto is of particular importance. By restriction to some characteristic works, a theater is able to cause more stimulating spiritual reaction, more animated discussion and more positive criticism than if it were to try to produce, year after year, the classics "due" at the time, just because it is "their turn".

An insistent one-sided repertoire can produce stronger reactions of educational value than the attempt to convey as completely as possible a knowledge which stands in no relation to the actual artistic concerns of the particular theater.

It is, therefore, worthy of notice that more and more theaters try, not only to represent individual concerns of their own (through a repertoire which may seem aggressive in its reckless disregard of traditional convention) but also to plan their repertoire in such a way as to contribute to the discussions of our present situation. This is done, for example, in the Bochum City Theater which, during one season, offers a representative selection of modern American drama; in the following, of contemporary French drama; in the next, of contemporary German drama. Every year, there is a special "Week of Contemporary Drama" which presents the plays of the whole season.

It is important to protect the theater as well as every other art, from triviality and conventionality. It is, naturally, not easy for the German theaters to escape this danger, for they have to give a performance almost every day in the year and, to satisfy their audience, their program must be quite extensive. The German theater will avoid the danger of routine only if it constantly proves able to give its audience the experience of a special, a revolutionary, or a festal performance. It is remarkable how strong the public reaction is to more unusual kinds of theater, which try to break the routine of standing theaters, like touring companies, open air performances, and festivals.

Richard Wagner had enough psychological insight to realize how strong the appeal of the unusual is to people, and so he founded the Bayreuth Festival Theater which attracted for his musical dramas an openminded and sensitive audience which, having to leave its daily surroundings, must undertake something like a pilgrimage in order to have the experience of Bayreuthian art. The example of Bayreuth has been followed by many, and there are, in Germany, a great number of festivals during the year. The Ruhr Festival in Recklinghausen deserves particular attention in this connection. Every year, prominent German stage directors and actors come together in order to present to the working population of the Ruhr area master pieces of the theater, great symbols of the creative human spirit. The Ruhr Festivals have proved that the theater is not a monopoly of a financially or intellectually privileged class but that, just as a thousand years ago, it is the noblest medium for bringing together all strata of the population for a great collective experience.

The whole repertoire of the German theater bears witness of the endeavour to give the classical works of dramatic world literature their due place, without neglecting contemporary drama for their sake. The traditional liberality of the German theater repertoire, at which foreign visitors always express surprise, sometimes makes German playwrights and composers fear that they are neglected in the repertoires in favour of foreigners whose works they do not always admit to be superior to their own. It is true that in the post-war period the German theaters tried to make up for what they missed which resulted in a certain preponderance of foreign drama in the repertoires. On the other hand, in most theaters continuous efforts are made to keep the works of contemporary German authors and composers in the repertoire. Unfortunately, only few works did stay in the repertoire during the last years, but only recently, a growing number of works appeared which show promise of a strengthening of contemporary German dramatic literature.

A statistical survey of the repertoires of German theaters during the season of 1954/55 shows clearly the endeavours to include, in their repertoires, contemporary foreign productions without, however, neglecting German works.

The total repertoire in the season of 1954/55 contains 888 different works, that is, 185 operas, 90 operettas, 569 dramas and comedies, and 44 musical comedies and farces. While the operatic repertoire is, on the whole, of a conservative nature and contains only twelve world premieres, or German premieres, a comparison with the dramatic repertoire shows that there is more initiative to experiment. This is proved by 99 world premieres, or German premieres, of dramas. However, it should not be forgotten that dramatic experiments are usually a smaller financial risk than experiments with operas.

As to the nationalities of the authors whose works were produced during the season of 1954/55, the following picture is given :

185 operas :	80 German
	15 Austrian
	6 Swiss
	2 American
	2 British
	16 French
	43 Italian
	13 Russian
	8 others

90 operettas :	25 German
	46 Austrian
	- Swiss
	1 American
	1 British
	7 French
	8 others
569 dramas, comedies	223 German
	34 Austrian
	7 Swiss
	53 American
	93 British
	84 French
	17 Italian
	16 Russian
	12 Scandinavian
	40 others
44 Musical comedies, farces	23 German
	10 Austrian
	1 Swiss
	3 British
	6 French
	1 other

(This material is the result of a questionnaire procedure organized by the Deutscher Bühnenverein (Association of German Stages) in which 110 theaters in the Federal Republic and West Berlin participated).

The planning of a repertoire at the German theaters is not subject to censorship. It is solely decided by the responsible directors and managers who have proved their independence also in several controversial cases, for instance, in the question whether the works of Bertolt Brecht should be produced in the Federal Republic.

Official administration responsible for cultural affairs does not direct its main concern towards influencing the selection of works, but towards placing the most prominent artists into leading positions at the theaters, and protecting these persons against narrow-minded criticism. Administration by the responsible authorities is, in the first place, interested in a sensible and proper financial management of the theater, for substantial subsidies are given to the theaters from public funds.

The yearly expenses for the financial support of the theaters in the Federal Republic and West Berlin amounts to approximately 100 to 120 millions DM. It is the mutual concern of the responsible authorities and the producers to keep expenses for management, technical matters, and materials as low as possible, and to spend the main part of the subsidies on productive artistic activities.

More than in other countries with an active theater life, the attendance at German theaters is guaranteed through various arrangements, and thus theaters are not so dependent on the success of one particular play.

Almost all German theaters offer subscriptions which enable the subscriber to attend regularly a fixed number of performances at reduced prices. Such theater subscriptions are quite popular, since they provide for the faithful theater-goers not only the artistic experience but also an informal kind of social life. For the manager of the theater, the subscription is important economically, because it means an assured income. Owing to the subscription, the director is able to plan his repertoire regardless of financial considerations, so that he can present interesting works even when he must fear that the takings of the day will not amount to much.

Attendance is not organized by the theaters only. There have been, for many years, organized groups of theater-goers interested in suggesting to the theaters certain political and philosophical outlooks. The German theater directors usually also keep their independence against these associations. Quite frequently they even consider these groups an advantage when, in planning the performance of a certain problematic play, they can count on the attendance of such an association.

The oldest and most important of all organizations of theater-goers is the Verband der deutschen Volksbühnen-Vereine (Union of the German Popular Theater Associations) which, at present, consists of 87 local associations and 350,000 members. The Popular Theater Movement was founded in Berlin more than half a century ago, with the purpose of opening the theaters to the working people, at a price they could afford, and in order particularly to support contemporary dramatic works. The dramas of Gerhart Hauptmann therefore received, from the start, the strongest attention of the audience of popular theaters. Today the Popular Theater Associations, still true to their tradition, profess the following principles :

" The Popular Theaters consider art the noblest expression of culture. The most genuine aesthetic experience is given to many people through the dramatic representation of a work of literature.

The Popular Theaters consider it their particular task to win all parts of the population for a vital, artistically outstanding theater.

The Popular Theaters declare the freedom of art. They pursue their purpose independent of parties and denominations. They are aware of their duty to work for a democratic, free and peaceful development.

The Popular Theaters want a theater which is open to all works of artistic and ethical significance. Works expressing respect for the dignity of man, the desire for social justice, and the desire for freedom, are considered most important.

The Popular Theaters desire to encourage the interest of their members in artistic achievements, an understanding of problematic works and new forms of representation. The encouragement of contemporary art is of main concern to the Popular Theaters. However, the ageless values of world literature should not be neglected. Tradition and Progress should stand in a healthy relationship.

The Popular Theaters consider it an urgent need to awaken and cultivate the interest of young people in the theater.

The Popular Theaters prefer a close cooperation with those theaters which are non-profit organizations. If there is no other possibility of providing the population sufficiently with performances, or if existent theaters are

"not able to accomodate everyone, the Popular Theaters try to establish their own stage.

The Popular Theaters expect to be supported by states and communities, in appreciation of their significance for the maintainance of the cultural theater. From the theater directors, they expect the willingness to cooperate.

The Popular Theaters strive to give new stimulation to the artistic endeavours of the theaters, through their own activities and in international cooperation with similar organizations, to open the eyes of their members for contemporary problems, and to strengthen their feeling of social responsibility. In that way, the Popular Theaters contribute to the positive development of human society".

The Popular Theaters do not grant special privileges to their members. All members pay equal contributions. They change places for each performance, and usually draw lots for the seats.

Since the Popular Theater Movement has always claimed to be more than an organization for cheaper theater-going, it takes a particular interest in the planning of the repertoire. Many Popular Theater Associations organize lectures and discussions of modern plays in order to acquaint its members with contemporary dramatic production. Problems of staging and of the manner of representation are also discussed. In order to contribute to the encouragement of contemporary dramatic writing, the Free Popular Theater in Berlin has created the Gerhart Hauptmann Award. It is given annually for a play in the German language which, in the spirit of Gerhart Hauptmann, is rooted in the feeling of social responsibility, and which, by virtue of its aesthetic value, can be expected to remain valid.

Since it is a cultural organization with conceptions of its own, the Popular Theater tries to realize on its own stage its artistic program. The "Berliner Theater" on the Kurfürstendamm was established by the Free Popular Theater of Berlin, and is directed in conformity with its ideas, by the two directors, Dr. Siegfried Nestriepke, and Prof. Dr. Oskar Fritz Schuh.

Just as years ago, at the Popular Theater of Berlin on the Bülow Square (Volkstheater am Bülowplatz), the popular theater of today has proved that not only through the states and communities but also through the idealistic cooperation of an interested public a theater can be supported which satisfied all aesthetic wishes.

Along with the Popular Theater Movement, the "Bund der Theatergemeinden" (Union of Theater Communities) has been successful as a large organization of theater-goers. At present, it consists of 18 local branches and 80,000 members. This organization is also not directed by materialistic interests but by idealistic motives. It wants to bring a christian spirit into the German theaters and, according to the statement of its former chairman, Max Hohenester, "to bring the mature christian into an active relationship with dramatic art". The Union of Theater Communities does not wish to limit the repertoire in favor of a denomination, but it wants genuine religious powers also to find a realization in contemporary theater.

In order to stimulate the interest of the public in all problems of contemporary theater, and to stimulate it to active cooperation, a number of educational programs are offered by the various institutions and organizations. Through articles in their program-bills, introductory lectures - usually in connection with attendance at a rehearsal - and discussion evenings, most theaters try to raise the interest of the audience particularly for modern plays or new forms of stage representation. Readings (of their own works) by authors also serve this purpose.

In university extensions, theater problems are almost always included in the program, and usually the regular lectures and discussions on theatrical problems relate to the actual repertoire of the local theater. Furthermore, the institution of reading drama within the program of university extensions has proved successful.

Larger conferences on theatrical problems, organized either by individual theaters, or by associations of theater-goers, or by special associations, find strong response. In this connection, the theater conferences at Baden-Baden, which are held annually on different topics, and similar institutions in Darmstadt, Bochum etc. should be mentioned. On the occasion of their annual convocation, the large associations of theater-goers and the Deutscher Bühnenverein (Union of German Stages) usually hold a special discussion on theatrical problems. "Theater" has repeatedly proved to be a productive and attractive topic for the well-known Wednesday night discussions in the Cologne Central Station waitingroom. Finally, the yearly conferences of the dramatic critics in Berlin are meant to inform not only the small circle of experts, but also other interested persons, of essential and current problems of the theater.

Not as visible to the general public, but of the greatest educational significance, are the endeavours to make people susceptible to the experience of a dramatic work, and to stimulate them into action. Modern civilization has, in many cases, deteriorated man's natural ability of expression. A physically handicapped individual, however, is usually also apt to have psychic inhibitions which throw him out of a natural course and impair his capacity to form his personal life.

It is therefore not a pure coincidence that amateur acting came into existence at a moment when, along with the German Youth Movement - especially in the "Wandervogel" (an organization similar to the boy scouts) and in the "Freideutsche Jugend" (Free German Youth) - a new vitality, a new understanding of nature and the natural forms of society, became manifest.

At the turn of the century, when the German Youth Movement was founded, a rediscovery of the original forms of the social life of a nation took place. The youth movement particularly found its own style of life and freed itself from the stilted conventions of modern society. After the shocks of the first world war, the movement expanded to all walks of life and tried to restore, in the spirit of the Youth Movement, the relationship of young people to their environment. In all circles of the Youth Movement, artistically talented persons made use of art, not as a professional form of activity, but as an expression of the life and spirit of the community. Gottfried Haas-Berkow gathered around himself a group of young actors with whom he performed a medieval play of the Dance of Death. His acting troupe was a community in the sense in which the Youth Movement understood it. Through its acting, it expressed its own concept of life. This Haas-Berkow group had strong and lasting effects so that, at conventions and conferences of the Youth Movement, amateur performances of suitable plays were almost a rule.

A contribution to the further development of amateur acting, important beyond the circles of the youth movement, was made by Rudolf Mirbt. He undertook, in Munich in 1924, to give public performances with his amateur group. Amateur acting has, since then, not only remained the appropriate means for young people to express themselves, but it has also become a common good, which offers to the adults active in this field an ideal way of developing their personality and of fitting themselves into a community of their own choice.

For, amateur acting is basically different from all dilettantish imitations of the professional theater; it strives after a release of the natural faculty of mimic expression in everyone. Due to the astonishing revival of the amateur acting movement in the years after the second world war, in 1953 there was founded the "Bund für Laienspiel und Laientheater" (Union of Amateur Acting and Amateur Theaters). It comprises all individual groups working in this field. The importance of this association lies, above all, in that a chance is offered to the individual groups to exchange their experiences and acting rules, particularly in the directing of a performance and speech training.

In the university extensions, amateur acting is also systematically encouraged. In many university extensions meetings are held for amateur groups.

In this connection should also be mentioned that there exist various dialect groups. They can be found in almost all German areas and have, in many cases, achieved astonishing artistic results - to such an extent that they could even appear successfully outside their home area.

In the selection of works suitable for amateur production the leading men, especially Rudolf Mirbt himself, have been most successful. The rediscovery of the medieval miracle-play provided a reliable standard for the judging of contemporary amateur plays which also tend to keep to plain and simple plots of an essentially symbolic significance.

At present, work in amateur acting is going on well, and it is reflected in the organization of amateur acting conferences where different groups perform, and then criticize each other. Fortunately, a considerable number of instructors for amateur acting are already available for the support of group artistic endeavours. The existence of experienced, well-informed persons contributes, in an essential measure, to forming the amateur groups into genuine and productive educational communities which are able to awaken and cultivate in each individual member the faculty of forming his life independently.