United Nations Educational, Scientific and Cultural Organizati

# Art education: an international survey

Unesco Paris 1972

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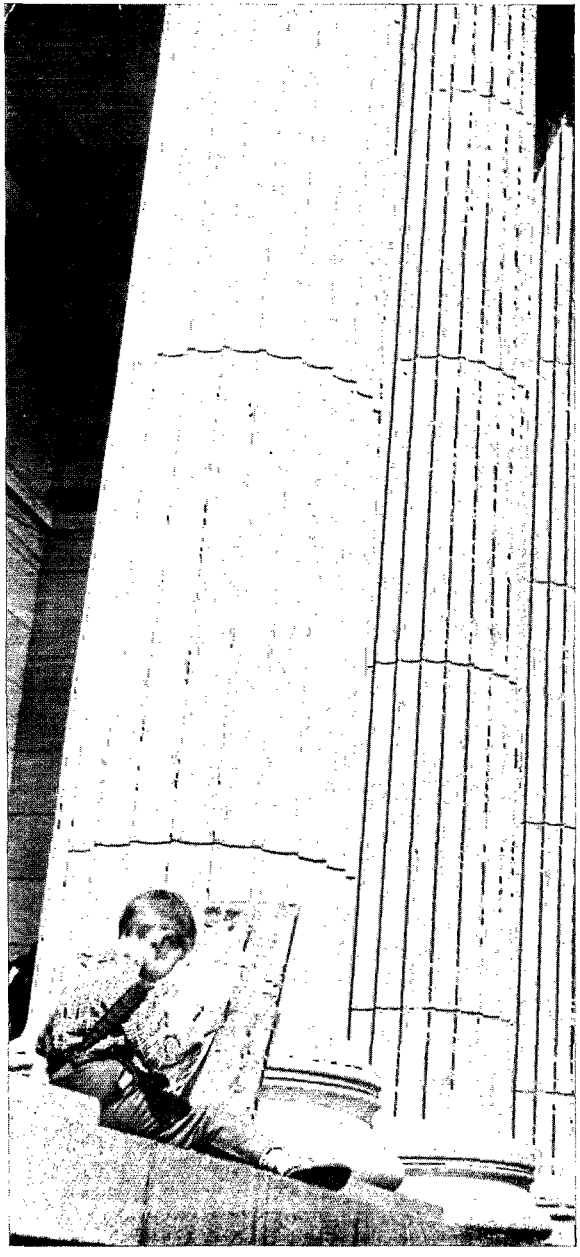
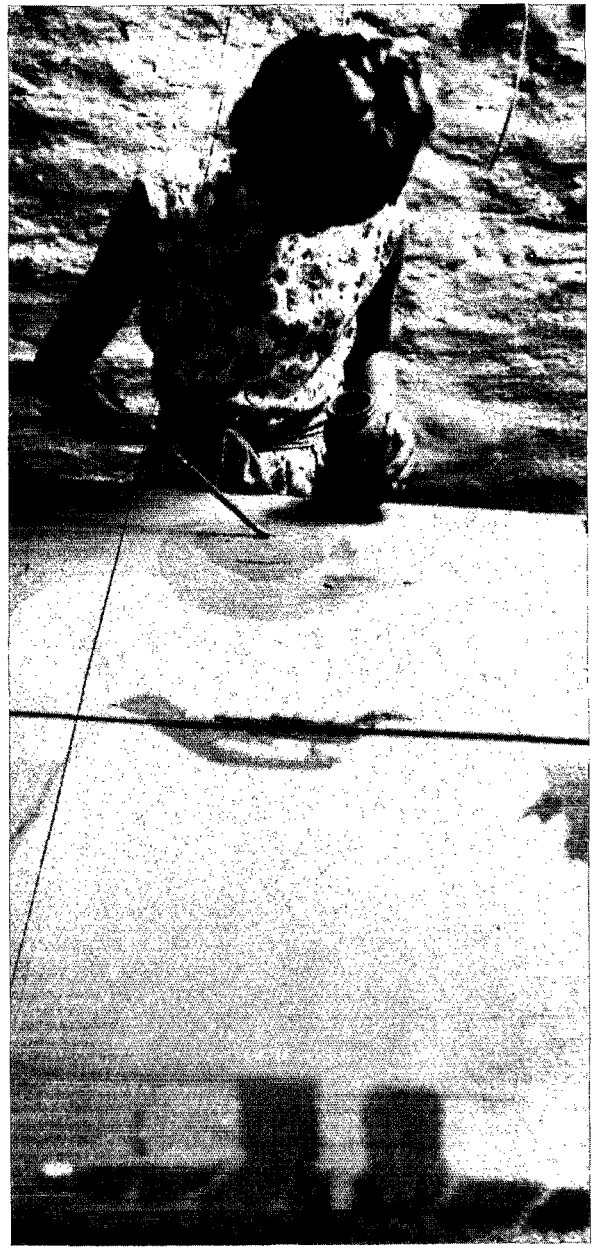


*U.S.S.R.*



*Argentina*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# Preface

This study was made within the art education programme adopted by the Unesco General Conference at its fifteenth session.

Its purpose is to provide educational administrators, students, teachers, and the general public with information showing what countries are thinking and doing about art education.

Twelve Member States were invited to submit national reports, each prepared by a specialist chosen by them. The choice of countries was designed to provide a comparative study in which the five continents would be represented, countries large and small, old and newer civilizations, technologically advanced societies and traditional cultures, urban and rural communities.

The authors of the studies were invited to present them under the seven headings which form the table of contents of this book. Each of them, in fact, concentrated on the points which seemed to him of most importance, in some cases not using some of the headings.

In order to facilitate comparison, the present analysis is presented under the seven headings suggested to the authors, and not by countries. For the same reasons, the Secretariat has condensed, rearranged and rewritten without, it is believed, in any way modifying the views expressed. These views are not necessarily those of Unesco, but are those of the authors; to them, and to the National Commissions, Unesco expresses its very grateful thanks. The authors are:

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The study reveals a large range of differences and some decided similarities, especially regarding the place of art education within the total educational process. In some countries there is a dichotomy between theory and practice, and practical problems in applying accepted principles in the class-room; some are attempting reforms, to improve a system they themselves have seen to be inadequate.

Despite a growing recognition of art as an essential part of education, art education in some countries still often means nothing more than a drawing lesson once or twice a week. In contrast to this restricted approach, other countries provide a rich and broadly varied programme at all levels.

Some points of convergence are worth noting. The U.S.S.R. attaches particular significance to the moral and social values of an aesthetic education, the development of visual and graphic language which promotes visual discrimination and an understanding of other peoples and their cultures. Art education has a prominent place, and is recognized as broadening the possibility of creating beauty and enjoying it.

Art education in Nigeria is associated with the contemporary problem of cultural identity. Nigerian traditional arts, like all folk arts, grew out of the way of life of the people and were functional in one sense or another. Though the African way of life is rapidly changing, such

countries as Nigeria recognize the role of the arts in helping to make the transition from one form of society to another. Art education provides opportunities for free creative expression in all of the new media; at the same time it forms men and women who will take pride in doing things with their hands, and who will naturally respect and value the works of art of their own and former times.

The arts are seen as a broad, liberalizing discipline in the United Kingdom. Art is no longer viewed as a frill but as an aspect of education as a whole, and one to be encouraged, providing a form of communication and expression that should permeate the whole of school life. The professional art schools have abandoned the workshop pattern of the nineteenth century for the lively, restless scene of today, in which ideas stemming from the Bauhaus in the thirties, the immeasurably more sophisticated technologies of recent years, and the movement towards equating art education with the traditional university disciplines, all play their part.

Experiment in art education has a long history in the Federal Republic of Germany, where it is felt that the child is deprived of something important if due consideration is not given in education to the formative impulses. The view is taken in Czechoslovakia that art education helps to integrate mental functions and is basic in moulding a style of life. Australian art educators aim at helping the child to make the most of the individual variations which are vital elements of his personality. Too often in the past, they say, the emphasis in education has been on conformity and uniformity. The importance of individual differences is now recognized and can best be encouraged through the natural modes of expression afforded by the arts.

In the United States, the very definitions of art are being questioned. Artists are exploring new media, new ways of creating aesthetic forms, seeking subtle and controlled balances. The merging of art and non-art, happenings, environments, light shows and kinetic structures readily alter ideas about what art is. Experiments in art and technology, art and the sciences, experiments with computers and other data-processing equipment are calling into question the traditional ideas of what art is all about, and all this of course has an impact on ideas governing the teaching of art. The primary emphasis now is on helping the student to acquire broader concepts, to help him perceive, perform, appreciate and criticize, see and feel visual relationships, produce works of art himself, know about and understand art objects, and evaluate the art produced by others.

European countries in general have a long and brilliant tradition in both education and the arts; among them France and Italy have an extraordinarily rich art heritage. It is interesting to note that these are the two countries among the twelve which seem most dissatisfied with their present system of art education and the most determined in proceeding to revise and improve it.

Argentina, which is taking an increasingly important place among the leaders in the world scene of contemporary arts, recognizes serious deficiencies in its existing system of art education. It, too, plans to overhaul its national art education programmes.

The two Asian cultures represented, India and Japan, both possessing an immense cultural tradition dating back to ancient times, face very different art education problems.

The survey reveals a great variety of art education structures. Curricula laid down by a central authority are mandatory in some countries:

in others, there is no centralization—in the United States, as many as 21,000 separate school authorities decide the aims, content and organization of local school programmes.

Museums, libraries, youth and cultural centres, the mass media and various other educational-cultural agencies all have an obvious influence on art education. As might be expected, the study indicates that their impact on art education varies considerably from country to country.

# Contents

# I. Major concepts of art education

## AFRICA
### Nigeria

'Putting the cart before the horse' seems to be paying off in the encouragement of art awareness and the development of art education in Nigeria. Now that it is happening, it is difficult to conceive how else such a phenomenal growth could have taken place in the short space of about ten years; for, as recently as 1953, the word 'art', in the very few primary and secondary schools where it was known at all, was synonymous with 'for want of something more useful to do'. There were no properly trained art teachers, and art often fell to the lot of the nature study or biology teacher who saw the half-hour period as one in which to make the pupils learn to draw a leaf a little better; or such things as the cross-section of an earthworm. At higher educational levels, art was completely out; all were obsessed with the 'more important' task of producing engineers, doctors, scientists and the like.

The very few Nigerian artists were expatriates. The first to venture into the unknown seas of professional art training studied in Paris, and was a very competent draughtsman and portrait painter. No school considered it important enough to employ him as a full-time art teacher; he had to undertake a series of part-time teaching posts, going from school to school, and from class-room to class-room. Another who studied in England and was more interested in building up a name as an artist than he was in art education helped, more than anyone, for the generation after him, to remove the near taboo there was on considering art as a career. Everyone with some concern for art and art education was then advocating a bold nation-wide programme to improve the position of art in general education. It was felt that something drastic was necessary, that there must be a thorough foundation in the primary and secondary schools if there was to be any hope of having a future society of art-conscious and enlightened people.

What really happened was quite different. The only development of any magnitude was the establishment of institutions for the training of professional artists. Between 1953 and 1962, these new schools produced a relatively large number of qualified artists and art teachers who began to bring pressure to bear on the federal and regional governments, ministries of education and headmasters, to introduce art teaching in schools. Soon, the desirability of art in schools was not the question, but the urgent necessity to provide employment for the artists that the universities and colleges were producing; and so the transition started.

Most of the area governments now make some provision to encourage art in general and cultural organizations, but the fact that everything started at university level means that the few who have had the benefit of professional training in art are being thrown into communities where the role of the contemporary artist is not yet understood. The traditional artists were part of the general way of life and they had specific responsibilities. The greater part of the population has not grasped the idea of art for its own sake, or as an avenue for creative expression. Because of the lack of a tradition of art in the schools, the first art teachers have had the great task of convincing their students that art is worth their while, although most of the headmasters only just tolerate the art teacher, who is made to take on various other odd jobs to justify his keep; his timid requests for a satisfactory

art-room and materials hardly ever receive attention. The artists now bemoan the fact that the people are not ready for them, have not been educated to understand; they say that, to start with, the effort should have been concentrated on the schools and the public. But the speed at which the once incredibly Philistine community is being converted (a direct result of 'putting the cart before the horse') could not have been attained otherwise. The picture is now quite bright and although this great change is evident only in the cities and important towns at present, it is spreading fast and should soon be generalized.

As yet, there is no national art education programme. In most cases, as far as teaching objectives and methods go, the art teacher is responsible only to himself. The federal Ministry of Education attempted to co-ordinate what went on in the different regions and was also directly responsible for some institutes in Lagos and other towns. In effect, however, presumably because of the existing political situation, each region was in undeclared competition with the others in a race to outshine them in industrialization, urbanization and so on. Very little importance was placed on co-ordination, or planning towards a general national objective. Facilities were duplicated unnecessarily, and projects were undertaken prematurely for prestige reasons. Nigeria owes the existence of her five universities to this period of competition. Unfortunately, there was no competition about art education. Indeed, the fact that there were very ambitious long-term industrialization, trade, science, technology and building programmes which determined regional government imperatives and priorities meant that virtually no interest was taken in art and art education.

The art teacher decided on his own approach based, naturally, on the particular type of training he had himself received. The only co-ordinating factor nationally was the external examination that all students take at the end of their secondary school education. The negative side of examinations in art education is well known, but it must be admitted that, at least for the present, this examination is the only reason why some students take any interest in art, or some headmasters give some encouragement to art teaching. It is a force to be reckoned with and one which, with some imagination, can be utilized for more desirable ends. Some examining boards have started remodelling the art syllabus with a view to removing the restrictions that examinations imply, and getting much freer, and more expressive and imaginative papers from candidates.

So far, the only move towards establishing a national policy in art education and in other school subjects was in 1966 when the chief federal adviser on education set up a number of subject panels of experts to review the syllabus and teaching methods. These reviews were to culminate in a national curriculum study conference of experts in the various subjects from all over Nigeria. This project has unfortunately had to be shelved; it is to be hoped that it will soon again prove possible to continue it.

A growing number of schools (secondary schools in particular) now have qualified art teachers who understand the purpose behind the teaching of art at the various levels. However, there are still many schools (particularly in provincial towns) where art is either not taught at all, or is handled by people whose only qualification is probably that they have impressed uninformed communities by an ability to make monochromatic paintings from photographs. Happily, this class of teacher is gradually being replaced.

Most art teachers do their best to propagate the contemporary ideas shared by art educationists the world over—that art should be taught, not particularly with a view to producing future artists or even to imparting skill in drawing, painting and sculpture, but rather to provide opportunities for free, creative expression in the different media, so that students enrich their personalities and grow into discerning and creative men and women who will take pride in doing things with their hands, who will naturally respect and value works of art, and who will of course be understanding and sympathetic to the artist.

The teachers believe that, until the student starts to be self-critical and to subject his earlier uninhibited work to academic criticism, he should be guided and encouraged only, along his own peculiar paths of expression. During his early teens, objective training in drawing, painting and sculpture can be introduced, but there should be a lot of opportunity for the imaginative interpretation of subject. The teachers believe that the universities or art colleges can do very little more than train the student to master the various media of expression; whether or not he develops into a creative artist who eventually makes a name, it is very important that he should know his media inside out.

Since independence in 1960, there has been a very marked awareness and sensitivity on the subject of cultural identity, an extensive campaign against traits in the present way of life which were borrowed from or were influenced by the colonial West. It is felt that Nigeria must establish herself culturally. Native fashions in dress began to gain popularity; native languages which were hardly spoken except by the illiterate are being encouraged, and people are beginning to feel proud of things which used to be described as illiterate and 'bush'. School curricula have naturally been modified accordingly. Subjects like the history of the British Empire, European history, Latin and so on, were understandably thrown overboard and replaced by more African substitutes. Since the fine arts are regarded as a very important item in the nation's culture, artists and art teachers came under considerable pressure to reflect 'Africanness' in their art, and so shake off 'Western influences'.

Laudable as this may sound, it is responsible for a lot of insincerity and mediocrity in the artists. The only sensible meaning of 'Africanness' is a return to the traditional arts. But Nigerian traditional arts, like all folk arts, grew out of the way of life of the people and were functional in one sense or another. The religious and superstitious beliefs, the architecture and social order out of which that art was born are no more and, whether it is admitted or not, it is impossible to return to them. Many of those who still follow the traditional style succeed only in making uninspired, superficial, second-rate copies.

The contemporary artist is essentially individualistic in his approach: he works in the style he chooses and expresses his personal ideas. Beyond saying that it is art produced by Africans, it is impossible to define contemporary African art in terms of colour, form, or shape. The various definitions that have been attempted are self-defeating (e.g. African art is surrealistic; African art is expressionist; African art is conceptual—as distinct from the perceptual art of Europe; African art is geometric and cubist). It is regrettable that many contemporary artists (and some art teachers), in this futile search for an African identity, settle for blind imitation of other artists whom they consider to speak

in an African idiom, or else for the cold-blooded assembling of traditional motives and forms.

It is of course natural and desirable that traditional art should influence the contemporary artist, but this should be just as another source of inspiration, and so imperceptibly that the artist himself is hardly aware of it. Progressive art teachers realize that they can expose their students more and more to traditional art and culture—but primarily so that the students may know about them. Traditional carvings and objects are taking the place of cubes and cylinders in still-life groups, compositions are painted on subjects from traditional rites and festivals, the students incidentally learning more and more about traditional African art forms.

More by default than intention, the educational authorities leave the art teacher largely free to choose his theories and methods. There is no effective system of inspection, but teachers are nevertheless getting very good results under conditions which are far from auspicious. The big problem for most teachers is space, equipment and materials. Many of them successfully overcome it by doing whatever is possible out of doors, and using local and inexpensive, if rather unconventional, materials.

During the last few years, local arts have entered the art curricula in force, and students are encouraged to study and practise them. Sometimes traditional craftsmen are invited to give lessons, and these are very popular in schools.

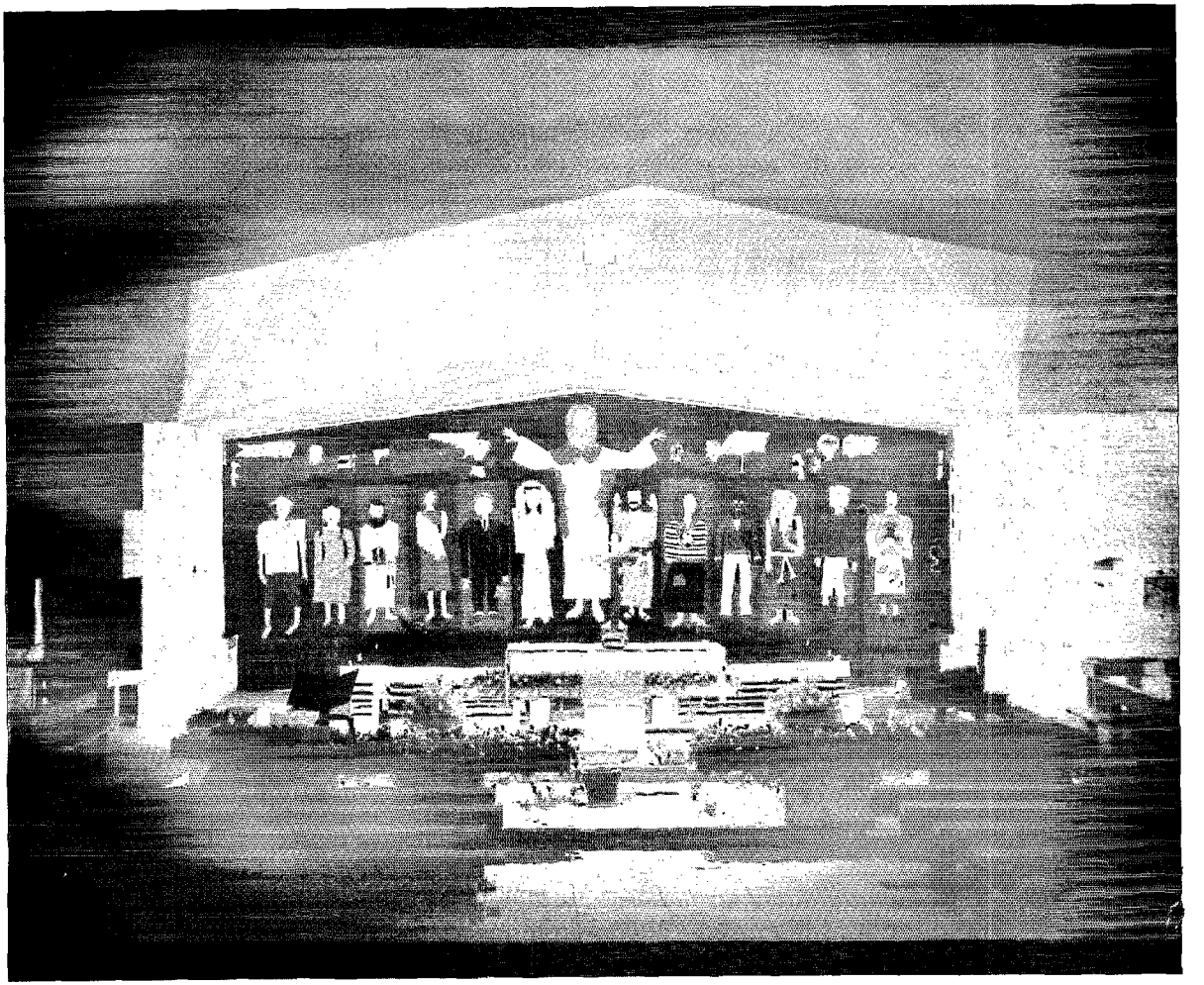
A concerted effort to create a uniform national system of art education would seem to be out of the question for some time. In view of the scope at present given to initiative and original ideas, it would appear that the art teacher rather than the educational authorities will fashion future developments in art education; and a number of societies of artists and art teachers are already displaying keen interest in this question. It is not unlikely that the emphasis will shift in future to art as a part of general education, and to professional training in the graphic and industrial arts rather than in the fine arts. When the importance of the designer in industry (which the authorities are extremely anxious to develop) becomes obvious, art education may receive more official support and encouragement.

# AMERICA
## Argentina

A commission set up to investigate art education remarked in 1958 on the 'contrast between the relative improvisation of the practice and the growing rationalization of the theory'. It made recommendations which were accepted by the government proposing, not a new plan of education which might soon become outdated, but certain guiding principles.

Art teaching in primary and secondary schools in Argentina primarily means drawing; it is seldom that a teacher gives much time to any other aspect of art education. There are undoubtedly people who understand the importance of visual representation, but many teachers and parents share the view of a majority of pupils that drawing is a necessary evil to be avoided as far as possible. Very often the teacher, resignedly dealing with a subject that is largely snubbed in education, ends up by passing his time in the least tiring way possible, setting a theme, or putting out a model to be copied, and then correcting by hand the work of a few random pupils.

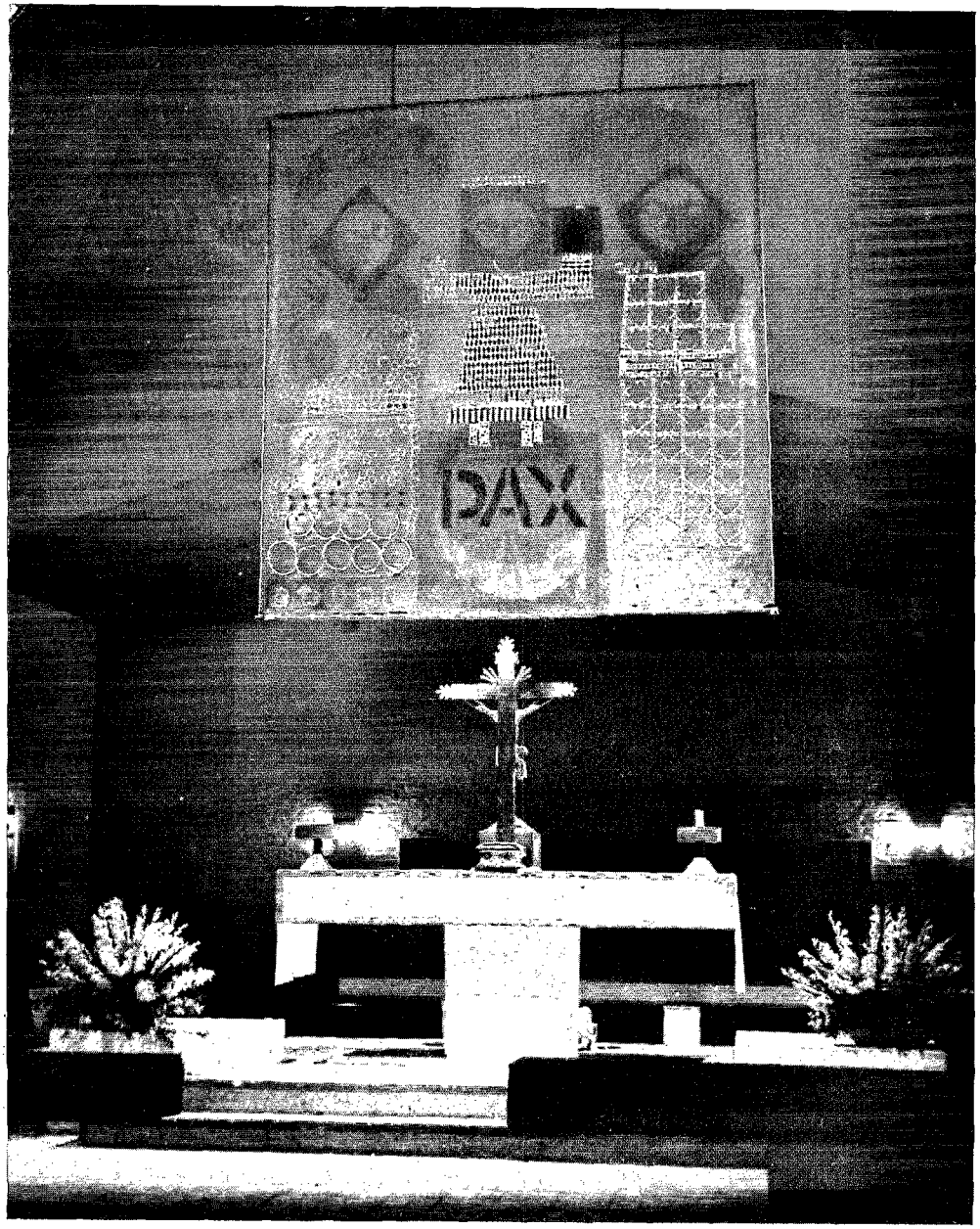
*Argentina.* Collage, made from sackcloth dyed in different colours, by children aged 7 to 11.



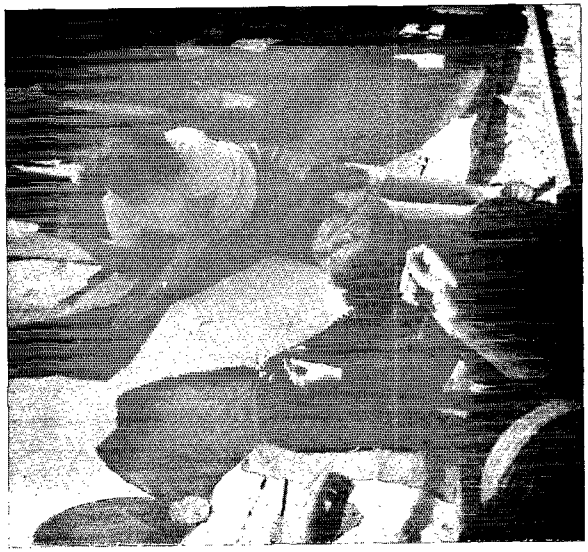
Somewhat more prestige attaches to teaching in a professional art school, but the system is not essentially different. The instructor criticizes the work and sketches in his own proposals and corrections, but whitout explaining by what criteria the student could be his own critic and arrive at his own conclusions. Very few instructors work with a group as if they were a member of it, or deal in general terms with some new problem.

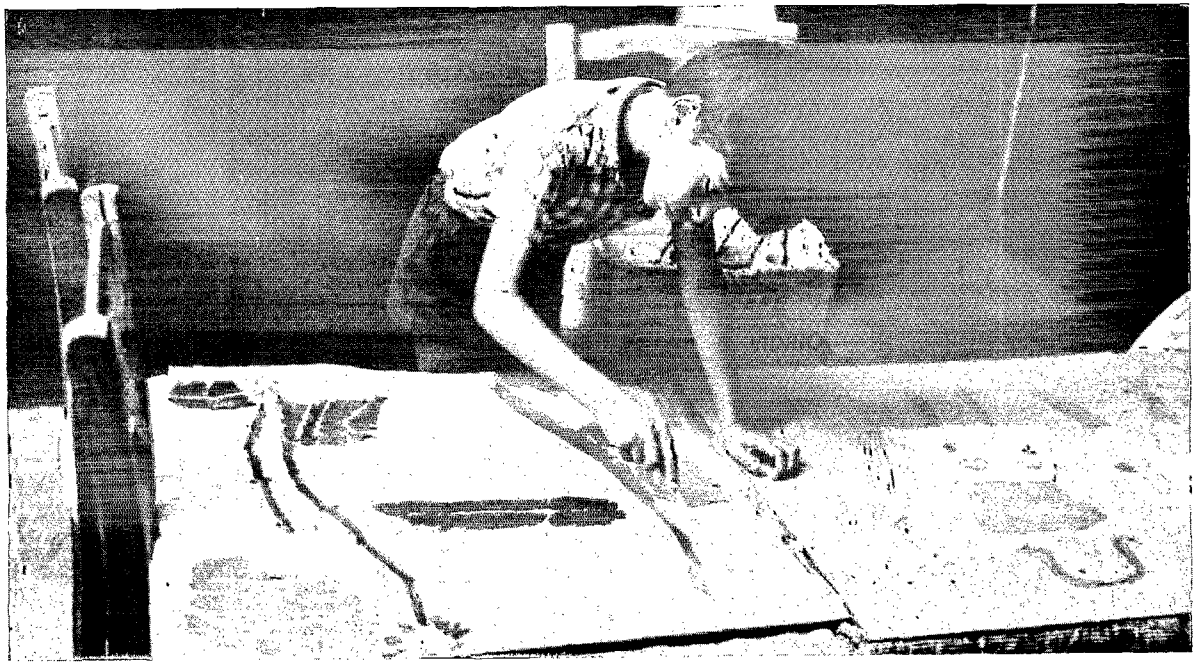
Teaching in school is, of course, completely different from teaching in a university. In school, it is informative, a part of general instruction. In the art school or university, it is essentially

*Argentina.* Altar hanging, made of wire netting, iron chains and aluminium tubing, by children aged 7-11.



*Argentina.* Making a collage.





formative. In school, it is the capacity to teach which counts; in art school, it is the artistic climate the instructor succeeds in creating. However, the satisfaction felt by the student should not be confused with the quality of the teaching; these are two very different things. An average teacher can succeed in school. In art school, the student must be able to admire the instructor as an artist: art students will flee the academy any time for the contact with a great artist in his studio—as they flocked to Gustave Moreau's studio to see Matisse or Vlaminck.

In Argentina, and more particularly in Buenos Aires, many artists accept paying students, and quite a number accept talented students free. Traditionally, and even today, artists study at the art academies, and it is very often they who also teach. But this has been changing in recent years; a lot of painters, and some sculptors, can live quite comfortably on what they earn—thanks, partly, to the flourishing market represented by over fifty full-time and many part-time art galleries in the centre of Buenos Aires alone.

Art teaching in Argentina has never been excessively dogmatic or rigid. It does not cover some of the newer experiments, but these will no doubt eventually find their way in, after first being introduced to the public at the major art exhibitions.

## United States of America

Change is particularly characteristic of the twentieth century, accentuated, as never before, by massive political, economic and social forces: the population explosion, the revolution in science and technology, social and political unrest, dramatic shifts in personal and social values. Art education, as all else, is in a period of transition and re-definition. Teachers of art cannot be content to look back with nostalgia, nor can they undiscriminatingly accept all that is allegedly new and different. But to the same extent that contemporary artists must relate to their own environment, teachers of art must confront, evaluate, and act upon the data of their own contemporary experience.

It is clear from these data that the very definitions of art are undergoing change, and the trends are diverse and often seemingly contradictory. Artists are exploring new media, new ways of creating aesthetic forms, seeking subtle and controlled balances. Involvement and personal identification are brought to a point of non-involvement and impersonal, or minimal, expression. In other instances, the stuff of life, with all its chaos, decay and disorder, may be incorporated with items of everyday experience into new art forms.

The merging of art and non-art; happenings, environments, light shows and kinetic structures that radically alter ideas about what art is and where it can be placed and seen; experiments in art and technology, in which artists have joined with scientists or experimented with computers and other data-processing equipment—all this is taking place while many artists continue more conventionally with their painting, sculpture or print-making. New technical possibilities have diversified and expanded artistic choice, and an indefinite number of styles and idioms, techniques and investments is likely to coexist in each of the arts.

This calling into question of traditional ideas of what art is all about is inevitably having an impact upon ideas governing the teaching of art

in American schools. There is a greater readiness to accept new ideas, and more appreciation of the need for a greater awareness of one's environment (and values that are formed in the context of that environment).

The man-made environment now rivals nature in magnitude and pervasiveness; urban forms and structures may even dwarf nature's. City children are inundated with man-made visual stimuli—architectural structures, mass media, and all the mass-produced forms of an industrialized society. For want of a proper educational effort to develop understanding of the visual environment, the result has been visual chaos and a dulling of the senses. Increased attention was belatedly given to the importance of architecture, city planning, industrial design, visual communication and so on, in shaping our lives, but without ever clearly defining, in all this, where educational responsibility lay. Here, the role of art educators could be vital.

The artist and art teacher are aware of the shift in values regarding the physical forms that can be utilized to create art, but they also have enormously increased facilities for overcoming the technical problems that may be involved. The actual media (e.g. coloured light, plastics, television, film, electronically produced sound and movement) are transforming the possibilities for the conceiving and shaping of visual ideas. Artists and teachers of art will of course continue to use the more traditional materials, but now have to choose among a greatly increased range of alternatives. Economists were faced with the shift away from the economics of scarcity (with its emphasis on permanent and hand-made products); art educators face a similar kind of challenge in this technological age.

Ironically, an enlarged awareness of our multidimensioned present demands a greater knowledge and understanding of the past—and indeed may force us to reformulate our ideas about it (cf. the reappraisal of El Greco and Goya in the light of concepts derived from modern art). The student should have direct contact with artefacts of his own and other times. This will help him in the imaginative recreation of events, circumstances and values that led to its creation and enable him to see its particular relevance and value for the present. Facilities for doing so are now available on an unheard-of scale—a fantastic range and quantity of art forms to serve as a basis for developing understanding and insight, and give the student access to the ideas and images of the past and of other peoples and places.

The primary emphasis in contemporary art education in the United States is on helping the student to acquire broader and more inclusive concepts. He should be helped to perceive, perform, appreciate and criticize—see and feel visual relationships, produce works of art himself, know about and understand art objects, and evaluate the art produced. The National Art Education Association recommends a planned programme in art on these lines at all educational levels. It concludes that art experiences are an essential part of school education; all children should be offered a carefully planned and graded art programme right through their school years, and this implies having properly trained personnel, adequate curricula, and sufficient time for teaching; physical facilities, equipment and materials should be available in sufficient quantity and quality to allow teachers to provide the art experience that will result in the fullest development of the potentialities of each student.

# ASIA

## India

Right from the beginning of schooling, the art education programmes followed in different parts of India are essentially technique-centred, with practically no emphasis on the cultivation of a creative mind. The fact that there are still a significant number of creative artists—painters, sculptors and designers—is a credit to the individuals themselves rather than any compliment to the system.

Art education under British rule started on the British pattern and was intended to equip craftsmen with skills that would help them fit into the new industrial system that was to come. The same ideas percolated to the schools, and persisted there, without any significant change since. Some Indian states set up committees to discuss art education and, as a result, creative self-expression as a desirable aim of an art programme is sometimes found stated in a syllabus. But, by and large, it gets no further.

The objects of art education as conceived by a majority of the states can be summarized as follows: to impart skill and help establish coordination of eye and hand, at the same time correlating with other school subjects; to develop aesthetic understanding; and, at a more senior level, to impart knowledge about art history. These objects mirror the theories of art education prevalent, even at university level. The impact of modern art from other countries is discernible, and Indian artists have created art which is valid for its own vitality, conceptual structure, aesthetic selection and linear quality. This in turn has had some influence on art teachers and on the practices followed in art schools. Children's art work has also opened up new vistas. But these forces are working too slowly to bring about any worthwhile changes in art education programmes and practices.

Expert committees have been examining the situation in the art schools, and discussing art education in schools; their recommendations will no doubt have an influence in the future.

## Japan

In nursery school, the child first learns how to use various materials and implements in order to draw pictures, and so express feelings or thoughts, being at the same time introduced to the idea of beauty. By and large, art education is a graduated continuation of the same processes: its purpose is to reinforce these first stirrings of creativity and hence the appreciation of what is well-made and beautiful; develop the ability to appreciate, evaluate, do and make; develop an intelligent interest in the architecture and other visual features of the environment; and give the student access to the art of his own and other countries.

### *Current theories of art education*

Current theories of art education can be summarized as follows: first, children should be allowed to give full expression to their individuality and creativity, unhampered by existing concepts and techniques, so that they can develop their natural talent and sense of beauty; secondly, the practice of the fine arts affords unique insights into nature and man's relation to the community; thirdly, art education should help the student to see art and aesthetics in relation to contemporary thinking, science, tech-

nology and industry; and fourthly, education through the fine arts is intended to develop mental and emotional harmony.

In nursery and primary school, children learn to use interesting materials and techniques and are introduced to various kinds of artistic experience. They are encouraged in secondary school, subject to certain conditions, to work more or less independently on set themes. Higher education provides a wider experience and develops specific skills. Like music, art is held to have a vital place in general education.

# AUSTRALIA

The single word 'art' is commonly, and even officially, used very loosely to stand for drawing (most frequently) and painting (generally) and modelling and sculpture (sometimes). The 'arts and crafts' is an educational label, used equally loosely. It would seem reasonable to include educating people to appreciate ballet, for example, as education in the visual arts but probably not one person in a hundred would think of doing so.

So far as any single idea about art is valid throughout Australia, it would probably be generally agreed that drawing and closely allied occupations are useful for the development of skills, concentration and patience; artistic development is valued only in terms of its practical worth in providing a way of earning a living. The only indigenous folk-art culture in Australia is aboriginal; small in terms of quantity, aboriginal art has become much more widely appreciated in Australia in recent years. However, it seldom influences the work of non-aboriginal artists.

Properly adapted, art and craft activities can contribute to the balanced development of a child—education in the widest sense—emotionally, aesthetically, intellectually, creatively, physically, perceptually, and socially. A creative programme, in a sympathetic class-room atmosphere in which the child can readily express his feelings and his ideas, can greatly help to educate his emotional responses and lead to an increased sensitivity to his environment. Modifying and adapting his ideas to suit the properties of the materials in use involves a process of selection and rejection which becomes the basis of his aesthetic awareness—a more understanding use of materials and a growing ability to express himself. A properly planned sequence of activities offers him a variety of experiences in solving problems, and provides the satisfaction that comes from discovery and success.

Sensitivity, fluency, flexibility and originality are some, at least, of the qualities necessary to be creative. Perceptual growth can be seen in the child's changing reactions to his surroundings, his greater awareness of the complex series of relationships that exist in the world around him. Moreover, his efforts to communicate with others through his own creative work, and the social adjustments he must make when taking part in group activities, are important factors in his social education.

Too often in the past, the emphasis in education has been on conformity and uniformity. The importance of individual differences is now recognized beyond dispute. Some are immediately apparent to the teacher and some are not. Modern art education helps the child to make the most of the individual variations which are vital elements of his personality. To his class, the

teacher is a person of prestige and authority. By a sympathetic and helpful attitude, a good teacher can win the children's confidence and, while respecting their often highly personal responses, can channel their urge to make and do into activities that are educationally profitable. He will know how to provide the child with materials he is physically and mentally ready to use and has perhaps already used, and will now manipulate with growing confidence and enthusiasm as he becomes more practised in their use.

The kind of school-room atmosphere just mentioned can only be achieved by measuring traditional procedures against changed concepts and new objectives, and modifying accordingly. The teacher will almost certainly feel the need to have a diversified programme and premises in which it can be conveniently carried out.

Group projects develop the socially desirable qualities of understanding, tolerance and co-operation, and the simple actions of looking, seeing, observing and comparing enhance sensitivity and judgement. Self-discipline grows from the child's understanding of what is happening and of his place in it. A certain informality in art teaching activities helps to bring about a happier atmosphere in which self-discipline is discipline enough.

Sequence is a key word in successful art teaching—retaining the child's interest by a succession of graded skills, each of which offers a challenge and thereby an inducement to master it. No more than one new skill or activity should be introduced at any one time. Revision is a characteristic of sound teaching. The teacher can evaluate to what extent each child has profited; even better, he can encourage each child to adopt the habit of making his own evaluations.

In the world of children, drawing and painting are inseparably linked, providing a second language in which the child can clarify and express ideas in a manner not possible elsewhere. Both can be used in the simplest way by the young child and with great subtlety by the most talented.

There is likely to be a considerable expansion of the federal Ministry of Education and Science in education which, hitherto, was exclusively a state government responsibility. More federal subsidies are likely to be available for the provision of art laboratories and work-rooms.

It is hoped that the excellent studios, work-rooms and often expensive equipment already available in many secondary schools will be provided also in primary schools. Some establishments are providing special classes for talented art students.

More will also be done for art education in primary schools by having experts and advisers who would travel around, and by increasing the number of properly trained art teachers.

There is a growing trend towards curbing the importance, or even the complete abolition, of examinations in secondary art education.

In the universities, the influence of art is likely to broaden and to provide a leavening in the technological and other faculties.

More will be done to give secondary school students an intelligent appreciation of architecture and the urban environment.

# EUROPE
## Czechoslovakia

Three centuries ago, the celebrated Czechoslovak humanist, Comenius (1592-1670), sharing Bacon's view that sense knowledge precedes rational, was suggesting that the child's first education should consist of allowing him to draw and paint as his taste and imagination dictated. Comenius even anticipated the modern view that art and art processes could serve as a model for the educational process generally.

Unfortunately, these ideas did not find practical application until much later, when the principle of 'learning by doing' was finally accepted (partly as a result of some remarkable research on child psychology).

Public interest in the country in children's art is traditional. Another important feature is the political role art played during the Habsburg domination (1620-1918). Art in Czechoslovakia during the first decades of this century was greatly influenced by Paris, and attained world recognition during the inter-war period when, incidentally, a radical reform of general education took place. Realism predominated during the fifties, but art has never lost touch with creative trends throughout the world. The aims of art education are much the same as in any other advanced country, with due regard for the conditions of the social background. No one can consider himself educated without at least some idea of art in his own and other countries, and Czechoslovakia is anxious that opportunities for enjoying art should be available to as large a proportion as possible of its population.

It is in this sense that the slogan 'Art belongs to the people' is understood. The emphasis in education is on increasing receptivity. The art museums and the general schools are seeking methods of art education which could arouse still greater interest in the arts and, in particular, be more in line with child psychology. Art secondary schools are being set up or consolidated in areas where there are live traditions of art or craftsmanship which they draw on and help to perpetuate. The schools providing higher education in the arts concentrate entirely on individual education without any preconceived ideas as to what constitutes a work of art. Art critics and theorists do seem to agree, however, that art should remain open to world trends while respecting national traditions—not in any narrow, folklore sense, but with reverence for the traditions which allowed it to absorb and reflect all that was best in European art.

Most of the eminent artists who teach in academies believe that their function is to develop the student's artistic individuality. General schools rely less and less on skills learned by drill, depending instead, in drawing and painting, on the imagination, on the artistic expression of the individual psyche, on inspiration as regards colour and form, the original treatment of space and surface problems. The child's subjective need to express himself gets to grips with the objective world of material relationships and current aesthetic values, and produces his own kind of art.

A continuous reform goes on in art education. The professional artist is asked to be more intelligent and open-minded, so that the arts will have a greater influence in creating a style of life. In schools, art education should not only be part of a 'preparation for life', but help to develop the student's personality and, above all, his creativity. And this emphasis on creativity applies not only in the arts but has an equal importance in science and technology. Again,

the object in getting children to draw and paint is not to produce items which might be suitable for exhibition; art education should aim at 'the integration of mental functions'—an active occupation which is the best antidote to the kind of indifference that can be bred by certain forms of mental isolation.

Widespread discussion of the criteria that should underlie art education, and of the link between the different forms of art and methods of teaching them, will precede any new changes to the existing programmes.

## France

The whole traditional system of art teaching in France has been called in question. The resulting changes may be slow to appear, but there has been no precedent for them for a very long time, and there is little doubt that, in a few years' time, art teaching in France will have completely changed. A recent national conference on education, held in Amiens, discussed art education at great length, and it is the subject of one of the final reports adopted.

What are the basic reasons for wanting change?

No doubt because of its exceptionally rich cultural heritage, France has lived for a long time with a system of art education founded on the virtual absence of structures, but having enormous confidence in individual effort. This system—or lack of it—at one time produced an active cultural life, but is no longer feasible today in terms of mass culture, which demands a more systematic approach than simply the allowance of an hour a week in colleges or—as in many French museums—exhibiting collections petrified in their show-cases. The present moves have two main purposes: to give art education a more important role in general education, in and outside school; and to bring professional art training more into line with present-day realities.

Education in France has long been considered as, primarily, a public responsibility. The changes will accordingly be discussed (in a later section) mainly from the angle of the community.

## Federal Republic of Germany

Art education, in the widest sense of the term, has a long history in Germany. It was originally provided through the apprenticeship system in the guilds and, during the Middle Ages, by the monastic schools which continued the Greek and Byzantine tradition. Some academies of art were founded between 1500 and 1800. Following Rousseau, philosophers advocated art education in schools as training in virtue. Bahrdt and Basedow considered that children should practise drawing to a considerable extent before they started writing. Under the influence of Froebel and other followers of Pestalozzi, curricula for the teaching of visual arts, and examination regulations for art teachers, were in force in 1830. The first training colleges for art teachers were founded in 1880, although practical craft instruction still continued to be provided by the traditional corporations and by individual master craftsmen.

Since the beginning of the century, there has been a growing awareness of the danger of allowing the creative arts to be crowded out by an

over-emphasis on technology and technical progress. Accepting Pestalozzi's theories, German educationists believed that the child is deprived of something important if due consideration is not given in education to formative impulses. In its early stages, German visual-arts education recognized the necessity for aesthetic education, but in such conceptual terms that it proposed to teach the visual and graphic arts by means of the word. Humboldt, in contrast, was in favour of pupils learning to use drawing as a kind of language. The discovery of cave paintings and the art of primitive peoples and early cultures threw a new light on art generally, and reinforced the arguments of those who believed that art education should be primarily concerned with stimulating the child's creative impulse. Expressionism, cubism, futurism, surrealism and other movements have revolutionized ideas about art, and have helped to engender the climate which has liberated art education from the old drawing-lesson mentality and dogmatic teaching principles. The teacher is, to a large extent, free to choose his own teaching methods.

In kindergarten and primary school, accordingly, the accent is on allowing the child to express himself freely. A variety of methods are used: colour; letter composition; non-imitative, rhythmic line; structure and colour composition games; puppetry; formative handicrafts, and so on. Free-hand drawing and painting develop a feeling for form and colour.

Secondary school students are likewise encouraged to use their own initiative and their own creative powers. They study architecture and monuments, graphic techniques, and various productions and manifestations of the arts and crafts. They are encouraged to do the designing and decoration for school plays, exhibitions and festivals.

Within his limits, the child creates in much the same way as the mature artist. Art education must help him to think perceptively and work creatively, so that seeing and doing, eye and hand, belong together. The creative forces thus released are educative, liberating, relaxing, and healing, and the best antidote to the over-mechanization of modern life. In this sense, art education not only leads to technical accomplishment, but constitutes education in the highest and broadest sense.

## Italy

Art education in Italy is going through a period of reform, one of the salient features of which is that the teacher is free to choose his own methods. The official programme for secondary schools (the first programme to be reformed) states: 'No more precise instructions regarding methods will be supplied, since the State has no methodology of its own beyond leaving the teacher free to find the methods by which he can most effectively impart the basic instruction. . . .' The present trends thus encourage experiment, and pay due regard to individual ability, new techniques and new materials which are producing new situations and new forms of expression.

## United Kingdom

The approach to art in the United Kingdom lays the emphasis firmly on the value of art as a part of total education, as contributing to the development of sensibility, imagination and the

manipulative and co-ordinating faculties. Even in many colleges and schools of art, the subject is primarily considered as a broad liberalizing discipline rather than as a direct preparation for specific professional activities.

The history of art education goes back in the main to schools of drawing and design founded in the nineteenth century to help workers to 'improve' themselves and to improve the level of public taste by making available collections of casts and objects (one subsequently grew into the great national collection at the Victoria and Albert Museum). The Great Exhibition of 1851 gave a considerable impetus to this movement.

Broadly speaking, art education proper can be said to have evolved from the establishment of what was later to become the Royal College of Art and its offshoots throughout the country. Examinations in arts subjects continued to be organized by the Ministry of Education until the late 1950s, when the present National Advisory Council for Art Education was set up, and the Diploma in Art and Design, as the graduate equivalent qualification, was established.

A recommendation of the national council that colleges and schools should be free to devise their own courses, and the students should not specialize too narrowly, has led to a number of interesting developments, and no two schools are now alike in their approach. Courses are the product of the views, enthusiasms and abilities of the many highly trained artists and designers who make their services and abilities available.

The courses for young students aim at establishing the points of reference from which they may later branch out into various specializations. The courses are adventurous and the range of materials and experiments is exciting.

Perhaps the best way of showing that this freedom is not just vague and general is to quote from an actual syllabus: 'The student is expected to assume increasing responsibility for his or her own enterprises, and teaching is directed towards the development of personal qualities. Appropriate facilities are provided to ensure that time is not consumed by too much practice in purely repetitive technical skills. The investigation of materials, aims and techniques is part of a creative process in which materials and ideas, perceptions and skills, are interdependent, as the development of technical ability parallels creative growth. . . . The programme of each student is planned according to individual needs, aptitudes, interests and development. This enables him to take advantage of the several areas of study within each faculty and within other faculties where applicable, in consultation with the course tutors.'

In art education generally, there is a marked tendency towards breaking down established 'subject' divisions in favour of a variety of experience which transcends subject boundaries and places the educational value of such experience above the acquisition of a mere body of knowledge.

In primary and secondary education, the visual arts receive a degree of acceptance and support for their place as an important ingredient in general education which could hardly have been conceived thirty years ago. As a result of the work of gifted and devoted pioneers, a ferment among intelligent and perceptive teachers continued throughout the thirties, and might be said to culminate in the publication of Sir Herbert Read's *Education through Art* in 1943. The whole atmosphere in schools has immeasurably improved, and young teachers accept as normal attitudes and points of view which would have been rare before 1930. The

picture today is one in which qualified specialist teachers who like teaching and want to teach their subject, work with authorities, within and without the schools, who no longer think of art as a frill to be tolerated in the very young, but as an aspect of a total education to be encouraged.

It will be known, however, that there has been an element of unrest among students and staff in colleges of art. The reasons and the degree of justification are not easy to assess. It may be that some distortion has arisen from press accounts of what has taken place. There is no doubt, however, that sufficient uncertainty about the future has been created to cause the authorities to re-examine the system of art training, and to call for evidence and comment from all interested parties. These inquiries are at present taking place.

# UNION OF SOVIET SOCIALIST REPUBLICS

Art education is intended to foster an aesthetic approach to life and the arts—if possible, up to the point of creative performance. The prerequisites for aesthetic development are contained in the whole process of general and social education, the aim of the Soviet school being to provide an all-round education: intellectual, moral, working, aesthetic, physical. Particular significance is attached to the moral and social value of aesthetic development.

Art education, in the sense of education provided through the different arts, enhances artistic taste and judgement, and influences all other activities of children, the future adult members of society. It thus fosters an all-round and harmonious development of the child's personality, develops individual creative and artistic ability, taste, the ability to understand art and respond to it, understanding of visual and graphic language and practical training in them for artistic and industrial purposes; it develops vision and visual discrimination, encourages artistically gifted children; it promotes national creativity, and an understanding of other peoples and their cultures, and the human and spiritual values of mankind generally.

Only in 1891 were the first steps made to introduce art in primary schools, by way of experiment. Later it was taught if the teacher so decided.

The qualifications required of art teachers were specified for the first time in 1832. In 1879, the Academy of Fine Arts provided a two-year course for prospective art teachers.

There were no standard teaching methods. Every teacher taught in his own way but, in practice, instruction consisted of little more than the mechanical copying of models. 'The purpose of drawing classes is not to train artists, but to develop the ability to delineate objects on paper distinctly and correctly,' was what Sapozhnikov wrote in 1834. A somewhat wider definition was put forward by Chistjakov in 1872: 'As a study of living form, drawing is a part of knowledge in general, requiring the same intellectual activity as the subjects which are recognized to be essential in elementary education.'

In 1871, the academy started annual competitions for secondary school students, and was saying that 'copying originals must be totally abandoned as being harmful for beginners', and that 'from the beginning to the end of the course, students should draw from nature'. This was already in fact the practice of advanced

teachers, despite the official curricula which had not been changed for half a century.

As from 1903, art could be taught in schools only by teachers who held a diploma. Art teachers founded their own societies and magazines, and an enthusiastic interest developed in children's art and in making collections of their drawings.

After the Revolution in 1917, art was treated as an important and obligatory part of general education: 'Aesthetic education should be understood not as teaching a kind of simplified children's art but as a systematic development of senses and creative abilities that broaden the possibility of enjoying beauty and of creating it. Working and scientific education deprived of this element would be soulless, because joy in admiring and creating is the final purpose of labour and science.'

However, the child's own powers were overrated, the role of the art teacher being reduced to organizing the child's impressions. Too much stress was laid, too, on the significance of hereditary and conditioned experience in the development of the child's art, particularly up to the age of 10-12 years (cf. Bakushinsky).

In the early thirties a quite new curriculum was established, defining requirements in all subjects, including art, from grade to grade. Children who showed a particular interest or especial ability in art could attend the numerous out-of-school studios or circles run by art centres and trade-union clubs which encouraged art education in the cities and also corresponded with children in rural areas; they had regular teachers' conferences, competitions and exhibitions, ran an art magazine for children and, in 1934, held a world exhibition of children's art.

Systematic research was carried out during the thirties on art teaching for children on curricula and on teaching methods. It was interrupted by the Second World War and did not get going fully again until the fifties.

Contemporary research follows the lines laid down during the thirties. The role of heredity factors is recognized to the extent to which it is supported by modern science as a whole. A child inherits physical abilities which, in a certain composition, produce a qualitatively original predisposition for artistic development which it may take a proper art education to bring to fruition.

Art is considered useful and important for the general development of a child at any age. In contrast to the unwarranted preference for the art of small children in the past, the optimal period is now believed to be between 9 and 13 years of age. Environment, education and age all count. Environment significantly affects the character of the child's activity. But Soviet theory gives the decisive preference to education, considering that education can counteract the influence of environment, or at least the immediate environment.

In educational psychology, there are at least two main trends.

One group believes that modern education fails to utilize the child's potentialities to the fullest extent, that children could achieve much more than is now asked of them, and that present age categories are consequently misleading. They are looking for ways and means of teaching children rather complicated things at the earliest possible age and have shown that, under certain experimental conditions, first-year pupils and even pre-school children can deal with problems which it had been believed only an adolescent could handle. They consider that present art education gives children a false idea of the

nature of artistic activity from the very beginning, an image which they correct only with great difficulty later. Hence, the very idea of studying art as a subject is challenged, together with the belief that the approach to art of children is fundamentally different from that of adults.

The second group believes that age categories qualitatively distinguish stages of psychological development in the child as his personality develops which in turn decide the characteristic features of his artistic expression. The actual age limits are relative and cannot be determined exactly, the more so as the tempo of growth is an individual matter in each child. Hence there is a logical sequence of educational tasks but, at each age level, every problem acquires a qualitatively different significance, and should be presented to children in a different way. By and large, this is the theory that underlies modern art education programmes in the Soviet Union.

Soviet educators unanimously agree on the basic importance of artistic literacy to the child's artistic growth. This artistic literacy is not specifically taught; rather can the child be helped to acquire it from external factors which often exert a very powerful influence: entertainment, movement, motion, making, physiological effects of colour and shape, play, analogies with speech and story-telling, visualization of mental operations and so on. Free art based on, or deriving from, these factors is often prized as the expression of external factors, a form of expression that has been the subject of a considerable amount of psychological research.

As the child's personality starts to strengthen, and the influence of outside factors lessens, the child's artistic activity falls apart unless there is some form of art education, and then a crisis begins. If this education is adequate at about 9-10 years of age, the child usually can or will learn almost all the basic elements of art literacy; the crisis is avoided, and the child passes on safely to study art concepts and techniques during adolescence and youth.

The sharpened realism of adolescence, sometimes unreasonably treated as a naturalistic tendency, is really the culminating influence of instruction in object drawing. Subsequently, a quite new phase of development begins.

During the sixties, much more attention has been given in research to encouraging children's creativity in the arts, with a view to devising educational arrangements which would foster this creativity without sacrificing basic knowledge and skills.

School courses deal with the artistic heritage and include: drawing from nature (and from memory); thematic drawing; and decorative work. These vary in proportions from grade to grade, but drawing from nature is regarded as the essential, and the proportion of the time devoted to it grows continually. In grades I-III, part lessons only are devoted to works of art; in grades IV-VI, whole lessons are devoted to the subject. Museum visits, whenever possible, are strongly recommended. Various kinds of after-class activities take place at school: groups, studies, lectures, parties, meetings with artists, exhibitions of reproductions and originals, exhibitions of children's art made during the year, competitions, art appreciation and history of art clubs and so on.

Art lessons are linked if possible in primary school with other school subjects and include: work with plasticine, embroidery, appliqué, paper and other materials; and, in secondary school, carpentry and metal-work on projects designed in art classes.

Pencil and water-colours are used in drawing

from nature, other materials if necessary. Linocut, printing, appliqué work, modelling, work with paper, cloth and wire are used whenever feasible for thematic and decorative work.

The whole class takes part in the lesson. The teacher usually begins by explaining the task, simultaneously making sketches in chalk on the black-board, or with a large brush on paper, or showing reproductions, slides and film-strips. Then the students get down to work. The teacher helps each individually. A discussion usually takes place at the end of the lesson.

For the nature drawing, two or three models are placed where they can be seen by all the class, and small models (of such items as flowers and leaves) may be given to each student. Materials (pencil, water-colour, or other) are usually the same for all at any given time. Thematic or decorative work may be organized around the same subject, or each student may be allowed to choose his own. They may also be divided into teams to work with different materials.

After-class and out-of-school studies are optional and hence quite different. Relations between teacher and class are much less formal, and he can work with each individually. Students are divided into four age groups, in teams containing not more than fifteen in each; they have a free choice of models, subjects, materials, and techniques.

In the primary schools, no radical changes are likely in the near future. Some new materials and new kinds of art work may be introduced, and a greater emphasis placed on developing creativity.

In the secondary schools, in addition to the existing theoretical and the optional historical courses, the Ministry of Education has recommended that facilities for optional work in the studio should also be provided. However, the main emphasis will continue to be on the theoretical study of art. More out-of-school courses will be provided for children who are particularly interested in the arts, or really gifted.

# II. The visual arts in general education

## AFRICA

### Nigeria

*Kindergarten (2-5 years of age)*

A growing number of Nigerian mothers are continuing with careers after a college and university education and this has created a demand for nursery schools in cities and large towns. These, however, represent only a small fraction of the area and population of the country, and it will be many years before this plethora of nursery schools becomes a characteristic feature throughout the country.

Some existing schools are very well run by qualified teachers, but the vast majority are simply commercial ventures, with a baby-sitter attitude to nursery education. In the well-run schools, very exciting results are obtained in the art classes. The teacher succeeds in giving the children confidence in the media they employ; they are bold, free and completely uninhibited. They know they can let themselves go and that, in contrast with arithmetic, whatever they produce—although different from what is produced by their classmates—is equally valid.

The children are given large sheets of paper, very soft crayons, charcoal, powdered colours and similar media. Very cheap paper, sometimes previously used for something else (e.g. newspaper), eliminates the usual reverence, the overcarefulness so as not to waste clean expensive sheets of cartridge paper. Simple crafts using paper, clay and other media are also introduced.

*Primary school (5-11 years of age)*

For most Nigerians, primary school is where education begins. In most of the states, primary education is free, or nearly so. Unfortunately, at this most important level, least is being done in art education. The teacher has forty pupils or more, and teaches all subjects except for a few rare subjects like music (i.e. singing, for which the whole school is assembled), and crafts like weaving, carpentry and basketry, which are taught by special, part-time teachers.

The teacher himself usually has only attended a primary teacher training college. The federal Ministry of Education syllabus for the infant classes (i.e. 5-6 years of age) includes clay modelling (pots, bowls, native lamps, etc.); raffia or grass work (winding, plaiting, weaving of small mats, etc.); bamboo pitch (making from sticks of equal length, models of houses, lorries, etc.); paper work (paper tearing and cutting, envelopes, work with pulped paper); crayon or charcoal work (simple patterns, filling in circles, squares, triangles, and so on). The difficulty is that, during these years in which the child can show enchanting originality, only one period of thirty-five minutes a week is allowed.

For the other primary classes, the syllabus is slightly more what it should be, even if still a little old-fashioned. It recognizes that the two half-hour periods a week are something the children should enjoy and prescribes imaginative work, technical lessons in the use of colours, brushes, drawing, modelling, lettering and elementary perspective. Unfortunately, this is not what takes place in the school. Art lessons are given in the regular class-rooms. Art is just another subject, and the pupils draw with pencils, most of the time in small drawing-books, copying the ill-drawn chair, house, horse or tree which the teacher has copied on the blackboard from a book illustration. Colour would be too messy for the desks which are to be used immediately after for some 'much more worthwhile' subject.

Since the teacher is himself ill-equipped and, quite often, has personally no interest in art, every feature that should characterize art education—especially for the young—is absent. The crafts have a slight advantage here: the crafts teacher may be only part-time, but he is a professional, and this personal involvement goes a long way towards evoking a general interest in the pupils; he also probably has a separate room or shed set aside for him.

The main reason for the very poor state of art education in primary schools is the inadequacy of the teacher training, the fact that the same teacher regardless of his interests takes the class in almost every subject, and the general notion that art is not an important subject since it does not count in the examinations for admission to the secondary schools.

A few private primary schools charge relatively high fees but provide excellent facilities and excellent art teaching; many of them have nursery and kindergarten annexes which also encourage free expression and allow about eighty minutes weekly for art.

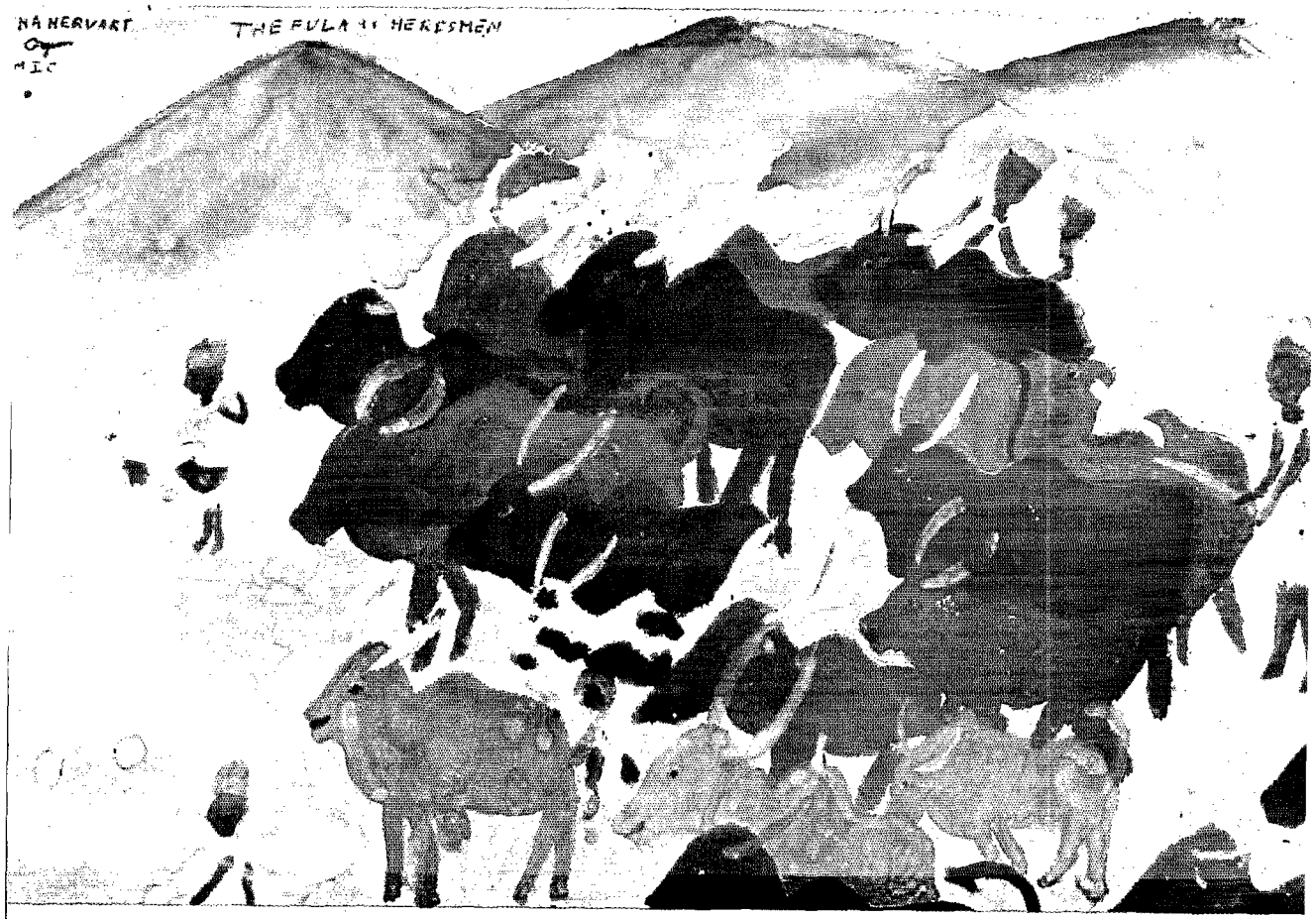
*Secondary school (11-18 years of age)*

No doubt because they provide the only avenue of employment open to art graduates from the universities and art colleges, the secondary schools are the scene of the greatest development and interest in art education at the moment. As there is an average of twenty new art graduates every June, more and more pressure is brought to bear on headmasters—most of whom would not normally ever think of it—to employ an art teacher; and these teachers, because of their thorough training and the confidence it gives them, are able in most cases to turn the headmaster, if not into an enthusiast, at least into a sympathetic boss. As is normal, most teachers prefer to work in the cities, but since there are only so many secondary schools in the cities, they are beginning to look for positions in the provincial towns. It will not be very long before literally all secondary schools in the country have suitably qualified art teachers on their staff.

Although the picture in the secondary schools is so encouraging, it is only so against the background of what it used to be. Many of the schools still have no special art-room, and the comparatively modest funds required for materials are hardly ever willingly provided. Most headmasters are still inclined to think of art teaching only in terms of the favourable examination results it may produce.

Generally, in the first three years of secondary education, all students take art as one of about ten subjects; the time-table allows it ninety minutes weekly. The teacher does his best in these priceless three years to kindle the instinct for creative and free expression by exposing the students to the various art forms and media, encouraging critical observation and helping them to become art-conscious and discerning.

The regular subjects are life-drawing and general drawing, still-life painting, imaginative composition, outdoor studies, lettering and modelling; depending on the industry of the teacher and the space and materials available, fabric printing, batik, pottery, and various local crafts using wood, raffia and gourds are also taught. The students draw the human figure. They are encouraged to look out for and collect interesting objects for drawing and still-life compositions. They paint compositions on everyday subjects and subjects from traditional rites and ceremonies. They are taken to museums, workshops of local craftsmen and art exhibitions,

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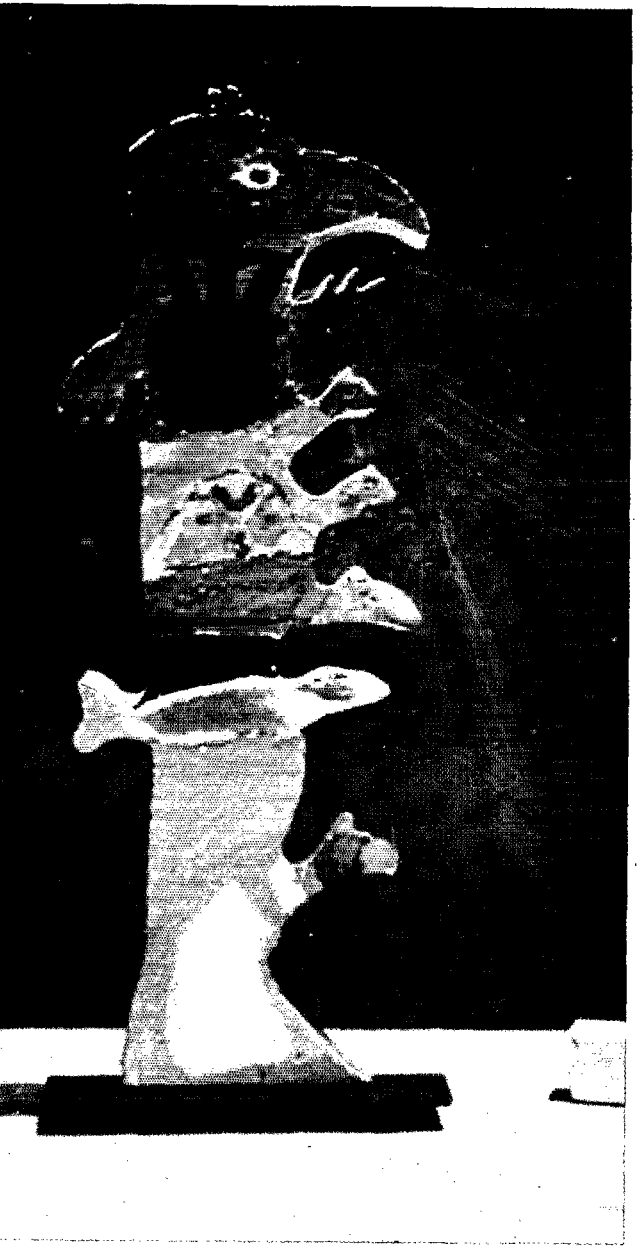

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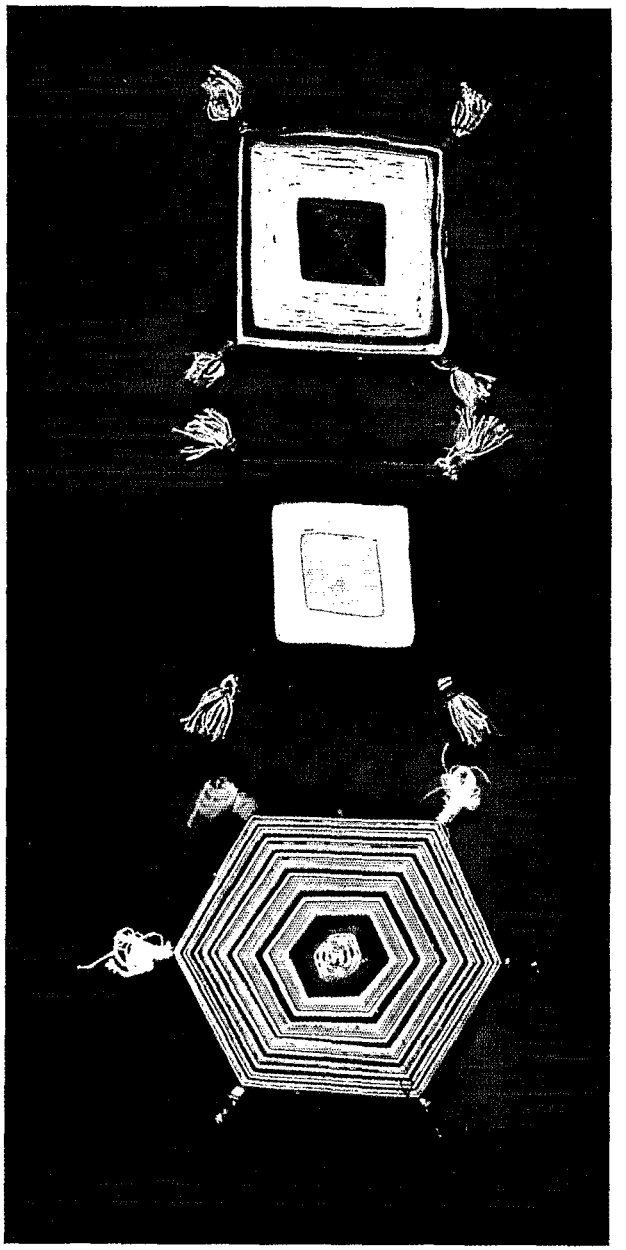


and also learn something of the history of art and art appreciation.

During the final years in secondary school, the curriculum is pruned down to the subjects taken in the final examination. Hitherto, this meant the end of art studies, as the majority preferred subjects which would help them on the way to becoming doctors, engineers or accountants. Doubtless because of the influence of the art teacher and the increased understanding of the role of the artist in society, a growing number of students now take art in the final examination, in which they must take three out of the seven options offered.

The syllabus for the examination is reasonably flexible, and more and more scope is being allowed for originality. For instance, if taking the history of art, candidates formerly had to study the life and work of Van Dyck, the story of the pre-Raphaelites, and so on—a rather senseless demand from students who did not know a thing about the art of their own country, or what art is really all about. The paper set now tests the candidate's knowledge of art, the various media and techniques of expression, the history of art generally (including a few very important old and contemporary masters), African art and architecture, and so on.

In the mid sixties, art was completely unheard of as a subject for leaving-certificate purposes. It is therefore gratifying that a growing number of schools now provide facilities for art teaching at this level. Many of the students taking art probably hope to become architects, town planners, engineers, or professional artists. A good number of schools have art clubs, and these organize sketching trips, lectures, critiques and excursions to museums, exhibitions and places of artistic interest.

*Higher education*

The curriculum in universities and technical colleges usually includes only the subjects which are directly relevant. In a few cases, some forty-five minutes weekly is allocated for liberal studies which sometimes include discussions on art, the artist and art appreciation. Many students consider this a digression and a waste of time they can ill afford. In a few courses in which a knowledge of art would be helpful, students often make private arrangements if none are officially available. It is only at extracurricular level that anything worth mentioning is being done—where students organize societies for the creative arts, and draw, paint, criticize, write poetry, study music and so on as amateurs.

*Adult education*

Adult education is a very new idea in Nigeria and has not progressed much beyond literacy classes whose purpose simply is to afford adults a chance to learn to read and write if they had missed the opportunity when they were young. Art does not come into consideration at all. However, some evening classes, mainly drawing and painting, are provided in Lagos.

*Special schools*

Psychotherapy and physiotherapy are embryonic in Nigeria. However, schools have been provided—and usually receive some governmental financial help—by voluntary organizations (mostly religious bodies) for the blind, the deaf, spastics and other physically handicapped children all over the country. Many of the schools teach art and crafts when volunteer teachers are available; one has particularly good facilities for pottery, sculpture and embroidery; and at

one farm craft school for the blind, adults are taught various crafts which produce marketable goods. But the existing schools can cater for only a very small percentage of the handicapped children and adults, and expansion is necessarily slow. Volunteer teachers—mostly wives of foreign officers in the country—often help in the schools.

# AMERICA
## Argentina

*Kindergarten (2-5 years of age)*

The children's time is largely taken up with drawing, painting and manual work—cutting and folding paper, modelling with plasticine, sticking cardboard, modelling with sand, and so on.

*Primary school (5-12 years of age)*

One forty-five minute period per week is devoted to art education: drawing, observation, memory and imaginative drawing, decoration and technical drawing. Some provincial schools devote two periods a week to art, while practice schools attached to teacher-training colleges allow three. One criticism made of teaching at present is that the youngest children are asked to deal with abstract subjects, the older with more concrete subjects, instead of *vice versa,* e.g. very young children can think of little to represent 'the day' except the sun, whereas, for 'carnival' (the corresponding subject for the older children), they will immediately remember the masks.

*Secondary school (12-18 years of age)*

In junior secondary, two periods weekly are devoted to drawing during the three years (three periods in the first year for those attending commercial schools).

Senior secondary students can choose between various groups of subjects, and the content and time devoted to it varies with the group and the year of study—anything between two and five periods a week.

*Higher education*

Six universities have art schools. The School of Fine Arts in Buenos Aires is also at university level.

Some 40 per cent of art students are to be found in Greater Buenos Aires; in the rest of the province (the richest in the country, and almost the same in size as France), there is no art school.

Apart from the University of La Plata, where numbers are about equal, female students outnumber men in the ratio of five to one. Nevertheless, the dominant names in Argentine art are masculine. The curriculum varies from school to school. Broadly speaking, there is a preparatory course which takes four years, a further three years' study and a separate final year.

Entry is open to teachers of painting and sculpture; those who have completed junior secondary and passed a qualifying examination; artists, artisans and specialized workers can also attend lectures on a non-examination basis.

*Adult education*

Statistics showing an 82 per cent literate population in Argentina are somewhat misleading, as they do not indicate what proportion can just

barely read and write. Hence the widespread adult education courses which, in 1967, were attended by about 100,000 adults.

Some of the schools for adults have an art drawing course which teaches perspective, plaster modelling, aquarelle and decoration with different materials in the first year and, in the second, colour, *gouache* and aquarelle, decoration, stylization, figures and *paysage,* oil painting, lettering and monograms. Certain schools do not teach drawing separately but include it where appropriate as an adjunct to other subjects.

*Special schools*

Painting, drawing, modelling and sculpture, with a commercial or industrial slant, have been taught in institutes for the deaf and dumb since 1924.

In 1961, an experimental institute for the treatment of mongolism was set up. Before appointment, its staff must have studied the anatomy and physiology of the nervous system, special teaching methods, graphic representation for children, volitional psychology, practical teaching, psychopathology. The teacher helps the retarded child to express itself through painting, drawing or modelling, using paper, jute, wire, clay and other materials. They gradually learn how to adapt their physical and mental capacities in order to cope with the job in hand, and so learn to take decisions and act independently.

# United States of America

The United States has no central educational authority. As one writer pointed out, some 21,000 different school systems exercise authority in determining the content, organization and aims of local school programmes. Hence the difficulty of obtaining a coherent picture of art education throughout the United States as a whole.

However, numerous surveys have been made which document the following conclusions.

*Primary school (6-12 years of age)*

There are wide differences as regards teachers, time allowed and teaching facilities and equipment. Less than 20 per cent have a specially trained art teacher. Between forty and a hundred minutes per week are allowed for art instruction (1963).

*Secondary school (12-18 years of age)*

Nearly 50 per cent of schools (mostly small rural schools) have no art programme at all; in

*United States of America.* Girl with her string construction.

*United States of America.* Sculpture lesson. [Photo: National Art Education Association.]

*United States of America.* Learning photography.

the others, there is less than 15 per cent enrolment in art courses. However, the picture is uneven: 97.2 per cent of the large schools and 69.6 per cent of the medium-sized schools do offer art programmes. Opportunities range from none at all, to highly specialized programmes in large metropolitan areas where the student can select from a broad range of studio and history courses.

Required art instruction in junior secondary requires a period varying between nine weeks and a full scholastic year; music instruction may often be chosen instead. In senior secondary, art is nearly always an optional subject.

# ASIA

## India

*Kindergarten (2-5 years of age)*

Nursery schools and kindergartens are run by private organizations, mainly in urban areas, and are not considered a State responsibility. The State has recently opened some, but they are not adequate. The states train the teachers and there is an integrated training programme. It is theoretically accepted that nursery education should revolve around play activities in which creative free expression would have an important place but, in practice, this is true only of a few city schools which have enthusiastic, well-informed, better-qualified and better-paid teachers.

Education mostly means reading, writing, arithmetic and some physical activities. Any art introduced is drab: realistic modelling of fruit and vegetables, and so on, with little enjoyment or creative activity. A main drawback is that the teacher's own art training has been on wholly technical lines.

*Primary school (6-12 years of age)*

The situation is not much different in the primary and secondary schools. In all the Indian states, drawing and crafts are included in the primary school syllabus—but the crafts are mechanical rather than creative. Carpentry and clay modelling, as taught, can hardly be called education in the visual arts, and give the lie to the quite admirable intentions expressed in the syllabus, e.g. 'opportunity for creative expression', 'enlarging the powers of imagination and visualization', 'developing aesthetic sensibilities' and so on. In the drawing class (two to three periods weekly), the pupils draw a few objects, man-made or natural, and imitation is the only method followed. Some progressive states have tried to put some life into this form of teaching, but without much success. It is interesting to note that slight improvements in some urban areas are due primarily to creative arts competitions organized as part of the Shankar's International Children's Art Competition.

Art teachers for primary schools are not specialist teachers and get their training in art—not in art education—at the primary teacher training institutes—whose own art teachers are essentially technically trained people with very little involvement in the educational process; moreover the subject is treated with such indifference and neglect that good results can hardly be expected.

*Secondary school (12-18 years of age)*

Provision is made in the lower secondary schools for a specialist drawing teacher but, in many, the post is not filled. The three forty-minute periods a week cover object drawing, memory drawing, design and clay modelling. Some states have training centres for drawing teachers, but they are too few to meet requirements, and again, the training is too mechanistic, although considerably improved courses are now being offered in Bombay, Calcutta and New Delhi. The subject is taught in the ordinary class-rooms, without special facilities, and consists largely in copying from the black-board or from prepared copy-books.

In senior secondary, drawing is optional and appears under various descriptions (e.g. drawing, drawing and painting, mechanical drawing, and so on). Very few students opt for it. The time-table allows from six to nine periods a week. Special accommodation and facilities are seldom available. The school libraries lack reference works on art. The art teachers are mostly from art schools, but have had no professional training in art education. Moreover, the numbers available are few and recruitment is haphazard.

*Higher education*

Only a few universities offer courses in drawing and painting as an optional subject in a degree course. Drawing and painting are taught completely separately, so that they fail to complement each other and do not strengthen the understanding of art problems. The time allotted is from three to five periods weekly; the course includes history of art (particularly Indian art), and studio courses (still life, portrait, landscape painting).

Many universities informally encourage art education through hobby workshops, but there is no inducement to work creatively, and the alleged painting mostly consists of vapid imitations of the paintings of professional artists. However, the University of Baroda offers a notable exception. It has primary and secondary degree courses in the fine arts, with departments of painting, sculpture, and graphics, and several allied branches, under the leadership of eminent artist-teachers. Intensive practical work is supplemented by art history and criticism. Art is the main subject, taught for long enough to provide a deeper insight into art problems and a better understanding of art. The university has now produced a group of young artists who have carved out a place for themselves in art in India. The Benares Hindu University started work on similar lines in 1968 and its progress will be worth watching. Nagpur University has a three-year diploma course that covers painting, photography, and commercial art. But many universities consider that art education does not merit their attention.

*Adult education*

Literacy is still the overwhelming concern of adult education in India and any attention to

art education in this connexion would be premature, although the importance of the visual arts in the education of adults has been duly recognized.

*Special schools*

Most psychologists in India can still be described as being visually illiterate, and they have not yet been geared to the therapeutic possibilities, diagnostic and remedial, of art activities. There is little appreciation yet, in hospitals, offices and schools, of what colour and form can add to the beauty of a place, and of their desirable effects on mental health and efficiency.

## Japan

*Kindergarten (under 6 years of age)*

Drawing, work with clay, and crafts are among the art education activities referred to in a Ministry of Health and Welfare guide-book for nursery schools, which also deals with such questions as health, community, language, music and rhythm.

The school year has a minimum of 220 days, of four hours each.

*Primary school (6-12 years of age)*

During the school year of thirty-five weeks, three hours weekly in the first class, and two hours weekly in the others are devoted to painting and sculpture (40 per cent); drawing (15 per cent); crafts (40 per cent); and appreciation (5 per cent).

The number of schools having special art-rooms is small, although most primary schools in urban districts have them.

*Secondary school (12-18 years of age)*

Junior secondary comprises the last three years of compulsory education. The syllabus allocates two hours weekly in the first class and one hour weekly in the other two; a further one hour weekly in each grade is optional. The time is allocated as follows: painting and sculpture (40-50 per cent); colour and form composition (40-45 per cent); appreciation (5-20 per cent).

Senior secondary schools may offer one or all of a number of courses: fine arts, industrial arts, music and calligraphy, one of which must be followed by senior secondary students. The time allocated varies between one and four fifty-minute periods weekly.

The fine-arts course includes painting, sculpture, designing and appreciation; the industrial arts course includes draughtsmanship, design and production, comment and appreciation. Facilities and accommodation for art education are better in the senior than in the junior secondary schools.

Certain art subjects at upper secondary level can be followed through correspondence courses.

*Higher education*

Some universities and teacher training colleges have chairs of fine arts, held by specialized professors. Large numbers of students who are not specializing in fine arts take art theory, history of art and similar subjects as part of a general liberal education.

*Adult education*

The government subsidizes adult education and university extension courses.

Adult schools are available in every city, town and village throughout Japan. Although not yet

very widespread, there is a growing trend towards providing art, design, printing and craft courses in schools and public halls used for public education purposes. The courses are given by art teachers or professionals.

A very small number of university extension courses to teach painting, art history, appreciation and so on are given by university professors.

*Special schools*

A full range of education, primary and secondary, is available in schools for the blind and for the deaf; special primary and lower secondary education is provided for mentally handicapped, crippled and weak children. The syllabus in each case is prescribed by the Ministry of Education; with due allowance for the pupil's handicap, the same art education is provided as in ordinary schools, and attempts are now being made to improve the facilities and equipment.

# AUSTRALIA

*Kindergarten (2-5 years of age)*

Each state has a prescribed art course, with a course handbook, but the course is more in the nature of a menu than a diet, and teachers use the handbook for guidance rather than for detailed instruction. The need for such handbooks is great and they are kept under constant revision. Only about one school in ten has a specialist art teacher. In most states, the state provides some of the art materials used.

*Primary school (6-12 years of age)*

Again, only about one school in ten has a specialist art teacher and very few have a special art room. The average time devoted to art education is two hours weekly. Believing that all pupils have creative potential, unknown abilities and interests, most education authorities have made art a compulsory subject in two or more years of primary schooling.

*Secondary school (12-18 years of age)*

Art is compulsory in the first year of secondary schooling and optional afterwards. The time devoted weekly varies between one-and-a-half and three hours in different years. The detailed programme of work is devised by the individual teacher. All secondary schools have specialist art teachers. In general, visual arts education is not based on psychological considerations of what children can do at certain ages, but is directed rather by the child's personal needs and desires.

*Higher education*

Some thirty schools offer advanced courses in art. All except one are state-controlled. Candidates for admission must have passed four subjects in the secondary leaving certificate. There is generally a two-year course leading to a certificate. Successful students can then enter the three-year course which leads to a diploma in art and design. There are few openings for highly trained artists in Australia, and many who qualify emigrate or depend on free-lance work and, occasionally, are employed as teachers in secondary schools.

# EUROPE
## Czechoslovakia

*Kindergarten (3-6 years of age)*

The teacher has the main role in the nursery school, where games, work, puppets, films and festivals and amusements can all be formative. Art education is active, and helps to develop imagination, perception, and a memory for form, colour and space through drawing and painting, modelling and building. Formal classes are given in the mornings; in the afternoons, the children can draw and paint to their hearts' content, absolutely freely.

*Primary school (6-11 years of age)*

A standard national curriculum exists for primary schools, but both teaching and examinations are designed to pay due regard to the individuality of each child, his abilities and the relative speed with which he can absorb information and carry out various tasks. The art programme consists of memory and object drawing, designing, decoration and talks on the arts. The proportion of time allocated to each varies. From the third year, nature drawing is accorded increasing importance. The ten- to twenty-minute talks enhance perception and stimulate the child's interest in nature, life and artistic creation. The teachers link up with other subjects taught by references to labour, history, language learning and so on.

Outside school, in clubs and groups, pupils have facilities for occasional or regular art work in proper *ateliers*. From their second year, gifted students are allowed to enrol in the popular art schools.

Exhibitions of work are held, shows are arranged to illustrate a theme or explain a method, and pupils may exchange their own work with one another.

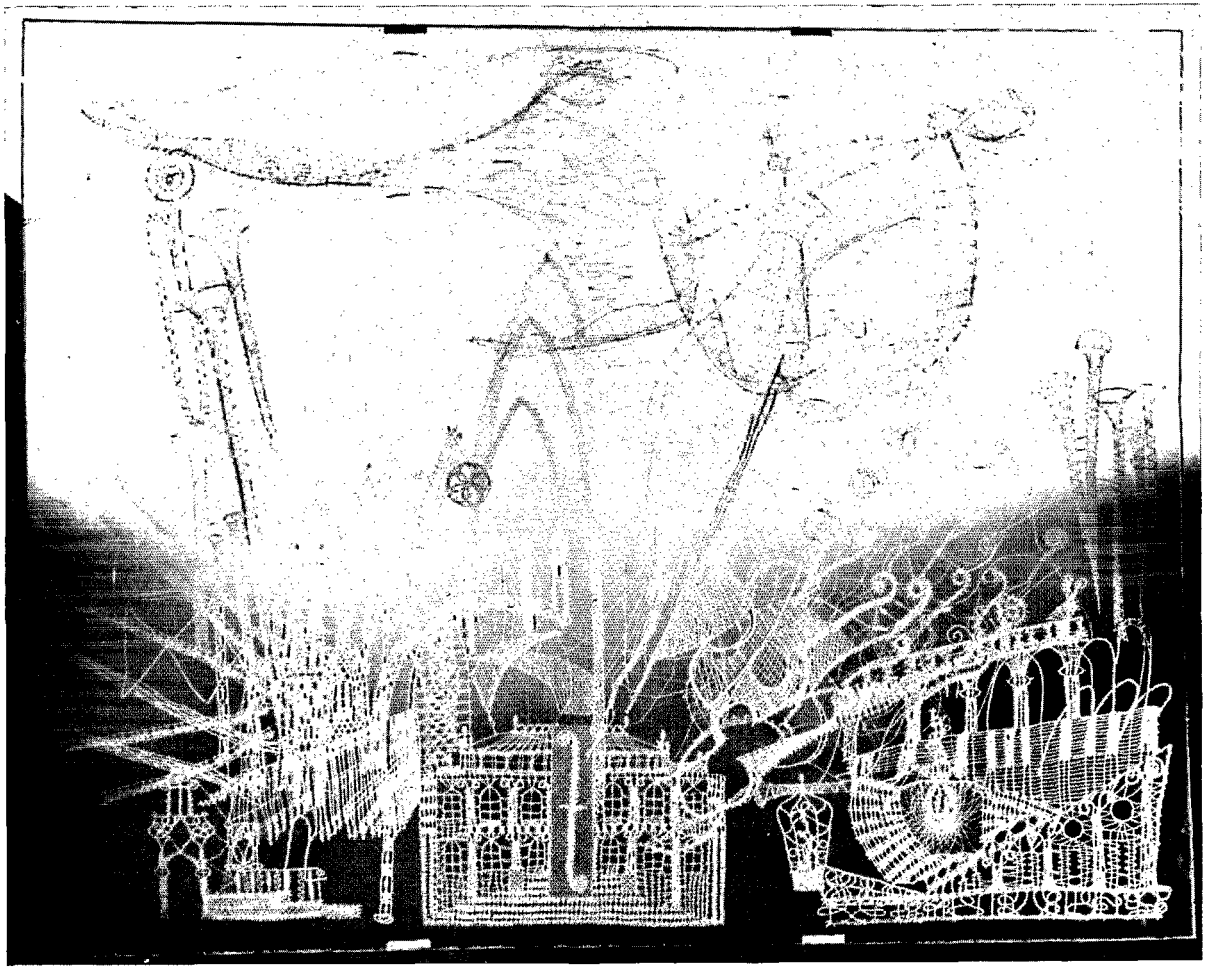
*Secondary school (11-19 years of age)*

The study of drawing and painting continues systematically in the junior secondary (11-15 years of age). Calligraphy is taught in addition to the other decorative arts which, together, help to familiarize the student with the utilitarian arts and with certain principles of artistic creation: the tasks imposed themselves demand a certain exercise of creativity. The human figure as portrayed in paintings predominates in subject drawing. The talks on art help the student to gain an appreciation of values by showing him and discussing pictures, sculpture and objects (utilitarian included).

In the senior secondary (15-19 years of age), art is at present an optional subject in ordinary senior secondary schools but is likely to have a more important place under the proposed reforms.

Students continue with the subjects they have been learning but are also introduced to technical draughtsmanship, architecture and the decorative arts.

Apart, naturally, from the schools of arts and crafts, the other vocational secondary schools devote less attention to art education than do the general secondary schools. However, the schools which train teachers for nursery schools provide training in art and aesthetics during the four years of the course, with special attention to drawing, design and modelling. Library schools tend to concentrate mainly on art history and art education.



*Czechoslovakia.* Composition by an art student.
[Photo: J. Sirový.]

*Czechoslovakia.* Glasswork by art students.
[Photo: J. Sirový.]

*Higher education*

Professional artists train in art schools such as the Academy of Arts in Prague, the Prague Arts and Crafts School and the Bratislava School of Art.

The universities and advanced schools have art education programmes only when they are relevant to a particular discipline, e.g. a course in architecture and town planning at the higher school of technology, an art history course in the faculty of letters and so on.

*Adult education*

In addition to cultural centres in various towns, many enterprises have clubs in which, if enough people are interested, amateur art circles can be formed. Most of these clubs are well equipped, and have the necessary materials. They are directed by painters and sculptors. They give training in the arts, in the utilitarian arts and, occasionally, training which fits in with the firm's own line of business. Outstanding members of these clubs or groups may be elected to membership of the Czechoslovak Artists Union. Certain art schools provide evening courses which take between three and five years.

*Special schools*

Psychiatric clinics and institutes for mentally retarded or physically handicapped children are well aware of the therapeutic value of art education and use it extensively for both diagnostic purposes and treatment.

# France

*Kindergarten (2-6 years of age)*

Qualified teachers, who have volunteered to work with very young children, are allowed a great deal of liberty in running these schools, which have practically no formal programmes or time-table. Although the teachers receive no special art training, the schools are a remarkable success artistically, as can be seen in the various exhibitions of children's art held in France. This seems certainly attributable to the freedom left to the teachers to use their own initiative.

*Primary school (6-11 years of age)*

In contrast to the kindergartens, art teaching in primary schools is often neglected or negligible: ninety minutes of drawing and manual work (which in practice usually means applied to writing or geometry, etc.) at age 6; one hour weekly at ages 7-11.

The teacher has had little art training in school; in training college, art is confined to a few lectures on developing artistic feelings. Hence he is poorly prepared to provide art education, one of a number of subjects he has to teach. However, some primary teacher training colleges have slightly increased the time allotted to drawing and art initiation (two-and-a-half hours weekly).

*Secondary school (11-18 years of age)*

Art education is confined exclusively to the teaching of drawing—there is no sculpture, ceramics or other crafts. History of art is included in the general programme and not taught as a separate subject.

At junior secondary level, there is sixty to ninety minutes' instruction per week; this is obligatory, but there is no examination, and failure in drawing does not debar from promotion to the next class.

At senior secondary level art education is no longer compulsory. Drawing is available as an optional subject with music and crafts, one hour weekly at first, two hours weekly in the two final classes.

As the subject is optional, the student of course does not have to pass a final examination. In certain cases, it may help him to get a few marks in his final examination.

Under an experiment in one Paris school, senior students are allowed, for examination purposes, to take art (drawing or music) as one of the optional subjects, and accordingly do one hour's history of art and two hours' practice per week. But the numbers involved are negligible.

### *Proposed reforms*

*Two experiments.* In six pilot secondary schools, art (no longer confined exclusively to drawing) is being taught, not to a full class, but to about ten of its members. While the time available remains the same, the teacher can obviously be more in touch with his pupils and watch over their development.

In almost two hundred classes in the Lille area, a recast programme places more emphasis on activities which favour the child's development: main subjects (French, arithmetic, etc.), fifteen hours (instead of the normal nineteen); physical culture, callisthenics and games, seven-and-a-half hours; discovering the world, ethics, crafts and art, seven-and-a-half hours. Art is just integrated with the rest, taking an important part in the child's education. The same arrangement has been extended to about one hundred junior secondary classes.

*Proposed arts matriculation.* There is at present a distinct movement in favour of establishing an arts matriculation, which would conclude a secondary course in music and the arts. Obviously, however, the necessary training must first be available in both primary and secondary schools.

*Out-of-school art education for the young.* The Youth and Sports Ministry has appointed some twenty national instructors to provide out-of-school art initiation courses for the young. For the moment, the results are limited, as the funds made available are limited.

Certain municipalities have used their local youth or cultural centres with a view to interesting a largely teen-age audience in the arts—usually through exhibitions.

Details are not available about private teaching facilities, which are largely confined to better-off children.

### *Higher education*

Apart from the Institute of Art and Archaeology attached to the Sorbonne, French universities do not award degrees in art in the sense in which the term is used here. The desirability of providing a general art education in all faculties—letters, science, law and so on—has been stressed.

### *Adult education*

Courses for those wishing to extend their general culture or those interested in art more or

less as a hobby are provided mainly on municipal or private initiative. Many municipalities have week-end or evening courses for adults, usually free, and often subsidized by the Ministry of Culture. They are given by art school or specially recruited staff. Courses given in Paris (mainly in drawing) have been remarkably successful, but the instruction is intended for amateurs rather than for people with a professional interest. An experiment on the lines of the British Community College is to be tried out shortly near Paris.

The Popular Academy of Art is an association of artists and educators set up to foster art among the general public. It has some twenty federations, covering all parts of France. They organize evening workshops for amateur painters and for art students wishing to acquire a more technical formation in graphic art and advertising.

The Louvre School in Paris offers a diploma course for museum conservators and scientific personnel, but also has courses of lectures on the general history of art which are extremely successful. However, the fact that they are held in the afternoon explains why the mainly feminine audience usually hail from the richer districts.

By and large, it can be said that permanent art educational structures for adults do exist, but the results are somewhat disappointing, especially in view of the numbers who attend.

# Federal Republic of Germany

*Kindergarten (2-6 years of age)*

Theoretically, from five to twelve hours a week are devoted to drawing, painting, building and crafts. However, there is a shortage of trained staff, and most kindergartens are so overcrowded that they can do little more than physically look after the children.

*Primary school (6-12 years of age)*

The teacher is free to decide how much time he will devote to visual art instruction per week. In grades I-IV, the number of classes per week varies from two to eight. Art education is obligatory in grades V and VI, three to four periods per week. The quality of the teaching depends very much on the staff, only about 5 per cent of whom are qualified art teachers. On the whole, financing, staffing, and accommodation are inadequate, although some schools have special art-rooms, and some arrange regular exhibitions of work.

*Secondary school (12-18 years of age)*

Instruction is usually given by fully qualified teachers, and is accordingly good. The time formerly assigned for visual art instruction (from two to four periods weekly) has been curtailed, and the senior classes can choose between art and music. In the leaving-certificate examination, the visual arts have only a very minor role. Most secondary schools have rooms for art instruction, less often for handicrafts. Funds for the purchase of materials are often inadequate so that a good deal is left to improvisation.

*Higher education*

Teacher training colleges, academies and universities have departments for visual arts, sometimes also for sculpture and handicrafts. The courses are voluntary, and are often handicapped by lack of accommodation. Professional artists and some art and handicrafts teachers lecture.

*Adult education*

There is considerable adult interest in visual-arts courses, most of which are provided in the 'Volkshochschule' university extension classes. Artists and art teachers give courses in drawing, painting, sculpture, handicrafts, graphic techniques and the history of art. Working materials and tools usually have to be paid for by the students themselves. The necessary accommodation is provided in schools and other educational institutes.

*Special schools*

Some larger hospitals and convalescent homes provide art training for therapeutical purposes, supervised by occupational therapists. The artistic training leaves much to be desired, and participation is mostly voluntary. Special art-rooms are not very common. Expenditure on working materials and tools is usually covered by the institution.

# Italy

*Kindergarten (2-6 years of age)*

There is no specific time-table, the teacher being encouraged to organize activities for the children herself, especially free drawing and modelling, which are considered to be very revealing of the child's development. Plasticine, colours, felt pens and collage are the materials mostly used; the equipment provided is at the discretion of each school.

*Primary school (6-12 years of age)*

Only about 10 per cent of primary teachers are trained to give art instruction; this question is being considered in current training school reforms. There is no standard equipment, or specific art education programme, but children are encouraged to give expression, graphically and in other ways, to what they learn during the day. The coloured pencil is widely used, but they also go in for painting, modelling, three-dimensional constructions, collage, and so on.

*Secondary school (12-18 years of age)*

In junior secondary, art education is obligatory for two hours a week during the three years, and pupils are entirely free to use any methods they are capable of employing. Large appropriations are being made available by the State. Comparatively few existing schools are properly equipped, but art-rooms will be provided in all new schools. The former arid and mechanical drawing lessons have been dropped in favour of greater freedom of expression, the reading of books on art, and the discussion of paintings or reproductions.

Senior secondary includes a wide variety of courses: a four- to five-year course which provides teachers for primary schools, and devotes two hours weekly to drawing and history of art; a classics course, in which history of art is the only art subject and which lacks a proper repertoire of films on art and art techniques but is

otherwise well equipped; a sciences course in which drawing is obligatory for from one to three hours weekly, although the existing methods are now considered too static and academic and are consequently being reformed; technical courses in which technical and architectural drawing is obligatory for from two to five hours weekly (depending upon the year of study); vocational courses, mostly for girls, which train technicians and employees for craft industries and encourage personal initiative and invention; a four- to five-year course of art studies which prepare for entry to art academies and architecture faculties in universities.

*Higher education*

Over one hundred State art institutes offer a five-year course, the first two years of which are general, after which the student specializes in ceramics, furnishing, the graphic arts and so on, in well-equipped experimental and research *ateliers*. Some of these institutes also offer a two-year teacher training course; a three-year advanced course in industrial design; and a three-year advanced course in the graphic arts.

The Academy of Fine Arts is at present undergoing reform. Greater emphasis will be placed on working in the studio with practising artists, in order to develop the student's creativity. The course will probably also include teacher training for artists who also intend to teach.

Of the fourteen institutes of education in Italy, one accepts doctorate theses in art, and another has held three seminars; one attached to the University of Rome provides refresher courses and seminars for primary teachers, and facilities for those intending to teach art at higher levels.

Architecture and engineering faculties in universities provide visual training for students and courses in drawing, modelling and three-dimensional construction.

*Adult education*

Adult education in art is provided mainly on private initiative. A certain amount of public money is spent on subsidizing courses and visits, but there is no national plan yet to incorporate art education into leisure-time occupations supported or subsidized by the public authorities.

*Special schools*

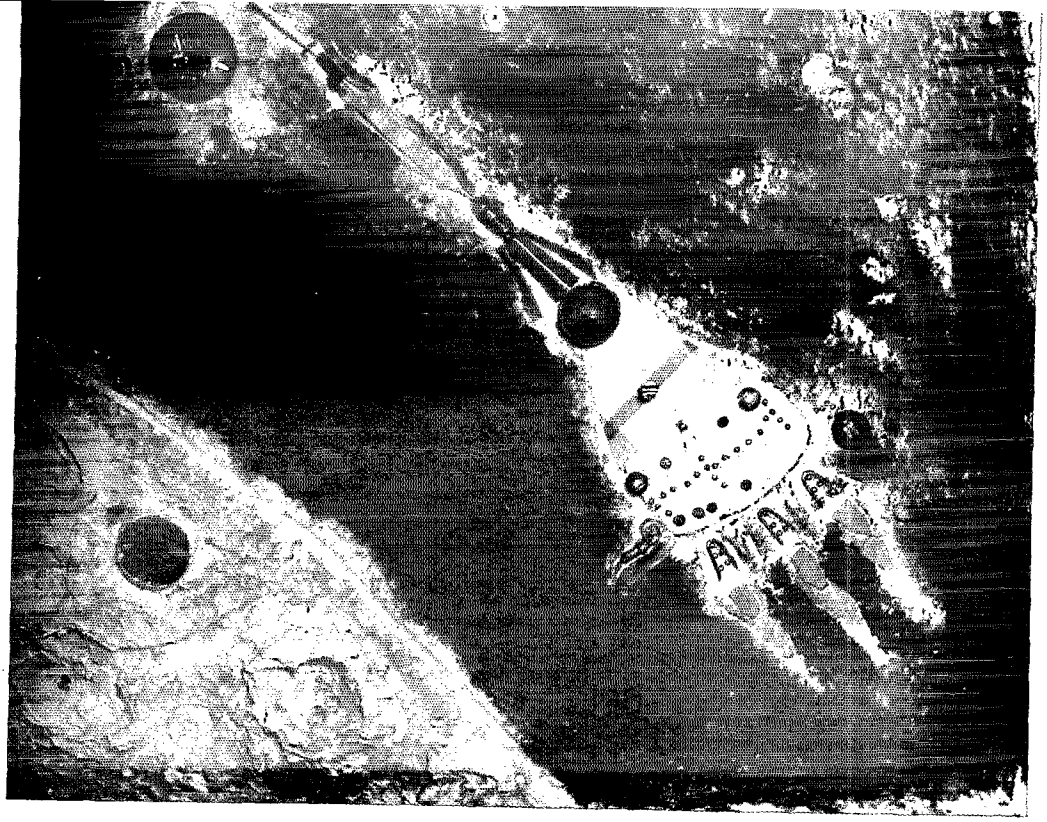
Art education has a valuable diagnostic and therapeutic role in schools and special classes for the physically or mentally handicapped. No time limits are imposed on the art teaching given under these circumstances.

# United Kingdom

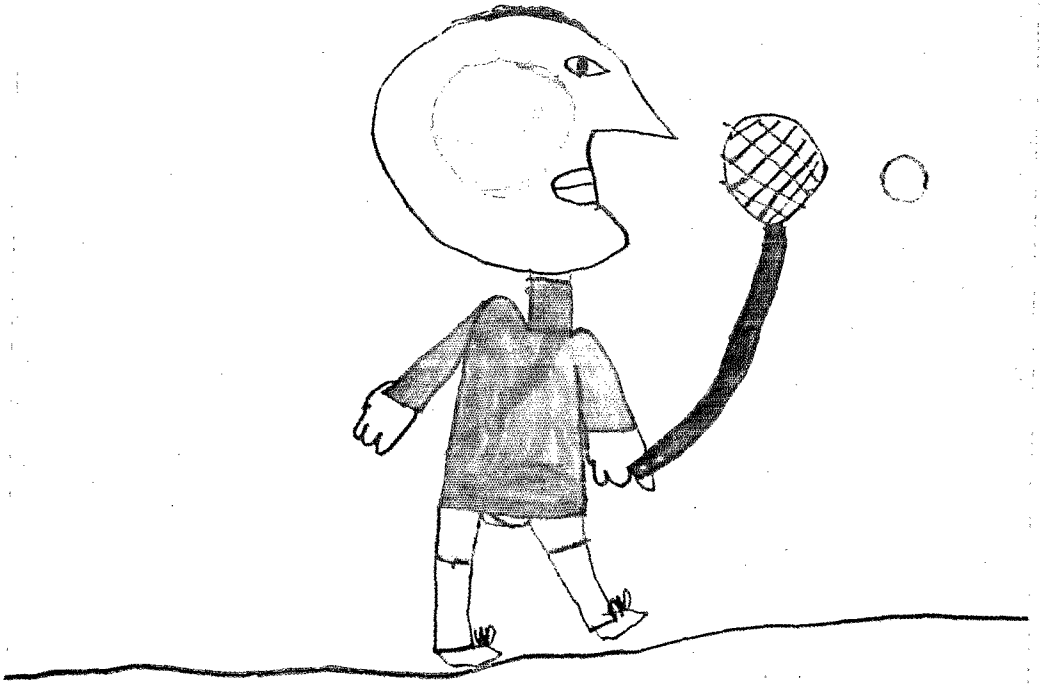
'Art is both a form of communication and a means of expression of feelings which ought to permeate the whole curriculum and the whole life of the school. A society which neglects or despises it is dangerously sick. It affects, or should affect, all aspects of our life from the design of the commonplace articles of everyday life to the highest forms of individual expression.' (*Plowden Report,* 1966.)

*Kindergarten (2-5 years of age)*

The provision of nursery education is not mandatory. However, many nursery schools do



France

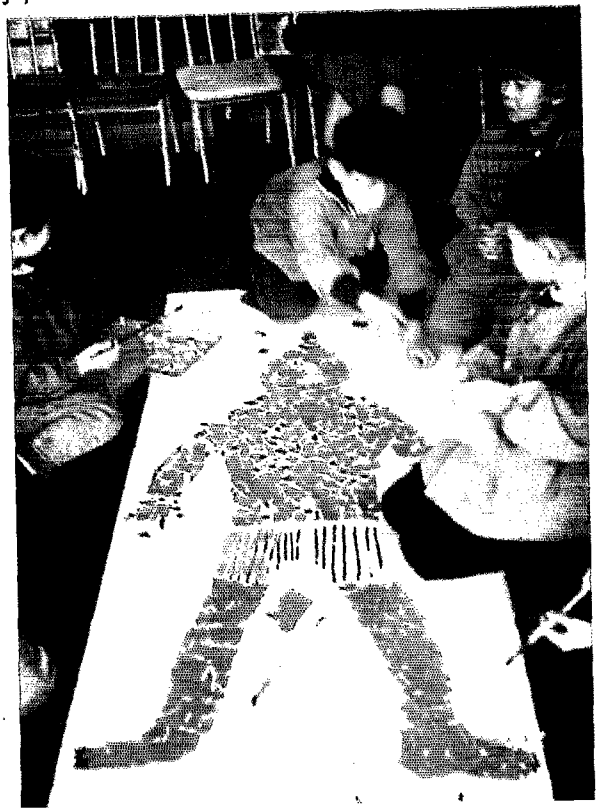


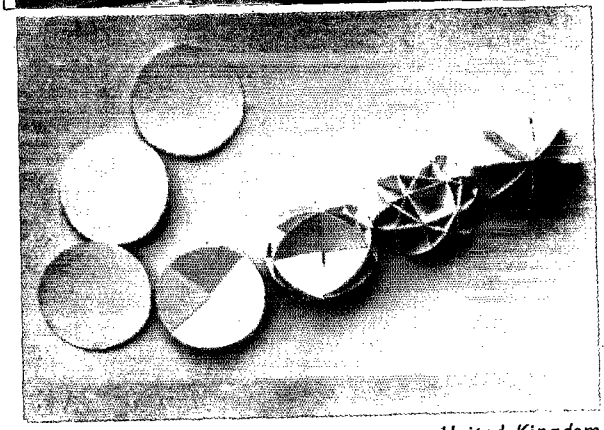
Italy

Japan

United States

Japan





United Kingdom

exist. Art education permeates the entire kindergarten programme.

*Primary school (5-11 years of age)*

Arts and crafts form an integral part of the programme for all pupils. The work is done by ordinary class teachers; only in rare instances are special teachers employed.

*Secondary school (11-18 years of age)*

There are a great variety of secondary schools in the United Kingdom, including private schools, and there is an increasing acceptance of art as a subject of serious study in the final secondary classes. The value of examinations has been the subject of much debate in recent years. A good deal is being done by teachers, artists and educationists to see that syllabus requirements and the form and conduct of such art examinations as are held serve the best interests of art education.

Art teaching is outstandingly good in an increasing number of secondary schools; unfortunately, there are still schools where less enthusiasm and vision prevail. The clear lesson is that lively, intelligent, enthusiastic teaching, understood and suitably encouraged by authority, can transform a school and the lives of its pupils. Some schools have to depend on one art teacher. Others may have half a dozen full-time art teachers, perhaps some part-time also; secondary pupils, in these cases, can try out a variety of work and media under specialist guidance.

What should secondary teaching and art imply? The *Newsom Report* answers as follows: 'To make a pottery bowl involves considerable experience of handling clay: in getting to know empirically how clay behaves when wet or dry, and gradually acquiring skill of hand and eye in making it obey the potter's will. All this gathering of experience is learning of a primary kind whether the pupil is 10, 20 or 40 years old. But the purposeful employment of this skill to produce a bowl which will serve a special purpose and look right in a particular place, and to be right in one's judgement nine times out of ten: this is secondary education. The progress from the child's first lump of plasticine at home to the housewife furnishing her house with conscious taste is a progress through primary and secondary ways of learning.'

There is considerable variation in the amount of time allocated to art education in different types of school: anything between two and six forty-minute periods per week.

Splendid work is being done by museum authorities and staffs up and down the country in providing facilities for school parties and for individuals.

*Higher education*

Higher education in art is provided in certain colleges approved by the National Council for Diplomas in Art and Design; in certain universities which offer a degree course; in certain colleges which have a unique tradition, e.g. the Ruskin School of Drawing and of Fine Art.

# UNION OF SOVIET SOCIALIST REPUBLICS

*Kindergarten (3-6 years of age)*

Kindergartens have their separate buildings and their own programmes. Children are divided into four age groups, each group consisting of not more than twenty children. Art lessons are given in the preparatory groups twice a week for fifteen minutes each; in the young and middle groups, once a week, for twenty to twenty-five minutes; in the older group, twice a week, for twenty-five to thirty minutes each. Materials: paint, pencil, paper. All classes have modelling once every ten days. Children can practise art in free play periods during the day if they so wish. Art lessons take place in the general playroom.

*Primary school (6-11 years)*

At this level there is one forty-five-minute art lesson per week, with some art training also in practical classes. Basic materials are: pencil, water-colours, paper, plasticine. Some schools have special art-rooms, otherwise the classes are given in the general class-room.

*Secondary school (11-16 years of age)*

In grades V-VI (11-12 years of age) there is one forty-five-minute lesson per week, given by a special art teacher. In principle, these lessons should be given in an art-room with special facilities, but it is usually only in towns that schools have in fact such art-rooms.

In grades VII-X (13-16 years of age) optional courses in aesthetics, art theory and art history, in conjunction with courses in music and literature, were introduced in 1967, and last up to four hours per week.

*Higher education*

There are optional courses in aesthetics (thirty hours per year) and optional studio courses (up to 200 hours per year).

*Adult education*

Programmes include art studies at trade-union clubs and art centres; the latter also provide correspondence courses taking one, two or three years.

*Special schools*

These provide one lesson a week in grades I-VI. Construction, modelling and work with paper are also given in practical and labour education classes—grades I-III, two hours per week; grades IV-VIII, eight to fourteen hours per week. In addition, art is employed as a therapy in individual cases in these schools.

# III. The education of the professional artist

## AFRICA
### Nigeria

*Professional art schools and technical institutes*

Many private studios and workshops train craftsmen. The most popular local skills are wood carving, calabash carving, dyeing and pottery. Many of them are run as guilds and mass produce ebony carvings, copy antiques, or produce items for general use. Training is traditional. A boy is apprenticed very young to a master and usually becomes a ward of the master, helps in the studio and at home, and learns the craft gradually until he is good enough to set up on his own. Local crafts that could be put to some practical use have become very popular; textiles woven from home-spun threads in traditional cottage industries are now widely preferred to imported printed textiles. A lot of attention is being given to the quality of the fabrics, the dyes and the design.

The Abuja pottery training centre deserves special mention. Abuja has long been noted for high-quality traditional pottery; the environs abound in good clay and raw materials for colouring and glazes. A training centre was established in 1950 and so much good work has been done that the name Abuja is now almost synonymous with good studio pottery. However, the crafts are still regarded as a calling for the uneducated in Nigeria. It will be quite some time before the highly educated are attracted to them, but there are signs that this will happen.

*Colleges and universities*

University-level training is provided at the Ahmadu Bello University in the north of Nigeria and the Yaba College of Technology in Lagos.

The original three-year advanced course for art teachers instituted in the university in 1952 was replaced in 1955 by a four-year course that included painting, sculpture and commercial design, taught with greatly improved facilities. Further changes took place in 1962. Most of the art student's first year is now taken up with literary arts subjects, so that he has considerably less time for the basic general art subjects; the emphasis appears to have swung from practical work to theories of aesthetics, history and so on. However, the university still offers four-year courses leading to a bachelor degree in painting, graphic design, sculpture, textile design and pottery. It also has a course leading to the art teacher's certificate.

The university in the eastern part of Nigeria has an art school modelled along the lines of that in Michigan State University, with which it was very closely associated. The art college opened in 1961.

The Yaba College of Technology was established in 1952. Its art department very definitely concentrates on the workshop: only for subjects like the history of art and typography are smocks removed. All that students need to know of the theories of perspective, anatomy and so on, are sandwiched into their practical lessons. There are three full-time courses, and also part-time evening courses. The full-time courses are as follows: (a) a two-year general course designed to provide the student with the rudiments of drawing, painting, design, sculpture, crafts, and the history of art; (b) a two-year commercial art course, designed to produce intermediate-level artists for advertising, information services and so on, and covering drawing, illustration, lettering, poster design, package design, typography and reproduction

methods; (c) a three-year fashion-design course that includes designing, cutting, fashion illustration, drawing and historical studies.

The three art schools work independently of one another and have similar plans for development. There is an obvious need to co-ordinate, to relate the numbers qualifying to the country's needs and decide in which areas more or less students should be enrolled. It is hoped that, before long, something will be done to ensure such co-ordination.

*Architecture*

Two universities offer a five-year course leading to a degree in architecture, after which graduates enter for the examination of the Royal Institute of British Architects, for the professional qualification which has international recognition.

The curriculum includes art and drawing, architectural design, building technology and history of architecture. Considerable time is given to the study of tropical and traditional architecture.

# AMERICA
## Argentina

*Professional art schools and technical institutes*

Professional art education takes place in three stages.

The first is intended to enable the student, in an atmosphere of creative discovery, to investigate his artistic ability and decide what form it should take. Entry to the four-year course takes place on completion of junior secondary. Successful candidates receive a diploma which qualifies them to teach art in primary schools and primary teacher training colleges.

The second stage takes three years, and leads to a diploma which qualifies the holder to teach art in secondary schools, in secondary teacher training colleges and in the preparatory classes at the higher schools of art.

The main accent in the first two stages is on practical work in the *atelier* (60 per cent of the time). The theoretical subjects also have a strongly practical slant: composition and analysis of models, visual foundations (15 per cent); only 8 per cent of the time is devoted to educational theory, methods and practice.

*Colleges and universities*

Candidates wishing to continue to the third stage must have diplomas from the first two; a selection examination must also be passed by those who wish to become professors of art. The course takes four years. There is no specific time-table but, as in the first two stages, the emphasis is on practical work in the *atelier*.

The student completes his knowledge of technique (preparation of the canvas, varnishes, termination of the picture, restoration, and so on for painters, and the corresponding training for those specializing in other disciplines). The young artist is encouraged also to develop his powers of self-criticism, by personal experience and through his growing knowledge of the work of other artists seen in their historical context; he is of course also guided by the criticism of his instructors.

# United States of America

*Special facilities for gifted children*

Instead of having special art schools for gifted children, most secondary school art instruction purports to allow the gifted student sufficient latitude for more personal choices and activities within existing programmes. It usually depends on having enough students interested in art education; this normally occurs only in large urban centres.

Certain art schools, museums, community centres and colleges offer summer workshop programmes for gifted students, but these have had little influence on art education generally.

A report published in 1961 by the National Art Education Association suggested that: 'Education of excellence is essential for persons of excellence. These future leaders of our society must be persons of competence and sensitivity. Not merely must they be trained: they must be educated, and broadly so, for an age of science demands great emphasis on humanistic values.' The report describes programmes with these aims in view carried out in certain communities and directed towards the academically talented student in the top 15-20 per cent of his class.

*Professional art schools*

Sweeping changes continue to take place in the professional art schools and academies. Many have added general education and degree programmes. They continue to depend heavily on the artist-teacher and direct working experience in the studio. The independent art school is losing ground economically because of the growing influence of college and university art departments, many of which offer degree programmes. Many consider 'it would be singularly unfortunate if independent art schools of quality were to dry up because of inadequate resources, and forced to abdicate in favour of campus-based art education or out-and-out trade schools'.

These schools no longer play any significant role in educating architects, who now need an interdisciplinary education which the art school is not in a position to provide.

The long tradition of design considered as being integrally related to the fine arts has been altered by the shift from a handicraft economy to an industrialized society. Obviously, handicraft design (e.g. a ceramic pot, metal jewellery, a handwoven rug) requires a very different training and approach from industrial (e.g. a car, hospital equipment, a jet aeroplane). There has consequently been a trend towards greater ties with the physical and social sciences and, as in the case of architecture, training tends to take place in colleges and universities where such interdisciplinary ties are more feasible; on the other hand, the professional art school continues to educate the designer-craftsman.

*Colleges and universities*

Every major college or university in the United States offers some art instruction, either in the history of art or in the studio disciplines, and most offer degrees that demand considerable attention to the study of the visual arts (art education, history of art, aesthetics, design, studio).

Despite the many difficulties (insufficient previous schooling in art; lack of trained teachers, space, time in curricula; out-of-date or otherwise

inadequate programmes), there is a growing trend towards seeing the artist as a member of the university community but, as the President of Cornell University points out: '. . . it is by no means certain that in this process the artist on the campus may not make a greater contribution to the future of the university than the university can make to the future of the artist.'

# ASIA
## India

*Professional art schools and technical institutes*

Industrial schools or handicraft schools, which exist in most states, accept students who have completed primary school, for training in such crafts as carpentry, metalwork, inlay work, papier mâché, cane work, pottery, leather work and weaving. The training is practical and preliminary, and qualifies the student to become an apprentice in the specialization in question. There are no schools providing advanced training in such crafts.

Art schools usually take students only after ten or eleven years of schooling and, in recent years, a number of them have made matriculation the minimum qualification for admission; exceptions may be made in the case of candidates who show outstanding ability.

The art schools in Calcutta, Bombay and Madras have all completed their centenary, and offer a five-year course, with specialization in the last, or last two, years. Newer schools tend to follow the same pattern. The courses cover: cast, still life, figure and portrait study; perspective; pictorial design, figure composition, history of art and art criticism (of recent origin, and varying from school to school).

In many schools, the courses bifurcate, right at the beginning, into drawing and painting, and modelling and sculpture. Delhi, however, offers an integrated course in drawing and painting, modelling and sculpture and commercial art for the first two years, after which the student may specialize in any one of the three branches. This arrangement is slowly being adopted by other schools also.

Private organizations also offer tuition and prepare students for art school examinations; some are recognized and aided by the govern-

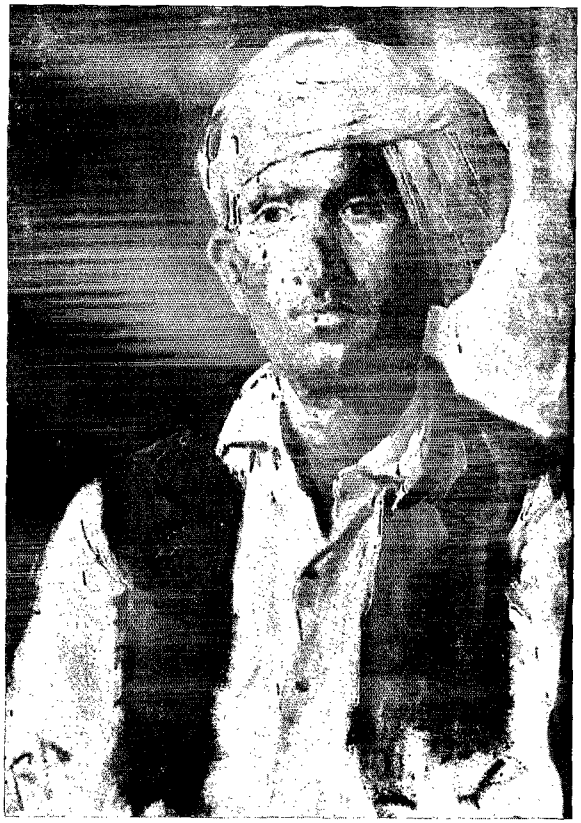
*India.* Collage by a 12-year-old child. [Photo: Abizer Merchant.]

*India.* 'Portrait in Oils', by an art student.

ment. Courses in technical institutes or polytechnics mainly concern engineering trades. A few polytechnics offer a three-year diploma course in drawing and painting, interior decoration, photography, commercial design and so on, on much the same lines as in the art schools, but at a lower standard.

*Colleges and universities*

A few universities offer courses in drawing and painting (still life, portrait, composition and history of art), qualifying for a degree in the faculty of arts, but not as a separate department in the university. However, Baroda University and Benares Hindu University have faculties of fine arts which provide courses on the same lines as in the art schools, with additional courses in liberal disciplines such as history of art and criticism, language and so on. A few universities also have departments of Indology where a special study is made of Indian arts and architecture. Architects train in colleges of art in the universities. Designers are trained at several design centres run by the All India Handicrafts Boards, and there is one special institute for industrial design. A college of applied arts is run by the Bombay Government.



# Japan

*Special facilities for gifted children*

Nine senior secondary schools have special staffs, and special facilities, equipment and workshops which enable students to concentrate on art subjects and take them as major subjects in their final secondary examination. The proportion of those qualifying who go on to universities or art colleges is high.

*Professional art schools*

Courses lasting two years are available in art, crafts, design, plastic art, decorative art and photography in thirty-two junior art schools (public and private), and are attended mostly by girls. Graduates may then take up a job in art, or proceed to a four-year university course in art.

Before a professional painter, sculptor, designer, printer or other artist or technician is admitted to membership of the appropriate one of some forty-eight professional organizations, and has his status recognized, he must usually study further at a university or elsewhere, and submit samples of work to the organization in question.

*Technical institutes*

The Ministry of Industry and Foreign Trade provides systematic technical education in the arts and crafts in the industrial laboratories and training centres and institutes under its jurisdiction; local facilities on the same lines are provided in some ninety places throughout Japan. Ceramics and lacquerware are among the special lines catered for in these centres, which are all designed to promote industry and trade.

Restoration and the repair of paintings is taught as an expert technique in a university post-graduate course. Training in bronze casting is given on informal lines by practising craftsmen.

*Colleges and universities*

Art faculties exist in three universities, and thirteen institutes in all (public or private) offer a university-level four-year course. Over half the syllabus used in these universities is devoted to art subjects which count for graduation and include painting, sculpture, crafts, design, architecture, environmental design, industrial design, graphic design, photography, film, theatre and so on.

These courses are attracting increasing numbers of candidates.

# AUSTRALIA

Each state in Australia supervises its own courses and decides their structure, i.e. there is no common federal policy.

Of the three major art schools, one is autonomous and two come under education departments. There are three important private art schools. Other art schools or departments are attached to institutes of technology (five) or technical colleges (seven), or are establishments which prepare students.

Courses are offered in all of the subjects usually connected with painting and sculpture. As a general rule, students are marked separately in each subject, rather than on the basis of a total assessment of the year's work.

Most states are planning to expand their art education facilities and activities, or are actually doing so. There is an increasing emphasis on the workshop in fine art courses. Industrial design courses are still embryonic.

Generally speaking, a certificate is awarded after the successful completion of a two-year course; this qualifies for entry to a three-year course, leading to the diploma of art and design.

The universities of Melbourne and Sydney offer academic courses in the fine arts. A newly opened university near Adelaide has senior lecturers in fine arts and music who co-ordinate interdisciplinary studies; this idea is likely to be adopted elsewhere.

Architects are trained in fourteen schools of architecture, attached to universities, institutes of technology and technical colleges. The courses are supervised by the Royal Australian Institute of Architects. Mechanical and free drawing and rendering, as the media of expression in architectural design, may be taught for from six to

nine hours weekly throughout the five years of the course. Abridged courses in design and graphic presentation are included in the town planning, draughtsmanship, interior design, building and landscape courses.

# EUROPE
## Czechoslovakia

*Special facilities for gifted children*

For children between the ages of 8 and 17 years (and sometimes older) who have a special interest in art, there are 205 public art schools now providing art courses for some 17,000 students; the schools also arrange some external classes in sparsely populated outlying areas. Instruction is given by working artists who are also qualified teachers, and the classes are small enough to allow each student to receive individual attention. Working in *ateliers*, with a much freer atmosphere, for 100-150 hours yearly, the students have access to facilities and techniques which would be out of the question in an ordinary school.

*Professional art schools*

The Fine Arts Academy in Prague, founded in 1799, is the oldest in the country. There are various ways of qualifying for admission. Candidates should normally have completed secondary education, or have qualified for admission to one of the advanced schools; special conditions apply to those wishing to study architecture or picture restoring. The basic course at the academy is three years of general studies in various branches of painting and sculpture, and a further three years in specialized *ateliers*.

The Higher School of Arts and Crafts trains craftsmen for the architectural and industrial arts (ceramics, porcelain, glass, textiles, fashion, metal-working, machine moulds, instruments, engraving, film animation and puppets, sculpture and painting).

Admission is by examination. The course takes six years. After a year of general art training, students specialize. In addition to theoretical and practical studies at the school, students spend a month yearly in outside firms. For the final examination the student must submit diploma work as well as passing the theoretical and practical examination.

Graduates of the school find employment in various State cultural and economic sectors, in industrial planning, arts and crafts workshops, advertising, book production, cinema and so on, as well as on the staffs of various art schools.

A somewhat similar institution to the two mentioned above is the Fine Arts School in Bratislava.

*Technical institutes*

Various arts and crafts schools train technicians and artisans for industry, crafts production, advertising, the organization of exhibitions and so on.

There are fifteen such schools in Czechoslovakia, mainly installed in areas which have art industries, such as glass-making, jewellery, ceramics and textiles. The course aims at giving the student an art education which, in combination with the technical skills he also acquires, will enable him, with full confidence in his artistic as well as his technical ability, to carry out the projects prepared by artists.

Very high standards are required. The instructors are professionals, selected by competition. There is full-time co-ordination between artist and workshop.

*Architecture*

There are architecture faculties in Prague, Brno and Bratislava. Candidates must have a good knowledge of mathematics, descriptive geometry and drawing, and have a good sense of design. Graduates from the five-and-a-half-year course are trained to deal with building, agricultural and industrial construction, restoration of monuments and historic buildings, town planning, interior decoration and exhibition work.

## France

Major changes have been taking place in recent years in professional art training in France, particularly in the more advanced training. However, it may be recalled that there are very wide variations in the professional artist's need of training; 60 per cent of today's French painters and sculptors never attended an official art school.

There has traditionally been a clear distinction between (a) the training of craftsmen and art technicians (which comes under the Ministry of Education); and (b) that which, in the absence of university faculties, counts as higher education (and, since 1958, has been placed under the Ministry of Culture). In between, private teaching plays an important role.

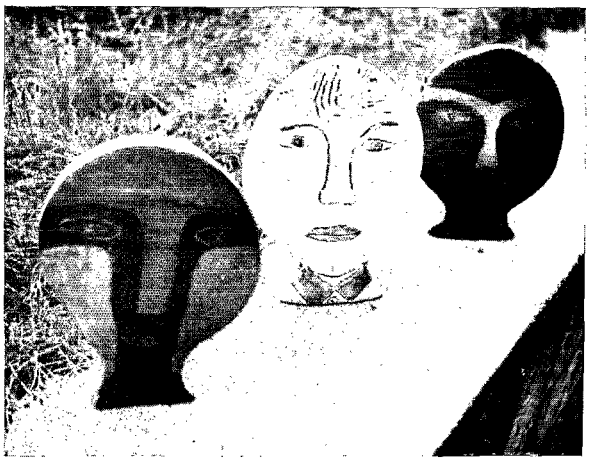
*Training of craftsmen and art technicians.* This form of education is at present highly successful in France. It has largely replaced the instruction the apprentice formerly obtained in the craftsman's workshop; craftsmen prove more and more nowadays to be former pupils rather than former apprentices. Contrary to what was once feared, the crafts seem in little danger of disappearing. Indeed, their potential market is almost certainly expanding today.

The prospects for the artist exercising a major art do not seem equally favourable.

Candidates for admission to the schools must have reached junior secondary level, be at least 18 years old, have a certain ability in drawing and be recommended by a vocational guidance council.

Successful candidates receive a diploma after completing the (usually) four-year course.

The teaching staff consists of qualified technical teachers who give the general art classes, and of professionals, recruited by selection, in the various specializations which are taught.



*France.* Works by secondary-school students.

The following are some examples of these first-class schools.

The Paris Technical College of Applied Industrial Arts. This trains designers to produce models—objects or assemblies for industrial crafts purposes. The course is in two parts. The first lasts four years: art initiation, acquisition of graphic and artistic expression; technological training in the school workshops; on-the-job production training. The second (two-year) course is in a specialization (e.g. industrial design, ceramics), and leads to the diploma. The school has about 400 students yearly who, after their first-class and very thorough training, never have any difficulty in finding employment once they qualify.

École Boulle. The same can be said of this school, which trains manufacturing technicians and designers for furniture and interior design firms and is world famous. There is an initial two-year course, a higher three- to four-year course and, finally, an advanced course for interior decorators and designers.

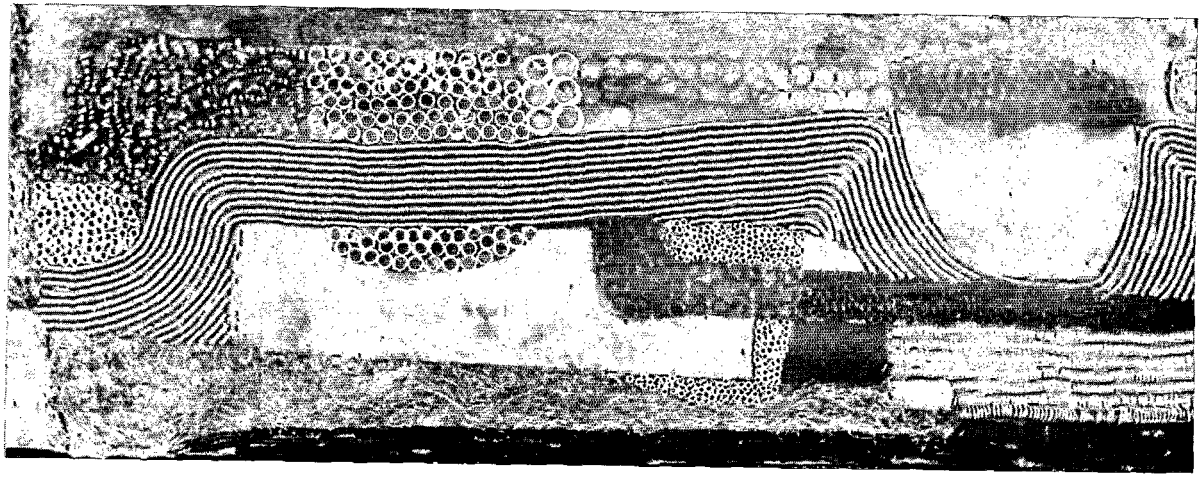
The Crafts School (L'École des Métiers d'Art). Admission is by a highly competitive examination. After a three-year course, some eighty graduate yearly with a specialized diploma in stained-glass working, advertising and draughtsmanship, ceramics, porcelain decoration, and so on.

*Ministry of Culture: training of artists and architects.* It is at this level that the major changes are taking place. It may be best to describe the traditional organization, and then show the reforms which are taking place.

*Traditional structures*

The role in art education played in other countries by faculties has always been held in France by two major schools, both in Paris, for fine arts and decorative arts, respectively.

The School of Fine Arts has four sections: painting, design, sculpture and architecture. Architecture has three-quarters of the students. Admission is by competition, without specific



*France.* Collage by secondary-school students.

*France.* 'La Tour Eiffel': Photographic work by a 15-year-old student.

*France.* 'The Future City': Model by a 14-year-old student.

diploma requirements. Teaching is in workshops, each taking about fifty students, under the responsibility of a well-known professional artist. The system is thus the reverse of what takes place in general education: total confidence in the influence of the accepted artist, who is not expected to have been trained as a teacher.

The school provides a framework for study, each student working more or less as he pleases. The first two to four years are spent in analytical studies (live model, antiquity, modelling and so on) and theoretical studies (history of art,

perspective, anatomy); the final studies, leading to the higher diploma in art, produce a collection of personal work which is judged by a jury.

Despite its prestige, work outlets constitute the main problem of the Paris School of Fine Arts. Its diploma does not in itself entitle the holder to teach under the rules at present in force for drawing teachers in secondary and technical education. Many students are both students and sub-professionals. A recent inquiry showed that one-fifth of the painters and sculptors depend for a living on a non-artistic

profession, and that 27 per cent of former male students were engaged in ceramics, industrial aesthetics, advertising, decoration and so on. This situation partly explains the need for the current reforms.

The Decorative Arts School (L'École des Arts Décoratifs) offers its graduates not only an advanced training, but outlets for their work.

The numbers of students have tripled in ten years; but for the lack of accommodation, they would probably have increased still more. The growth is higher than the population growth rate and the growth rate in higher education generally.

No specific diploma is required, but admission is becoming increasingly difficult: 1,200 candidates for eighty places; only 6 per cent are admitted on diploma (former students of certain celebrated schools or provincial art schools).

Studies are much more academic and systematic than in the School of Fine Arts. The first three years are devoted to composition (ten hours weekly), design and colour (twelve to thirteen hours), modelling (four-and-a-half hours), and theory (history of art, perspective, geometry, documentation). In the fourth year, students specialize in one of the following: interior decoration (chosen by far the greatest number); composition (wall painting, tapestry); stained glass; fabrics and textiles; graphic arts and advertising; stage design; three-dimensional composition (decorative and ornamental sculpture); wrought iron-work; gold work and jewellery; stands and show-cases; industrial aesthetics. Graduates may spend an optional fifth year perfecting what they have learned.

Teaching is by professionals, recruited on the basis of special ability.

An average of sixty qualify annually for the State diploma. Few have any difficulty in finding an opening amongst the many outlets available to them.

This is at present one of the most dynamic art schools in France.

The provincial art schools vary a great deal in status and composition, and in geographical distribution; they are scarcest in south-west France. None are *écoles supérieures*.

A new diploma (CAFAS) was instituted in 1954 for those graduating in three years of non-specialized art studies to give a fillip to provincial art schools and provide a national common denominator. Numbers of students certainly increased during the last ten years (about 400 graduates annually) but the instruction seems too general and firms prefer to employ graduates from the two major Paris schools or from the technical establishments.

There are six national schools (2,000 students) and forty-four municipal schools (17,500 students).

*Reforms*

The two major weaknesses in the traditional arrangements just described are: (a) the lack of balance between the provinces and Paris, which has a monopoly of higher education in art; and (b) the Paris School of Fine Arts, the foremost art school in France, is out of touch with the requirements of today.

The first of a series of reforms to deal with this situation concerns the teaching of architecture.

Apart from a relatively small number of architects who graduate in architecture from one school in Paris and one in Strasbourg, French architects were trained almost exclusively at the Paris School of Fine Arts. This quasi-monopoly, together with problems within the Paris school itself, had many disadvantages.

The present reform was started in 1962, and

is continuing after discussions (with the artists, sociologists, officials, industrialists and other members of a vast commission), with a view to decentralizing the teaching of architecture and suitably altering its content. National schools of architecture were set up in 1969 in Marseille (with an international workshop), Lyon, Grenoble and Clermont-Ferrand; others on the same lines are or will be set up in Lille, Strasbourg, Versailles and other places. Content and procedures are also changing. The workshop directed by one artist is giving way to classes more or less on the same lines as in a faculty. More importance is being attached to the human sciences. However, each school will retain its autonomy and originality, studies being directed by an academic college *(collège d'enseignement)*. Architecture will no longer be marginal to the university, but have courses corresponding to those in other faculties.

It is also proposed to organize higher education in art on the same lines as in the literary or

*France*. Eleven-year-olds working on a mosaic.

scientific disciplines with, of course, any necessary adaptations. Faculties organized in this way would, it is hoped, bring the teaching of art teachers for secondary education more into line with the others, link art training with artistic and cultural development, and help to counteract the present over-centralization of higher education in art in Paris.

*Private facilities*

The picture would be incomplete without mentioning the place and importance of private teaching of art in France. Some private fee-paying academies are justly famous. They help to palliate the inadequacies of art training in secondary schools, and have almost a monopoly in training candidates for the Paris schools of fine arts and decorative arts. This anomaly should disappear when the art matriculation is established and the teaching necessary for it is provided; the private academies can then revert to their original purpose: art research and creation.

Art teaching, so long marginal in France, is acquiring a growing acceptance as part of general education. This can only do good—but on one condition: if the general education system fails to develop, the sclerosis would necessarily also affect the country's art and creative genius, and lead to academic sclerosis, the worst imaginable consequence.

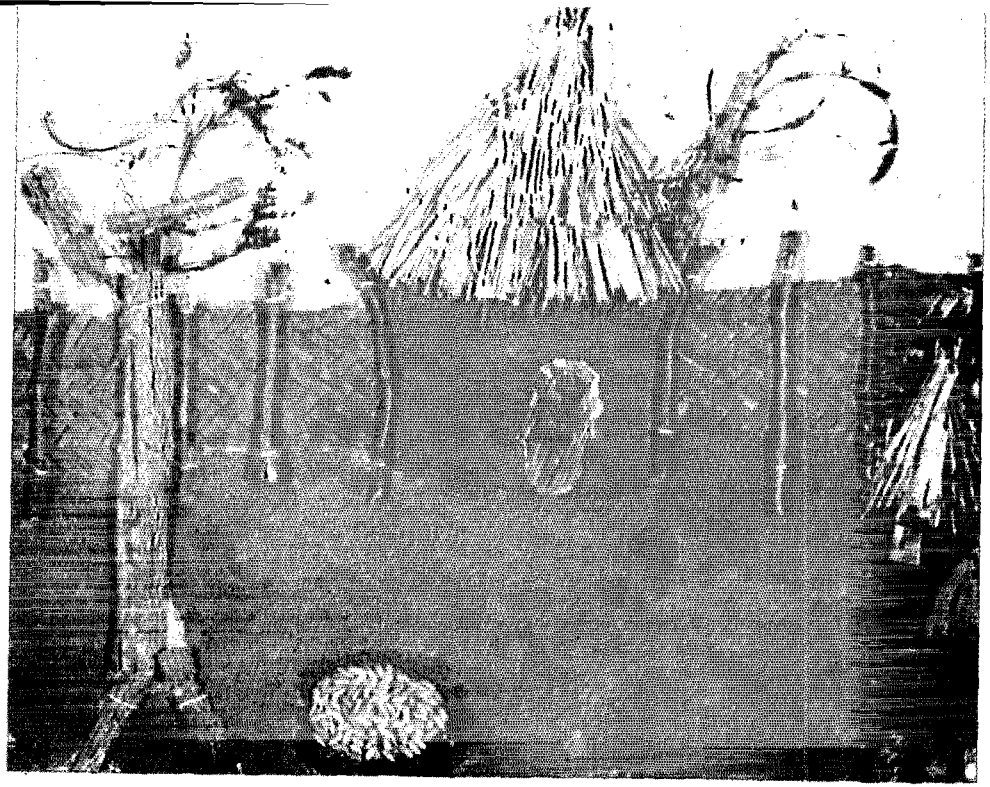
# Federal Republic of Germany

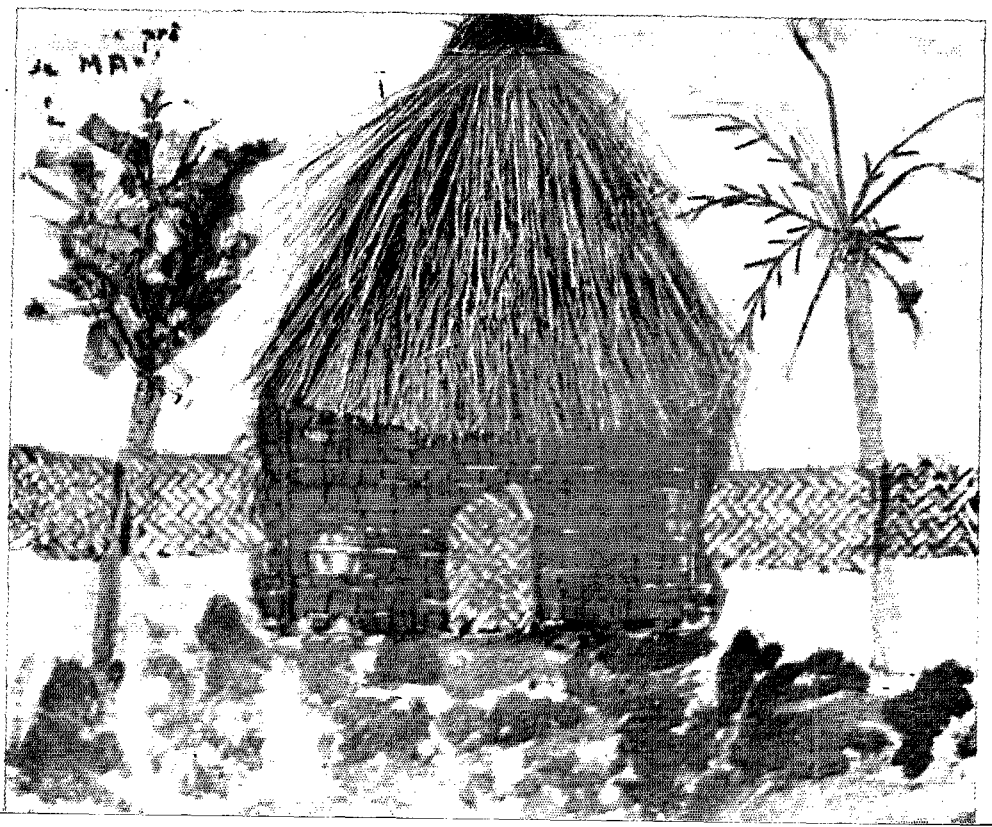
*Special facilities for gifted children*

Special coaching by art teachers and professional artists for gifted children is available in some senior secondary schools which concentrate on art; in the art branches of other primary and junior secondary schools; at academies of art; at teacher training colleges; at private institutes; and under university extension schemes. There is considerable variation in the length of training and the type of instruction provided.

*Professional art schools*

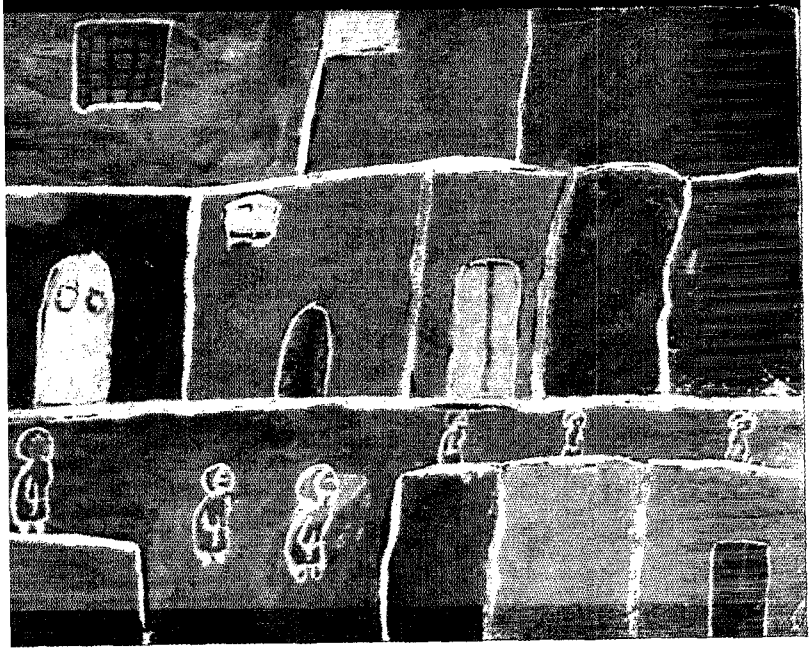
Public art schools are available in eleven major cities in the Federal Republic of Germany; there are also various private academies. Beginners' and advanced courses, taking from eight to twelve terms, are available in arts (graphic arts, painting, sculpture), commercial arts (graphic arts, lettering and illustration, gold and silver work, stage decoration, costume design, mural and glass decoration), and the visual arts and handicrafts. Courses are also available—mostly in some form or other of design—in other arts and crafts, or specialized schools; in addition to the basic course, the following may also be covered: architecture, interior decoration, wood-working, metal-working, ceramics, weaving, textile printing, fashion, photography, leather work, bookbinding, printing, typography, painting, mosaics, glass work, drawing and painting, sculpture, industrial design and training of art teachers.





*Ivory Coast*

Upper Volta



Tunisia

Upper Volta

*Technical institutes*

In addition to such specialized institutes as the Film Academy in Berlin, technical universities and institutes have special departments for design, landscape gardening, school architecture and design, printing, metal-work, wood-work, ceramics, fashion, photography, film and so on.

*Colleges and universities*

All universities, teacher training colleges and academies have visual arts and crafts departments. Art teachers and professional artists give courses taking from four to eight terms which may be voluntary (e.g. for students of the history of art), or professional courses for archaeologists or prospective art and craft teachers.

# Italy

*Special facilities for gifted children*

There are private *ateliers* and optional art courses in primary schools, but no public art schools for children.

*Professional art schools and technical institutes*

The State Art Institute provides a general education in the usual subjects but devotes a good deal of attention to drawing (nature, geometrical, architectural), paint, design and laboratory technology. It also provides specialized training, in addition, in a number of groups: wood-working, metal-working, photography, graphic design and so on. The junior secondary certificate admits to the three-year course. The diploma awarded to those who qualify gives admission to the Academy of Fine Arts and to the examinations for art teachers in junior secondary schools.

The art course in secondary education gives specialized training in painting, sculpture, decoration and stage design for those who wish to continue these studies in the academies; the senior part of the four-year course qualifies for admission to architectural faculties in universities and to the examinations for those wishing to teach art in senior secondary schools.

*Colleges and universities*

Eight cities have university faculties of architecture (one covers the first two years only of the five-year course).

Practically all of this course can be counted as art education; in addition to the art subjects which will obviously be included in an architectural course, there are such optional subjects as landscape gardening and theatre and stage design. The five-year course leads to a doctorate degree; successful candidates must pass a further State examination before being allowed to practise.

# United Kingdom

The training of the professional artist, craftsman, architect, designer begins in the main in an art school; but there are various modifying factors: age at leaving school, entry requirements and the subject matter involved.

Training sometimes begins in the local school but, according to aptitude and qualifications, may well end in one of the major national

institutions such as the Royal College of Art, the Slade School, the Royal Academy schools, or in a college awarding the higher diplomas in art and in design (of which there are about forty-five, plus various independent schools offering facilities for professional courses at a high level).

The minimum age of entry for the diploma and other advanced courses is 18 years. As this may be two years later than the school-leaving age for secondary education, local schools of art provide courses from 16 years upwards. These may lead to some specialization or, alternatively, prepare the student for entry to a diploma course. Under the first alternative, a wide variety of vocational courses are offered.

The present pattern of specialized art education is therefore as follows:

1. Courses in four main specializations: fine art; graphic design; three-dimensional design; and textiles/fashion.
2. Vocational courses for students whose interests are not best served by the academic course for the diploma.
3. Preparatory courses for either of the two alternatives mentioned above.
4. Non-vocational courses in great profusion and at a variety of levels in most art schools or departments.

*Architecture*

A number of architectural schools offer full five-year courses, with an obligation to work for a period in a professional office, leading to a diploma which carries exemption from the final examination of the Architects Registration Council of the United Kingdom. Candidates must be 18 years old and of good general education, with English and mathematics as essentials. Some of the schools have long been part of universities.

# UNION OF SOVIET SOCIALIST REPUBLICS

*Special facilities for gifted children*

*Children who are especially interested in art or artistically gifted.* Grades V-X have lessons three times a week after general school, i.e. from eleven to thirteen hours per week for thirty-four weeks annually; from ten to fifteen students per group. Time-table: drawing, 30 per cent; painting, 25 per cent; composition, 19 per cent; sculpture, 17 per cent; history of art, 9 per cent. These proportions may be varied by the school administration or at the wish of the students. Specialized classes may also be given in graphics, ceramics, metal-work, sculpture and other arts and techniques.

*Schools for gifted children who wish to become artists.* These schools are not so numerous and work in a different way. They are usually residential; tuition is free; entrance by examination; minimum age, 12 years (after finishing primary school). The course consists of a general secondary education with a specialized training in art. The art curriculum is similar to that in the first schools, but broader and more thorough.

*Technical institutes*

Students are admitted after completing eight years of compulsory schooling, and continue their general education at secondary level in history, literature, native language, mathematics, physics, chemistry, foreign language and physical education, while at the same time specializing in one of a large number of occupational courses:

art and graphics, stage design, sculpture, murals, painting on different materials; working with metal, wood, bone, marble and glass; ceramics; shoe modelling, leather working, weaving, knitwear, embroidery, lace making, fashion design, decoration. Each secondary school usually offers a number of these options. Courses last four years. Lectures usually take about 20 per cent of the time, studio courses 80 per cent. About 60 per cent of the total time is spent on special training which, depending upon the specialization chosen, will include drawing, painting, sculpture, composition, perspective, mechanical drawing, elementary architecture, anatomy, history of art or of a particular branch of art and materials technology.

*Technical engineering institutes*

There is a five-year course some 12 per cent of which is devoted to social and general education and about 60 per cent to studio courses, under the guidance of the professors, in the chosen specialization.

These institutes prepare master craftsmen and designers working in ceramics and glass, wood, metal and other materials; plastics; industrial graphics and packaging; clothes, shoe and hat design; weaving, printing of fabrics; interior, exhibition and commercial graphics and design; furniture design, decorative fabrics; machinery and transport design; design of home and kitchen appliances; decorative wall painting; decorative plastics for use in architecture; town and landscape planning.

*Higher education*

There is a five-year course for painters, graphics experts and sculptors, with specializations in painting, murals, stage design, book decoration and illustration, posters, graphics and sculpture. About 20 per cent of the time is devoted to history, economics, philosophy, aesthetics, a foreign language and physical education. About 25 per cent of the time is spent in special preparation lectures devoted to the theory of drawing, painting, sculpture, other arts, perspective, anatomy, materials technology and history of art; the remaining 75 per cent is spent in studios in which students work without the help of professors. In addition, there are about seventy hours of lectures by visiting artists, and fifty-five weeks are spent in group and individual study trips at home and abroad. Finally, the student must present his diploma work or project.

*Architecture*

Architectural institutes have the same course in social and general subjects. About 15 per cent of the special preparation time is spent in drawing, water-colours, and sculpture, and some 10 per cent is devoted to the history of art and architecture. In addition, students may at their own choice spend as much time again on studio work and the history of art. They also study higher mathematics, physics, chemistry, geodesy, building materials, economics, building equipment and so on.

# IV. The education of the art teacher

## AFRICA

### Nigeria

*Primary schools*

Candidates who have completed primary education are admitted to a two-year course in grade III teacher training colleges. It is perhaps a little too optimistic to expect to produce a teacher of any quality in two years after a primary education, and it is gratifying to note that grade III colleges are gradually disappearing. In them, art is an optional subject, and little more than just another name for the preparation of visual aids or hand-work. It cannot be seriously said that art is taught in these colleges.

Students are admitted to grade II colleges after their grade III training and some experience of teaching for another stretch of two years. Art teaching is taken a little more seriously and, it is interesting to note, is often taught better in grade II colleges outside the bigger cities. The reason is that the art teacher may often be the principal or assistant principal. In Lagos, which sets the pace for practically everything else, the teacher training colleges are very poorly equipped for art: not one of the four colleges has a full-time art teacher or proper art-room.

Most grade II colleges offer art only as an optional subject, but in a few in which the art teacher has sufficient influence all the trainee teachers do art during their first year.

Some four hours a week are spent on art and handicrafts. The syllabus is usually made up by the teacher himself and includes theory (history of art, art appreciation, principles and methods, art teaching) and practice (painting, drawing, collages and light paper crafts, three-dimensional works in clay, wood and paper). The usual handicrafts are basketry, wood-work and textile printing or dyeing.

*Secondary schools*

Most art teachers in the few but growing number of secondary schools in Nigeria have completed university-level training in Nigeria or abroad, some after completing a further one-year post-qualification course in art education. This course covers more general subjects (history of education, psychology, principles of education, philosophy), as well as art appreciation, art teaching at various levels, drawing, painting, sculpture, basic design and so on; teachers also get some practice at teaching in secondary and primary schools. The course is not very popular at the moment as art students can find employment as teachers immediately on completing their professional course.

Under a major educational project, carried out with aid from Unesco and a number of overseas universities and colleges of education, four advanced teacher training colleges have been set up and a fifth is planned. They have excellent buildings and facilities, bettered only by those in the universities. Their purpose is to produce non-graduate specialist teachers for secondary schools.

Candidates for entry must have reached the equivalent of secondary leaving-certificate standard.

The course takes three years. Students are specially prepared to teach two subjects in secondary school, and most of their time is devoted to these two major subjects. They also take a minor subject, usually regarded as an extra interest, and, of course, all the pedagogical subjects, and do some practice teaching.

Three of the four colleges offer art as a minor

subject; it can be taken as a major subject in one college whose facilities include a large studio, storage space and a crafts shed. In one of the other colleges, all students take art as a minor subject during the first two years. There are two art-rooms, stores, a kiln, pottery wheels and other facilities for drawing, painting, pottery, printing and other light crafts.

The Lagos college has become part of the university there. It does not teach art as such, but has a well-equipped visual-aids workshop.

*Professional art schools, colleges and universities*

Nigeria has no facilities at present for training staff at this level. Appointments are made on the basis of outstanding work, qualifications, training or work abroad, or experience in teaching at secondary school level. Outstanding students in art colleges are sometimes retained as teaching assistants, and continue to learn and progress. However, most of the teaching staff in the art colleges of universities are still foreigners.

# AMERICA
## United States of America

*Primary schools*

As less than one-fifth of primary schools employ a qualified art teacher, art education in primary schools in the United States depends very largely on the general teacher. Improvement thus depends on having more art teachers and providing a better training in art for general teachers who have to teach it as a subject. All teachers need to be more fully educated in the visual arts. If they are to teach art, they should know how to select and use art materials and art processes; how to create the necessary environment for children, show them how to solve conceptualization problems, and how to judge their own and others' work; how to teach children to use their own particular interests and experience as sources of ideas; and how to manage the physical factors involved in teaching art generally.

General teachers expecting to have to teach art usually need some undergraduate training in the visual arts or the methodology of art teaching. Unfortunately, the arrangements for awarding a diploma in such cases and the definition of the teacher's role and duties are too vague to be effective.

An art teacher diploma involves a substantial amount of work in the studio (painting, sculpture, ceramics, graphics and so on); history of art; courses in the behavioural and/or biological sciences, and the humanities; history and philosophy of education, educational psychology, art education courses and student teaching.

*Secondary schools*

Innumerable studies have been made with a view to defining the qualities that make a good teacher, but the results have been inconclusive, conflicting or both. The problem nevertheless remains of vital importance. It is during secondary schooling that the adolescent comes to a new awareness of himself in relation to people and events; if at this age he loses the enthusiasm that results from a naïve, childlike approach to visual invention and inquiry, he may similarly lose all artistic interests and insights until much later in life.

Secondary art teachers should be able to do as

well as to teach. They should be able to communicate their own love of the arts to the class in general, and especially encourage those who are artistically gifted.

The major problem is to educate teachers who can see and foster art as part of general education. There must be multiple approaches to the teaching of art rather than an exclusive emphasis on the creation of art as the sole basis. Three major components are necessary: (a) historical and critical study, taking art as a humanist discipline (history of art, aesthetics, art criticism, and so on); (b) studios and workshops for the creation of visual forms; and (c) centres where architecture, mass media, industrial design and other visual forms comprising present-day environment can be studied.

*Higher education*

Various institutions offer degree courses for those wishing to teach art in academies, colleges and universities: about 300 at master of arts level, and over fifty at doctorate level. These courses train people both for the managerial and administrative side of art education, and for the theoretical and didactic, but they vary greatly in scope, content and level.

Graduate teachers, especially, should be able to grasp the wider implications of art education. The background to graduate art education should therefore be wide and take in as many disciplines as possible, apart from the obvious emphasis that must be given to work in the studio and art appraisal.

# ASIA
## India

*Primary schools*

No provision is made to have specialist teachers in pre-primary or primary schools. Art is just another subject the general teacher must teach, and art is probably the subject that receives least attention in the college in which he has trained, being approached in a mechanical and wholly out-of-date way.

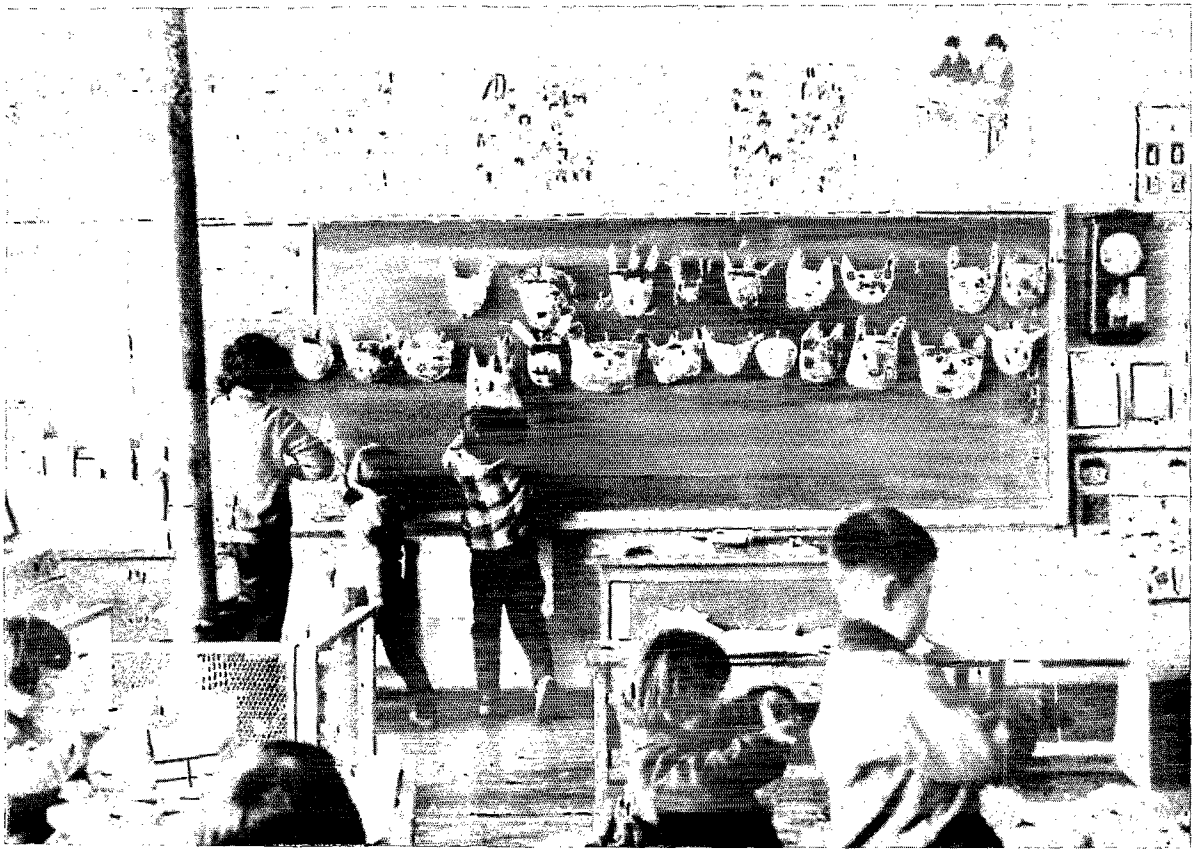
*Secondary schools*

Courses which would qualify to teach art in junior and senior secondary schools are available in some twenty-four colleges and universities, but it is not clear how many training colleges take advantage of these courses to train students; moreover, the general approach to art education in many of these colleges and universities leaves much to be desired.

*Professional art schools*

Staff at professional schools tend to be graduates from these schools or professional artists.

*Japan.* Nursery-school class.



# Japan

*Primary schools*

The basic requirement for art teachers in primary schools is to have passed the two-year course in a junior art school.

*Secondary schools*

For lower secondary, the basic qualification is the same as in the case of primary schools.

To qualify to teach in a senior secondary school, the teacher must have completed the four-year university course and had further training.

*Professional art schools, colleges and universities*

Specific regulations are not laid down. Appointments are usually made by faculty meetings on the basis of qualifications, experience and personality of the candidate.

# AUSTRALIA

*Primary schools*

Art is usually taught by teachers who elect to take two years of training in the teaching of visual art as part of their teacher training course.

*Secondary schools*

Art is taught by specialist art teachers who elect to specialize in art after two years of an art education subject within the standard teacher's course.

Professional painters, sculptors, graphic designers and product designers are sometimes employed as teachers in secondary schools but have no established employment openings. They rely mostly on freelance work, which is rarely sufficient to provide a livelihood.

# EUROPE

## Czechoslovakia

*Primary schools*

Prospective teachers wishing to specialize in art concentrate on this along with another main subject, during their four-year training course. They receive an introduction to art history, the theory of teaching art and calligraphy, but spend most of the time on practical work.

*Secondary schools*

For lower secondary school, training is the same as for the primary schools, but the course relies to a considerable extent on seminars and conferences for both theoretical and practical training. The course for art teachers in senior secondary schools takes five years. Art is studied with a second subject in university faculties. Candidates are admitted by examination. This course is a good deal more thorough and professional, over twice as much time being devoted weekly to it.

The ability to teach is obviously affected by the teacher's understanding of his subject and his own ability to practise it. Prospective teachers follow courses in drawing and in engraving, painting, and modelling, so that they obtain a first-hand knowledge of the techniques they will be required to pass on. In the composition and decoration classes they study the evolution of writing, typography and book illustration, advertising, and functional relations between ornament and manufacture. They learn how various materials can be treated at the production stage, as well as the artistic and aesthetic criteria that should govern art production.

The course ends with a final State examination.

*Professional art schools, colleges and universities*

An independent chair of art education has been set up in connexion with the two major art academies in Prague which, in addition to preparing future art lecturers, co-ordinates research on various aspects of art education. Since 1961, students at the art academies wishing to qualify as teachers in the professional schools follow a teacher's course in addition to their lectures and work in the *ateliers*. The art education faculty maintains international relations which facilitate comparative studies in advanced art training.

Appointments to senior art teaching posts are made on the results of a competition and the recommendation of the Union of Artists.

The teacher who is himself an artist has obviously something special to contribute to art education, and particularly to fostering the aesthetic development of the student. Former students of the academies are now, to an increasing extent, teaching art in the lower secondary schools, the popular art schools, cultural centres and so on. Their main work is with older adolescents and adults. The teacher's status as an artist is a guarantee that, for those seriously interested, studies will not be just those of a dilettante.

Apart from such actual teaching, artists often give talks or lectures to various public groups.

## France

*Secondary schools*

Drawing teachers for secondary schools are trained almost exclusively at the Claude Bernard National Centre in Paris, although a small number also train in provincial schools of fine arts. Candidates, who must have matriculation, spend a year training in Paris, Amiens or Nice for entry to the Claude Bernard Centre. About 100 graduate yearly, after a three-year course. After twenty-four weeks' practice teaching, they sit for a practical examination, which qualifies for one of the 2,204 posts at present available for secondary drawing teachers in France.

It will be noted that these teachers are not professional artists, or graduates from the schools of fine arts. They are full-time educators, not necessarily engaged in any personal art production. While no one denies the necessity of their having a training as educators, criticism nevertheless persists, on the grounds of the gap allegedly created between educators and professional artists.

*Technical education*

Teachers of drawing in technical (non-art) colleges also have separate training facilities: a three-year course at the higher training school for technical teaching.

## Federal Republic of Germany

*Primary schools*

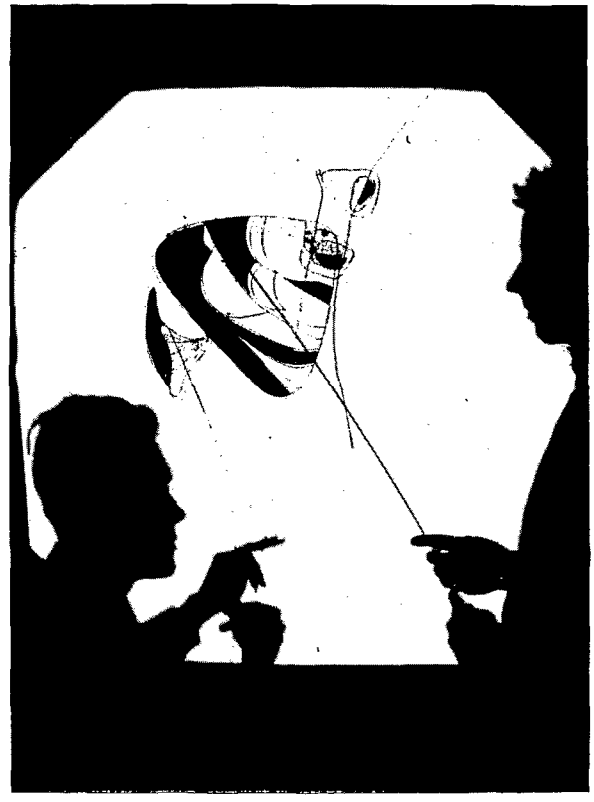
Art teaching is compulsory only in the last two years of primary school, and art is optional in the teacher training colleges, which do however offer a five- to six-term theoretical and practical course; in the final examination, the candidate must make a picture or produce a piece of sculpture under supervision, complete a paper on art teaching, and do oral examinations in the theory and practice of visual-art education.

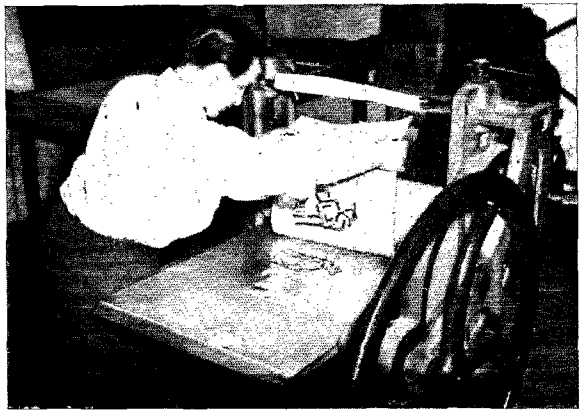
*Secondary schools*

An eight- to ten-term course for prospective art teachers is available in academies and departments of art. Apart from the two major subjects (visual art, handicrafts), various other practical and theoretical subjects can be taken: history of art and styles, philosophy, educational theory, sociology, drawing, graphic techniques, painting, sculpture, ceramics, textiles, wood-

*Federal Republic of Germany*. Paper modelling. [Photo: Landesbildstelle Berlin.]

*Federal Republic of Germany*. College of art: Marionettes. [Photo: Landesbildstelle Berlin.]





*Federal Republic of Germany*. College of art: Graphic work. [Photo: Landesbildstelle Berlin.]

*Federal Republic of Germany*. Primary school: Play with painted cylinders. [Photo: Landesbildstelle Berlin.]

*Federal Republic of Germany*. College of art: sculpture class. [Photo: Landesbildstelle Berlin.]

work, paper and cardboard, metal-working, book-binding, puppets and so on. After completing the State examination in art, the candidate attends a seminar for student teachers for two years, acquires class-room experience, and then completes the State examination in education before receiving a regular appointment.

*Professional art schools, colleges and universities*

Art education instructors in student-teacher seminars, advisers in ministries, and professors at academies of art teacher training colleges and universities must have completed a course at one of the academies of art, and have practical experience in art and art teaching, before they can be appointed. They may, however, be appointed on the strength of exceptional artistic achievement or books published on art and art teaching.

Professional artists often work as lecturers at academies of art, teacher training colleges and universities, sometimes also in secondary and professional schools. This tends to keep academic teaching more in line with actual creation; as indicated above, the art teacher should, ideally, be both artist and teacher.

# Italy

*Primary schools*

Only about 10 per cent of teachers in primary schools are qualified to teach art. Most know only what they have learnt in the very academic drawing course in their teacher training school. New programmes are now being worked out to remedy this situation. Meanwhile, about

200 primary school teachers follow art courses every year in an art education centre.

*Secondary schools*

Art teachers in secondary schools are trained through the art course in secondary education, the State art institutes, the academies and university architecture faculties. Pending a more thorough reform, special courses are now being provided to improve the qualifications of art teachers in both junior and senior secondary schools.

A special institute in Rome trains teachers and educators for all schools for the blind.

*Professional art schools, colleges and universities*

Teaching staff are selected on the basis of studies and diplomas but, in recent years, teaching posts have often been given to practising artists. Appointments to university faculties of architecture are made on the basis of a doctorate in architecture, professional merit and publications.

It is expected that the role of the professional artist in art education will grow in importance, and particularly if such artists take an active and constructive part in the current reforms. Even today, many such artists are teaching in secondary schools and are teaching, or in charge, in art schools.

# United Kingdom

Ideally, all art teachers should be artists and have the artist's imagination and sensibility, and they must have by character, temperament and inclination the ability to place their knowledge and gifts at the service of education.

An increasing number of art teachers are trained and qualified for the job, but not all. Fortunately, this is less serious than it would have been, say, twenty-five years ago, and one must remember also that some have a natural aptitude and artistic ability which makes valuable teachers of them despite a lack of formal training or qualifications as artists.

*Primary schools*

Art is usually taught by general teachers without special qualifications in art.

*Secondary schools*

Teachers may have graduate or graduate-equivalent qualifications from a university or diploma college. Those who wish to make a career in teaching have usually followed a one-year course at various university and other centres, comprising: educational theory and psychology, history of art and school practice in various types of school. This course leads to an art teacher's certificate or diploma.

The increasing number of teachers thus qualified have introduced a more stimulating approach into art teaching in secondary education, and ensured art serious treatment as an educative discipline. A further stimulation has been provided by the appointment of art advisers in many counties.

It is now comparatively rare to find an art teacher in secondary education who is not qualified.

*Professional art schools, colleges and universities*

While the majority who teach in the colleges are fully qualified, having themselves passed successfully through one of the major institutions, the freedom of colleges and schools to devise their own courses and to teach what they wish permits the employment of artists and scholars who have not necessarily proved their distinction and suitability in the more orthodox way. This, when it occurs, is more likely to be found in the major institutions, which have the wider contacts. The colleges vary in outlook, ambiance and specializations but, broadly speaking, have full-time teachers who are part-time artists and must share in the academic planning and administration, and part-time teachers who are full-time artists, who contribute their particular artistic abilities and capacity for communicating them.

Considerable emphasis is now laid upon the teaching of history of art and complementary studies—usually by graduates in these particular disciplines. Teaching staffs are also frequently augmented by technical assistants—frequently experienced people transferred from industry —who, while not themselves artists and designers, perform a valuable service by keeping the studios and workshops up to date on modern technological development and practice.

Thus the whole art-school scene has in recent years transformed itself from the workshop *atelier* pattern of the nineteenth century to the lively restless scene of today, in which ideas stemming from the Bauhaus in the thirties, the immeasurably more sophisticated technologies of recent years, and the movement towards equating art education with the traditional university disciplines, all play their part.



# UNION OF SOVIET SOCIALIST REPUBLICS

*Primary schools*

Art teaching is given by the general teacher who has qualified from a secondary teacher training school or pedagogical institute; both of these have a four-year course, about 10 per cent of which is devoted to lectures and studio courses in drawing, painting, sculpture, crafts and so on, and to the theory of art teaching. Those especially interested in the arts can in addition take a special course of up to 200 hours in aesthetics, history of art, and studio drawing, painting and modelling.

*Secondary schools*

*Lower secondary*. Prospective teachers do a four-year course after completing eight years of general schooling; 34 per cent of the time is spent on general education, 66 per cent on special training and drawing, painting, composition, anatomy, decorative work and design, mechanical drawing, perspective, working in metals and wood, sculpture (20 per cent lectures, 80 per cent practical); 17 per cent of the time for special training is devoted to educational theory, psychology, methods of teaching art and mechanical drawing to children and practical work.

Optional courses, lasting up to 500 hours over a four-year period, are available, in addition, in graphics, art photography and art wood-work and metal-work.

*Senior secondary*. Training in the pedagogical institutes is similar to the training given in the

art institutes. During the five-year course, 16.5 per cent of the time is devoted to history, philosophy, economics, a foreign language and physical education. The remaining 83.5 per cent is devoted to special preparation distributed in terms of hours as follows: drawing, 860; painting, 820; composition, 200; sculpture and anatomy, 125; history of art, 320; aesthetics, 40; decorative work, 122; time is also devoted to mechanical drawing, materials technology and other subjects. The hours devoted to teacher preparation are: psychology, 74; history and theory of education, 160; teaching methods, 140; teaching practice, 4 hours per week in the eighth and ninth terms. Optional courses in workshops (120 hours during the four-year course) are available on such subjects as technical aids in education, art treatment of wood, metals, bone and so on, ceramics, enamelling engraving, photography, stage design, mosaics, mural painting, papier mâché and sculpture.

*Professional art schools, colleges and universities*

The teaching staff in professional art schools and institutes must have a higher education in art and have had practical teaching experience at a lower level or in connexion with art exhibitions. To become head of a department or faculty, the candidate must have a doctor's degree, or have the title of professor or associate professor. Regular teachers below professorial level are described as junior (or assistant) and senior teachers.

Professional artists are only invited to teach in art schools and in out-of-school clubs. They may also teach in general schools if there is a shortage of duly qualified art teachers. They must, however, have completed a course at an art institute that includes (in hours): educational theory, 58; methods, 58; and practical teaching, 90. Professional artists also give lectures in schools, help to organize exhibitions, and receive groups of schoolchildren in their studios.

# V. Art education in relation to cultural heritage and community life

## AFRICA

### Nigeria

*Museums*

Probably because they lack the staff and facilities, museums have not yet embarked on any programme for educating students or adults. Some six years ago a vehicle for a mobile museum was donated, but the museum has not yet come into existence.

There are seven museums of antiquities and plans for a museum of contemporary arts.

*Libraries*

Most libraries are reasonably stocked with books on art and art education but are not otherwise involved. Libraries catering specially for art colleges also have books, journals, films, slides and reproductions, and two of them occasionally have exhibitions and discussions.

*Cultural centres*

There are three types of cultural centre.

The first are centres organized by embassies which use films, lectures, exhibitions, musical recitals and so on, to make the culture of their own countries better known; they also run language classes. Some occasionally sponsor exhibitions by Nigerian artists.

The second are centres, more or less enterprising, in nearly all parts of the country, organized by professional artists, writers, musicians and dramatists.

The third are attached to universities. Institutes of African studies, in particular, take a keen interest in the arts and sponsor cultural shows and art exhibitions.

*Community cultural programmes*

Each state organizes an annual festival of the arts which nearly always includes competitions in art and the performing arts. These offer plenty of scope for initiative, public and private.

*Exhibitions*

Exhibitions are quite frequent, especially in the bigger towns, organized by societies of artists or sponsored by organizations. There are many such organizations, and the last thing the Nigerian artist can complain of today is the lack of an opportunity to exhibit. Apart from exhibitions organized by foreign missions, foreign artists come reasonably often to Nigeria to work and to exhibit.

*Mass media*

The various ministries of education have regular broadcasts to schools, but not on art, probably because it is essentially a visual subject. However, talks and lectures on art and art education are broadcast for a general audience. Television devotes a lot of attention to cultural matters. Artists are interviewed, their works are discussed, there are panel discussions on art and art education, and art classes have even been attempted.

# AMERICA
## Argentina

*Museums*

There are over fifty art museums in Argentina, but their role in art education is almost entirely passive. Even the National Museum of Fine Arts in Buenos Aires, the largest of its kind in the country, did little until 1960 beyond arranging some lectures and guided visits. Since then, new rooms have been added for temporary exhibitions, shown for about a month each. Audio-visual facilities have also been provided. However, what is being done is insignificant in comparison with what is potentially feasible.

*Libraries*

Apart from those attached to some museums, there are no art libraries in Argentina except that attached to the Torcuato di Tella visual-arts centre, which receives publications regularly from Europe and America. The other libraries are poor, and never up-to-date.

*Cultural centres*

Most towns of any size have some hall in which art lectures may be given from time to time, but these are sporadic and unorganized. The only exception is Torcuato di Tella, which groups a number of cultural centres and, starting from very modest beginnings, is now in the forefront of *avant-garde* art.

*Community cultural programmes*

There are no State community cultural programmes. Artistic events usually concern visual arts rather than art education. However, a first symposium of art critics was organized in 1969 by the public authorities, and may indicate a new awareness on their part.

*Exhibitions*

Greater Buenos Aires contains almost a third of the country's population, and tends to overshadow the other towns. However, each provincial capital has its own not inconsiderable artists.

Buenos Aires has become one of the most important cities in contemporary world art. It would be difficult to find anywhere a more lively centre than Torcuato di Tella, but there are twenty more galleries quite near it, many of them first-class.

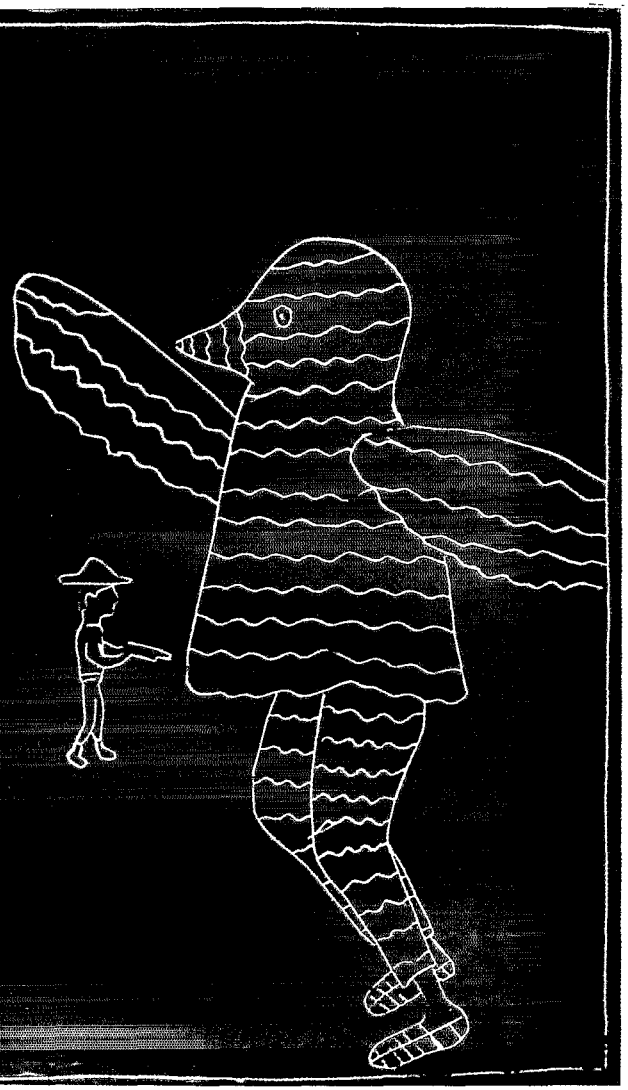
An unusual interest is taken by industry in the visual arts: it has regularly organized a biennale attracting the major painters in Latin America. The Federation of Industries helped to finance three important competitions: the 'Materials, New Techniques, New Expressions' prize; a prize for Latin American painting; and a prize for local painters. Several new galleries were opened in 1969, adding to the fifty or so which already existed.

However, not much has survived from the past, and exhibitions are mostly of contemporary art.

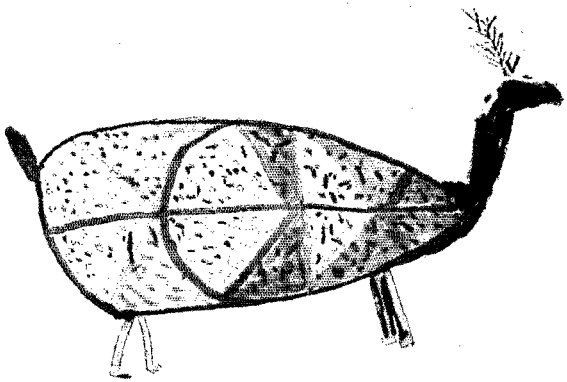
*Mass media*

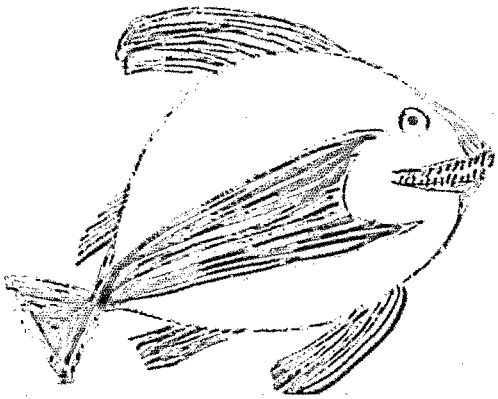
Newspapers and reviews always devote considerable space to art and art criticism. The radio has regular programmes, some of them excellent. Art receives less attention on television, but has occasionally some excellent programmes as on the occasion of the exhibition entitled 'From Cézanne to Miró'.

*Venezuela*



*Brazil*





*Mexico*

*Costa Rica*

# United States of America

*Museums*

Dramatic changes are taking place in the role and concept of the art museum in America, and this in turn is having a significant influence on current concepts of art. The art museum is very much more aware than ever before of its public, as can be seen in the growing education and publication programmes, and the distribution of slides and reproductions from museum collections.

More and more people want to know more and more about art. To meet this demand, museums are providing children's art classes, programmes for schools, lectures, gallery tours, adult education courses, and travelling exhibitions. In a few cases, they have enlarged existing working arrangements with art schools.

*Mass media*

As one writer has pointed out, film is becoming the medium in which students both find and express themselves most directly. Film, television, radio and graphic design are each bringing about great changes in awareness and ideas. A new generation of students has been exposed to a fantastic range of information. The crucial problem is in relating and evaluating this information. Earlier, the student came to obtain information from his teacher. Today, his problem often is to eliminate what is superfluous. It becomes a basic role of the art teacher to accelerate the processes of visual understanding, to point out relationships by analogy and contrasts, and to help students acquire the ability to differentiate between the meaningful and the trivial.

Mass media have made new and exciting developments in education possible. Now that major publishing firms, the film industry, radio and television are involved, education can be said to have become a major industry. It is vital that profit-making must not be allowed to push into the background the more vital questions of human values and needs: the failure of education to develop an effective voice in relation to the shaping of our physical environment should not be allowed to happen again in relation to the shaping of human ideas and values.

# ASIA

## India

*Museums*

All over India, there are temples, caves and architecture which offer a rich variety of art experience. However, most people do not see them with the receptive mind that is needed to absorb artistic values. Despite the efforts of archaeological departments, these monuments fail to have a vital role for want of early preparation during the formative years of education. Many museums are collecting contemporary works and some have their own special galleries of modern art. These efforts are embryonic but are sure to gather momentum.

*Libraries*

Libraries in general are very poor in art literature and take practically no part in art education.

*Exhibitions*

Many art centres hold several art exhibitions each year, and provide a reasonable panorama of current art production in India. Exchanges are arranged with other countries, but public interest is small—as likewise in films, slide shows and talks on art organized by museums and cultural agencies.

*Mass media*

Radio and television put on talks and features from time to time, but they are too few to have any substantial impact on the listener.

# Japan

*Museums*

Some 130 national, public and private museums throughout Japan reduce admission fees for students and educational groups. They do not offer formal educational courses, but do organize lectures, film shows and exhibitions—sometimes of art produced by children and older students.

*Cultural centres*

There are now over 200 cultural centres which, among other events, stage art exhibitions. Some centres contribute to school and adult education by displaying the works of celebrated local artists, or items of local historical and cultural interest, with explanatory notes. The centres organize film and slide projections and have their own collections of art books, slides and films.

*Exhibitions*

Outside the main cities, exhibitions of items collected from private owners are organized every year in forty-three other centres under the auspices of the local authorities, boards of education, cultural groups, or newspapers. They cover Japanese and Western art, sculpture, and industrial design. Local colour is often added by means of calligraphy and commercial art and design. Many prizes are offered and some of the best works may be bought by the local authorities.

Exhibitions of items from private collections are organized every year by art groups at the Tokyo Metropolitan Art Museum.

In addition to works it owns, the National Museum organizes exhibitions of treasures from abroad, e.g. Mesopotamia and ancient Rome, Dufy, Miró, Bonnard and Rembrandt. Department stores in the major cities also frequently organize exhibitions of national treasures, items owned by Japanese shrines and temples and works of foreign artists.

National events, folk customs, seasonal amusements, are all dealt with in Japanese painting and art and, as such, contribute to the child's emotional and artistic education.

*Mass media*

Art education programmes are broadcast on nation-wide and local radio and television networks. The Japanese Broadcasting Corporation has two twenty-minute television programmes for secondary schools entitled 'A Window on Art' and 'Art Appreciation'; lectures on art for pupils of correspondence schools; a monthly half-hour programme entitled 'Beauty of Japan'; and about fifteen programmes a year on major art exhibitions.

# AUSTRALIA

*Museums*

Natural history and anthropology museums have well-established educational divisions, but these are a recent development in art galleries. The six major state galleries have some or all of the following activities (with the number of galleries in parentheses): employ education officers (4); allow special space for educational exhibitions (2); have space where children can take part in creative art activities (2); mount occasional exhibitions of children's work (5); arrange programmes of art films (6); lend sets of slides to schools (4).

*Libraries*

There is little activity in libraries of any special interest for art education.

Periodical displays of art books in state libraries seems to be the only specific activity aimed at promoting scholarship in art. All state libraries have large collections of books on the fine arts, applied arts, and architecture. Regional libraries have held exhibitions on such subjects as aboriginal arts and crafts.

*Cultural centres*

Australian communities do not yet think in terms of cultural centres. However, the purpose of the adult education centre, university adult education departments, and the Workers' Educational Association, is somewhat similar: they promote music, letters and visual-arts work and sometimes form art societies.

*Community cultural programmes*

It is a tradition of Australian agricultural and horticultural shows to put all aspects of community life and industry on display. Most of them have art displays and educational exhibits, of work by both adults and children; the standard of presentation usually is not very high, but there are occasional exceptions.

Arts festivals are on the increase. They are major community programmes, in which children's art at least usually finds a place.

*Exhibitions*

There are only six major public art galleries in Australia (one per state), and thirteen regional galleries. These all offer resources for art education.

Reflecting the country's growing affluence, there has been a very rapid growth of commercial art galleries in recent years.

One major exhibition of children's art is held in each capital city each year, usually sponsored by a leading daily newspaper.

Agricultural and horticultural shows also have some influence.

*National customs, ceremonies and rituals*

The major museums have anthropological collections featuring the art of the Australian aboriginal. Small collections of aboriginal art exist in the major art galleries and in many private museums. Each of the capital cities has an anthropological society.

Government aboriginal welfare settlements take little notice of traditional practices, and concentrate more on social welfare; there is however one active programme: teaching pottery to aborigines.

*Australia.* Sculpture by a secondary-school student.

*Australia.* Mural by secondary-school students.

While some mission stations in remote areas discourage participation in traditional rituals, some tolerate it and others allow it to function freely. Some missions employ art teachers. In very remote regions, aboriginal children are still instructed in tribal law and ritual, but this is rapidly disappearing as contact with white communities grows. Where it does occur, it includes the traditional visual arts.

*Mass media*

Radio broadcasts in collaboration with departments of education include art programmes of a generally high standard. A children's radio club has a weekly art-education feature of high quality. Radio and television documentaries often include art subjects.

# EUROPE
## Czechoslovakia

*Museums*

Excellent museums and art galleries, with highly competent directors, are no longer confined to the major cities, and while the major interests of the smaller museums may be local monuments or local artists, many of them are equally live to the wider implications of art. Starting from the school, there is a constant effort to ensure that the museum or gallery is an active factor in community life. Visits are arranged for all kinds of groups, from the most general to the most specialized, and art teachers have a detailed knowledge of the national collections and the various movements and periods in art, in Czechoslovakia and in the world generally.

The galleries organize series of lectures in the spring on the National Gallery collections for students from schools in which art education is not compulsory. This is followed up by competitions arranged through the press, radio and television. Some concerts are also preceded by talks on works of art in the National Gallery.

*Libraries*

Libraries are active agents of art education, decorating their reading-rooms with paintings or reproductions, arranging exhibitions and lectures and, of course, making art books available to the general public. Prague has probably one of the oldest public libraries in Europe—it goes back to the fifteenth century—and libraries in Czechoslovakia generally have a long history of collaboration with other educational agencies. Some of the female staff are specially trained for working with children, and the programmes they arrange with and for schools frequently include art subjects. Series of evening lectures for adults, with film projections and, sometimes, music, deal with subjects of educational or contemporary art interest.

*Cultural centres*

Cultural centres or clubs connected with firms or administrations are encouraged by the Ministry of Culture and are to be found practically everywhere in Czechoslovakia. They operate in connexion with the popular academies and universities, and with the Union of Artists and its various regional and district branches. The Arts Club, which is part of the union, has a constantly increasing membership. Apart from

exhibitions, lectures and so on, the union lends out pictures, engravings and sculpture which can eventually be bought, or exchanged against other items—all on extremely reasonable terms. The union and the Ministry of Education co-operate in the provision of art education for the young.

The activities of cultural centres are too manifold and varied to be described in detail. Apart from those already referred to, a few examples may be given. University courses at Prague provide workshop training and lectures on the theory and history of art (four terms), anatomy (one term), art techniques (one term), culminating in the award of a diploma. The art academy organizes drawing courses for children from 13 years of age upwards; lectures for art lovers are held every fortnight on such subjects as the 'Art of Japan' and the 'Art of Mexico'. Youth organizations hold an open-air art market twice a year in Prague at which young artists can exhibit; there is always considerable public interest. Exchanges of artists and of exhibitions are arranged, recent Czechoslovak exhibitions appearing in Cuba, Cairo and Lvov. A magazine is published regularly, and runs competitions for illustrators, cartoonists and other artists. The university devotes three of its thirteen courses for children to art subjects: ceramics; utilitarian arts; painting. Children can thus learn to use their free time creatively.

*Community cultural programmes*

There is a very strong feeling in Czechoslovakia for art, past and present, for beauty natural and man-made, and this is heightened by the beauty of so many towns and cities. Prague itself is unique, containing innumerable precious monuments from the Middle Ages onwards. The State devotes very considerable funds to their maintenance and conservation.

Many old towns organize festivals either regularly or to mark a centenary or other historic occasion. A programme organized every year in Lipnice in memory of Jaroslav Hašek, author of *The Good Soldier Schweik,* includes exhibitions of drawings and cartoons and competitions on set themes.

*Exhibitions*

Exhibitions of children's art are organized on many occasions, in their own right, and to illustrate the results of certain methods of teaching and the problems involved; exhibitions are almost invariably held also in connexion with seminars for art teachers.

Exhibitions on a larger scale are organized on certain national occasions—as, for example, during the annual competitions for young artists, or to show the work of the art schools. The major art academies organize their own exhibitions at the end of each academic year. Competitions, on a particular theme, are held by the broadcasting and television authorities, sometimes with international participation. Work by Czechoslovak children, shown abroad, has been highly successful, and gained major prizes in New Delhi, London and Japan. In 1964, an international exhibition on the subject 'The Child's World' attracted entries from fifty-seven countries which were shown with a selection from the 7,000 entries submitted in Czechoslovakia alone. An even larger exhibition, 'By all the World's Children', was held in Prague in 1966 on the occasion of the world congress of the International Society for Education through Art.

The Union of Artists ensures that a certain standard is respected in exhibitions arranged by the many clubs and other groups. There are permanent exhibitions of ancient Czechoslovak art, European art, modern French art and modern Czechoslovak art. The Union of Artists supervises the long-term planning of exhibitions devoted to a particular artist or subject and retrospective shows; the competent committee has elected members from the various galleries to ensure that regional and other museums can have their say in the planning, and can on occasion organize their own major exhibitions.

All the museums and galleries maintain close contacts with schools.

*Mass media*

Colour television will soon be available and, with two art programmes instead of one, will be able to offer much more comprehensive and systematic programmes than are at present possible. Existing radio programmes include a quarter-hour programme every Saturday, a five-minute programme every Sunday on current exhibitions, and a forty-five-minute round-table programme every fortnight; television has a half-hour programme every Sunday on current exhibitions, a film programme three or four times a month and various occasional programmes (including some for schools).

# France

Museums, exhibitions, historical monuments, libraries and art galleries are outward evidence of cultural life in France. They undoubtedly have an educational interest, but it is impossible to give any measure of their educational impact.

*Museums, historical monuments and exhibitions*

France is particularly rich in historical monuments and in museums: twenty-three national art museums and over 900 others. Museum visiting varies greatly from place to place, as does presentation, e.g. the Maillol statues in the public Tuileries gardens, the 'continuous creation' at the National Contemporary Art Centre where the artists can be seen at work, the classic presentation of the Toulouse-Lautrec Museum in Albi.

*Temporary exhibitions*

Many temporary exhibitions are held every year and undoubtedly have a large influence on the public. A national museums group usually takes part in organizing the more important ones; art counsellors designated by the Ministry of Culture do a lot to promote such exhibitions outside Paris.

*Cultural centres*

The influence of the *maisons de la culture* (cultural centres) is possibly more spectacular because more novel although, up to the present, its art work has mostly consisted in organizing exhibitions. One particularly interesting experiment has been tried out at the Havre centre: for a modest fee, members can borrow, for a period of one to three months, one of the

500 modern paintings, sculptures, designs or lithographs the centre owns.

*Mass media*

There is at present no systematic art education by radio or television. The Ministry of Culture has two representatives on the Radio-Television Programmes Committee and there is no doubt that, even if sporadic, programmes have an educational influence. One arrangement has given particularly encouraging results: the facilities loaned to organizers of art exhibitions and competitions, e.g. the travelling exhibition called 'Art—Matière Première', illustrating art in the school and art in life (architecture, industrial design), which travelled throughout France in 1967. The introduction of colour television programmes should give a new impetus to art education on the medium.

## Federal Republic of Germany

*Museums*

Some of the larger museums have set up separate departments for art teaching, and provide rooms, drawing tables, slide collections and other facilities, as well as arranging exhibitions on aspects of art education.

*Libraries*

Youth libraries provide studios and run exhibitions and competitions, but a great deal more could be done in this respect.

*Cultural centres*

Drawing and painting courses, facilities for hobbies, art lectures, exhibitions, and demonstrations are offered in various municipalities and health resorts, and in cultural centres run by foreign diplomatic missions.

*Exhibitions*

Exhibitions are held in connexion with various celebrations, anniversaries and meetings during the year.

*Mass media*

Art competitions and exhibitions are occasionally arranged by the larger newspapers and magazines. Radio and television provide lectures and discussions, and report on exhibitions and congresses.

## Italy

*Museums*

Several museums and public galleries, in Rome and elsewhere, have very active educational programmes. A national 'Museums Week' draws public attention to museums throughout Italy and has been remarkably successful in making the community more aware of them. The didactic value of exhibitions devoted to a country, an artist or a theme has been greatly enhanced by the excellence of the exhibitions themselves. One particularly interesting example of collaboration between school and museum is afforded

by the scheme under which university students volunteer for training as guides to groups of schoolchildren. Art education publications for adults always seek to encourage the reader to form his own views rather than impose ready-made interpretations.

*Libraries*

Certain art libraries in Italy are unique and world-famous. Over thirty others are particularly rich in documentation on art and art history. The facilities thus available are of obvious importance to art education.

*Cultural centres*

The National Association for Art Education, now affiliated to the International Society for Education through Art, collaborates actively with the Italian National Commission for Unesco in organizing national and international exhibitions, conferences, seminars and other events.

For several years past, the Olivetti firm has had an *avant-garde* role in promoting exhibitions, conferences, research, courses and in producing films and reviews.

The Giorgio Cini Foundation in Venice runs two centres for youth education and a more general centre which is concerned with culture and civilization generally. The many conferences, congresses, meetings and so on it has organized include one held in June 1968, organized by the Italian National Commission for Unesco to discuss 'Creativity and Expression'.

Two other important groups are the Ernesta Besso Foundation in Rome and the Pirelli Cultural Centre in Milan.

*Community cultural programmes*

The International Ironwork Academy in Treviso was set up in 1967 by the sculptor Antonio Benetton and his son, and has been supported by various local bodies. Artists from any country can study at the centre and try out their ideas without cost. The centre also organizes courses, exhibitions and discussions.

The Ministry of Education and the Ministry for Foreign Affairs operate a very large-scale international exchange of exhibitions and works of art, and patronize various exhibitions and competitions.

The many national collections in Rome and elsewhere include a vast collection of engravings. The office responsible organizes exhibitions and runs training courses for those wishing to study the cataloguing and conservation of drawings and engravings.

The Italian National Tourist Office (ENIT), in collaboration with generous and intelligent citizens, has done a great deal to enhance the public awareness of all kinds of manifestations of art throughout Italy. It produces endless publications of all kinds itself which often have a serious educational value, and arranges visits and excursions to places of artistic interest—often free of charge for students who qualify under many schemes which are available. A large number of Italian towns have traditional or ritual ceremonies of great interest—the regatta at Venice, the *palio* in Siena and so on.

*Mass media*

The Italian radio and television services have a considerable out-of-school art education programme: regular features on art, documentary films, a weekly magazine, surveys, discussions and special features. The radio third programme

broadcasts three features weekly: information and criticism on Italian and foreign exhibitions; interviews with artists (often on the occasion of a current exhibition); and discussions on art subjects.

# United Kingdom

*Museums*

The contribution to art education of museums, great and small, is very considerable. They indirectly enhance knowledge, public taste and artistic experience, but also have a direct influence through various types of loan schemes to schools and other educational institutions.

The Museums School Service aims at providing: (a) special facilities in museums for teachers, students and schoolchildren, and trained teaching staff to assist; (b) regular loans for schools; (c) lectures, competitions, clubs for schoolchildren, as well as advising education authorities, lecturers, teachers and students on the material available.

Certain enlightened authorities have gone further than circulating colour-print reproductions of paintings, and promote schemes for purchasing actual works from galleries, forming a collection which may be seen in the schools—a remarkably good cross-section of contemporary painting, sculpture, pottery and so on which, in time, provides a first-hand experience of live art for the pupils.

Among others, the National Gallery and the Tate Gallery in London and the great provincial centres, together with lesser museums elsewhere, offer fine collections and facilities for education in great profusion. At the British Museum, the reading-room, the print-room, the department of prints and drawings and the vast collections in the galleries generally offer endless opportunities for study.

One example may be given in a little more detail: the Victoria and Albert Museum has always had a strongly defined educational purpose. It now operates a national museum loan service, and a purchase grant fund to stimulate the acquisition of important objects by museums, art galleries and libraries. It provides an extensive programme of lectures for schoolchildren, students, trainee teachers, and adults; specialist lecturers to help students with particular subjects; and travelling exhibitions (441 showings in 179 museums in 1967-68), covering an extremely wide range of subjects, periods and genres.

*Libraries*

Through technological developments in colour printing, photography, film, television, etc., a former predominantly literary culture has been enlarged by a visual awareness, so that architecture, painting and sculpture have joined with music and literature as part of a total cultural spectrum. Moreover, tourist developments have immeasurably broadened international exchanges and the public consciousness of the arts in all their forms. Young people travel extensively, and the multiplication of magazines and publications of all kinds (increasingly in colour) has immensely broadened the public knowledge of works of art. Massive support is afforded by the libraries (museum libraries; institute, research, university and college of art libraries; the British Museum and other national libraries; separate art libraries set up in public libraries). Through exchange facilities, art books, periodicals and other material may be obtained

throughout the country. It is also interesting to note that increasing numbers of 'tutor-librarian' appointments are being made in schools and colleges of art.

*Mass media*

The British Broadcasting Corporation (BBC) is an enlightened patron of the arts and also publishes. Schools broadcasting councils guide and sponsor school broadcasting and maintain a comprehensive liaison service with the schools.

For adults, the BBC produces programmes of great distinction, e.g. the colour series entitled *Civilisation* by Sir Kenneth Clark; *The Archaeologist* with Sir Mortimer Wheeler; the 1955 Reith Lectures: Nicholas Pevsner on *The Englishness of English Art.*

Radio and television programmes for 1969-70 for students offer a variety of subjects from 'Ways of Looking' and 'Op Art' to Van Gogh and a programme on the Bayeux tapestry. Radio programmes are more restricted but are still broadcast regularly, and occasionally deal with arts subjects.

Educational programmes and publications dealing with the arts are also put out by the Independent Television Authority.

The British Film Institute is the government's official repository of films and television recordings of historic interest and artistic merit. Its information department and book library is one of the most comprehensive in the world. Its staff includes experienced teachers who can advise on film and television courses in schools.

Film-making is a subsidiary activity in a number of schools of art and, with photography and graphic design, is considered an important subject.



# UNION OF SOVIET SOCIALIST REPUBLICS

*Museums*

Museums arrange visits, lectures and courses of lectures for schoolchildren, and loan, without charge, reproductions and slides to schools. In the larger museums, some studio-type facilities are available. Junior art historian clubs (grades V-X) have meetings once or twice a month under the guidance of museum officials, with a final conference and students' reports at the end of the school year. Literature museums hold competitions for children's illustrations. Regional ethnography museums organize children into clubs or expeditions to collect local items of ancient or folk art and architecture.

*Libraries*

Libraries arrange exhibitions of books on the arts and discuss them with children, and arrange exhibitions and meetings of artists and children.

*Cultural centres*

Most out-of-school art activities of schoolchildren are centred in Ministry of Education centres and trade-union clubs. Children work in the studios for three to four hours after school every week in art, graphics, sculpture, ceramics, pottery, decoration, wood, metal, embroidery and puppetry.

*Community cultural programmes*

Studio work and lectures are often organized with the help of parents, pensioners with some

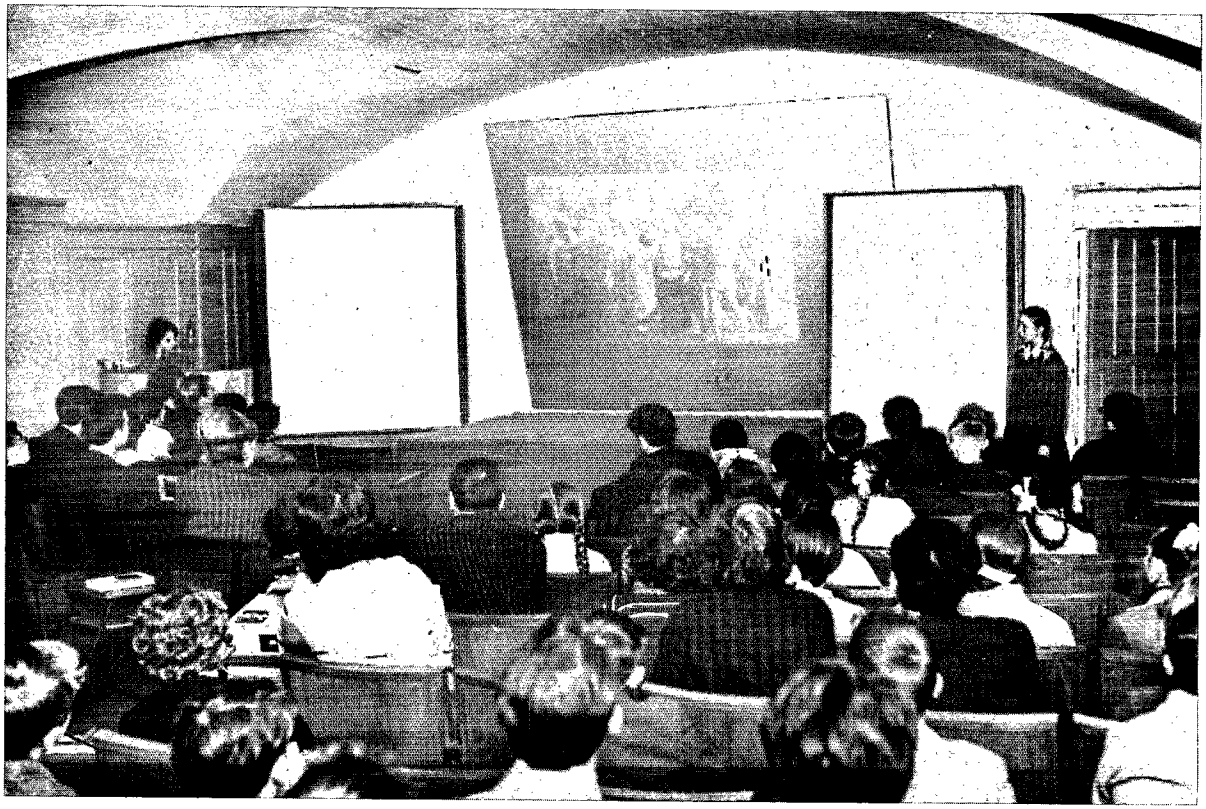
*U.S.S.R.* Ceramics class.

*U.S.S.R.* Ceramics student.

*U.S.S.R.* Art lesson for the Young Pioneers.

*U.S.S.R.* Out-of-school workshop.

*U.S.S.R.* The art history class.



experience in the arts, and artists who volunteer to work with children.

*Exhibitions*

Travelling exhibitions are sent out periodically from the main museums and galleries, and may also be organized locally.

The Soviet Union being multinational, national art traditions and folk art are encouraged in each of the Republics. Folk art centres organize schools and workshops to teach children traditional skills.

*Mass media*

Radio and television have regular broadcasts on artists, art, architecture and museum collections. Films are shown, and talks given on the history of art and the role of the arts in everyday life. Broadcasts on practical art work are organized periodically but do not constitute a regular course. Art education on television is directed towards the home and family.

# VI. National and international aspects

## AFRICA

### Nigeria

*Governmental*

The various ministries of education are the government agencies responsible for the encouragement, if not the organization, of art education in and outside the schools; all of them employ artists either in the ministries or as teachers. Subsidies are given to schools to help them employ art teachers and equip art-rooms, scholarships are awarded, and subventions are given to cultural societies. However, the ministries have not yet directly embarked on art education programmes. The federal Ministry of Information publishes a magazine (*Nigeria*) which devotes a good deal of attention to art and artists, and also sponsors art exhibitions, and helps artists generally.

*Foundations, professional societies or other groups*

The Nigerian Council for the Advancement of Art and Culture sponsors societies interested in the visual and performing arts. The Federal Society of Arts and Humanities has similar functions, and is now trying to establish a museum of contemporary art.

The Society of Nigerian Artists, formed in 1964, has a membership of some sixty artists and art teachers. It provides a forum, sponsors exhibitions of work by members and other artists, organizes lectures, symposia and workshops. It enjoys recognition and support. It sent an exhibition of work by nine Nigerian artists to London and some other European cities in 1968.

Nearly every town that has a few artists has a society of artists, but their influence is usually local only.

A Nigerian branch of the International Society for Education through Art was formed in 1967.

*Co-operation with international agencies*

The Nigerian National Commission for Unesco publicizes Unesco art publications and visual aids for schools, and co-operates in organizing exhibitions.

## AMERICA

### Argentina

*Governmental*

The National Arts Fund is a governmental agency set up in 1958 to provide subsidies, low-interest loans, and fellowships to individuals and organizations encouraging art in any form, individual or collective, likely to promote the cultural enrichment of Argentina. The fund has been managed skilfully, realistically and creatively. The first artist to receive a fellowship was Le Parc. He was enabled to compete at the Venice Biennale, and took first prize.

*Foundations, professional societies or other groups*

The Torcuato di Tella Foundation is not specifically educational but has undoubtedly done a great deal in recent years for public education in the visual arts. Work on somewhat similar lines is being done by two new foundations, but they have not announced any specifically educational plans.

The Association of Art Students and Graduates (founded in 1917), the Association for the Stimulation of the Fine Arts (founded in 1876) and the Society of Argentine Artists have art education programmes, mainly through studio work, sometimes providing facilities also for children. They organize, or help to organize, exhibitions, courses, art-film projections, lectures and so on.

*Exchanges*

No exchanges of artists are officially arranged as such. Eminent art critics are frequent visitors, but visits from eminent art teachers are rare. Argentine art experts are in turn often invited to other countries—especially in Latin America—to lecture, take part in juries or attend meetings.

# United States of America

*Governmental*

The growing governmental support of the arts in the United States can perhaps best be illustrated by reference to two major sets of legislative Acts.

*The Elementary and Secondary Education Act (1965), the Higher Education Act (1965), and the Education Professions Development Act.* The first of these Acts launches a far-reaching governmental programme in support of education, including art education.

Title (i) provides funds for special educational programmes in low-income areas. During 1966 2.5 million children participated in programmes involving the arts.

Title (ii) provides funds for the purchase of library resources, including tapes, films, slides, reproductions and so on, as well as books.

Title (iii) supports the establishment of pilot centres, services and other innovations. A substantial part of the $12 million spent in 1966 went on projects involving the arts and humanities.

Title (iv) provides for educational research and training. Activities sponsored include a seminar on elementary and secondary school education in the visual arts, with the participation of leading educators, artists, historians, critics and scientists (1965); a seminar on art education for research in curriculum development (1966); and participation in the international, Unesco-sponsored symposium on new directions in art education (Belgrade, 1966).

Title (v) provides support for individual research: on drawing for culturally advantaged and culturally disadvantaged children; selected psychological concepts as applied to the teaching of drawing; education through vision (problems of visual learning and personal involvement); aesthetic education; the uses of newer media in art education; the museum and the art teacher; improving the teaching of art appreciation; a seminar on the role of the arts in meeting the social and educational needs of the disadvantaged; a high-school curriculum in the fine arts for able students; and so on.

Two regional educational laboratories are working on major projects in the arts. One in Washington, D.C., is concerned with curriculum development in the early childhood arts and humanities programme and has enlisted the collaboration of practising artists, curriculum

builders and teachers. The second, in Missouri, is developing guide-lines for curricula involving the visual arts, music, dance, theatre, and literature; in a second phase, curriculum writing teams will be trained to deal with the more specific tasks of developing curricula in aesthetic education.

Title (vi) provides for assistance in strengthening state departments of education; this has allowed many of them to add personnel trained in the visual arts.

The Higher Education Act (1965) and the Education Professions Development Act provide wider support for teacher fellowships and teacher training institutes in order to improve quality and help meet critical shortages. Graduate students can receive fellowships for one or two years; there is also provision to assist institutes to provide financial assistance to students, strengthen their libraries, and expand their accommodation.

*The National Foundation on the Arts and the Humanities Act (1965) set up the National Endowment for the Arts and the National Endowment for the Humanities.* The main aim has been to enlist the aid of the community in building a partnership between governmental and private support of the arts. Sponsored programmes and activities of direct relevance to education in the visual arts include: awards to painters and sculptors, in recognition of their work and to encourage them in their careers; study grants to young graduates in the arts and architecture; a programme to develop demonstration units using films to stimulate effective communication among secondary school students; aid to museums to enable them to make their facilities and resources available to wider audiences; the establishment of the American Film Institute.

*Foundations, professional societies or other groups*

The private foundations actively supporting some phase of education in the arts are many. As in the case of federal aid, only some of the major heads will be referred to here.

One Rockefeller Fund produced a study on the future of theatre, dance and music in America; another is developing a programme involving support for educational research and development in the arts. The Ford Foundation, with a long history of contributing to museum programmes, has recently been assisting art schools. The Guggenheim and Kress foundations support individual artists and scholars. The Kettering Foundation has supported a curriculum development project. The Brooks Foundation has sponsored a national study of the performing arts for urban and rural use, which will be published by the United States Office of Education.

# ASIA
## India

*Governmental*

All state education departments are responsible for providing art education in schools, and do so to the extent already indicated. The state governments run art schools in order to train professional artists.

Pioneer work in art education through creative activities is being done under the joint

sponsorship of the State government and the Nehru Children's Fund. Shankar's International Children's Art Competitions have done a good deal to promote creative activities in some schools, especially through competitions.

Except through exhibitions, talks and so on, the professional societies and organizations do not have any direct programme of art education, and no agency does any substantial research in art education. However, people come together from time to time at meetings and seminars to discuss problems and exchange views, especially in the more progressive states. Conferences of artists and art critics are not very frequent and their discussions usually centre on the professional and academic problems of artists.

Exchange arrangements exist with many countries.

# Japan

*Governmental*

Art education curricula in primary, junior and senior secondary schools are discussed every year locally, provincially, and nationally. A conference of consultants on art education in secondary schools met in Tokyo in July 1967 and in June 1968 to discuss the revised curricula which are to be introduced in 1972 in junior secondary and in 1973 in senior secondary schools.

To commemorate the centenary of the Meiji restoration (which transformed Japan into a modern State), the government organized a nation-wide exhibition of paintings by pupils and students on the theme 'Japan in the Twenty-first Century'.

Symposia for art teachers at all levels of education are arranged during the summer vacation; three were supported by the Ministry of Education in 1967.

*Foundations, professional societies or other groups*

To raise the level of art education, art exhibitions are organized every year by the Japanese Broadcasting Corporation, the Council of Art Education, newspapers, and others; the Ministry of Education also sponsored twenty-three such exhibitions in 1967.

A large number of professional organizations of artists and art teachers and educationists hold meetings and seminars to discuss problems of art education.

*Research*

The Ministry of Education designated one primary, one junior and one senior secondary school in 1967-68 to provide data which could be used in revising the art education curricula.

*Exchanges*

With a view to improving instruction in industrial design, architecture and aesthetics at university level, the ministry sent eight higher education art staff to study abroad in 1967. This programme was continued in 1968. The ministry has also sent one painter and one sculptor to study abroad.

# EUROPE

## Czechoslovakia

*Governmental*

The Ministry of Culture and Information co-ordinates cultural policy and the work of the various cultural agencies, in collaboration with the various societies and associations of artists, technicians and workers. Art is increasingly recognized, not as being spare-time and marginal, but as something indispensable to the everyday life of society, an important condition for the development of socialist society.

*Foundations, professional societies or other groups*

The Union of Artists is an association of artists, theoreticians and critics which is in direct liaison with the Ministry of Culture and Information and collaborates with other Czechoslovak institutions and associations in ensuring art creativity at home and exchanges with other artists and associations abroad. Detailed aspects of its activities are dealt with in other sections.

The Institute of Culture, in Prague, is a specialized agency of the Ministry of Culture, which, through its national committees and other offices, helps to implement the national programmes of school and out-of-school cultural education. It organizes seminars and training courses, and keeps the various cultural agencies in Czechoslovakia in touch with developments at home and abroad. It has permanent liaison with the Czechoslovak National Commission for Unesco, organizes study trips abroad, and provides documentation.

*Research*

In addition to such general subjects as the influence of art education in the development of a child's personality, the cultivation of drawing ability and so on, research groups have been planning new art education programmes for primary and junior secondary schools, and trying them out in certain establishments. International conferences are also organized.

Regional educational institutes test the effectiveness of art teaching in schools, and hold in-service training seminars for teachers.

A specialized institute does research on art teaching in the medium-level art schools, holds seminars for their teachers, and tries to ensure uniform standards; it arranges exchanges of teachers with similar schools in France, Yugoslavia and other countries.

The art faculties are interested in aesthetic research and current problems, e.g. rational and affective influences in the art of children in the first five classes in primary school; the principles of figurative reproduction and their application to art education in schools; development of art perception in man's biological development.

## Federal Republic of Germany

*Governmental*

The federal government occasionally gives financial support for national and international exhibitions and congresses. Some of the ministries of culture appoint official advisers on art education.

*Foundations, professional societies or other groups*

Art education is encouraged mainly by the West German section of the International Society for

Education through Art (INSEA), the Association of West German Art Teachers, the Study Group for Craft Education, and other professional associations.

Professional societies arrange congresses, exhibitions and competitions, publish literature, and offer working materials.

*Research*

Research in art education is carried out mainly in State seminars, teacher training colleges and universities, and through the INSEA contribution to Unesco programmes.

*Exchanges*

Meetings, congresses and the exchanges of experts are arranged through associations of art teachers, the German Commission for Unesco, the academic exchange service, the academies, and the Foreign Office.

*Co-operation with international agencies*

The associations mentioned above co-operate with INSEA, the German Commission for Unesco, Unesco itself, foreign associations and institutions and the United Nations.

# Italy

*Governmental*

Out-of-school courses, recreation facilities and holiday camps for schoolchildren of all ages, particularly in Florence and Milan, devote considerable attention to art activities.

The Education Centre for Primary Schools organized a national congress and a refresher course on art teaching in 1959, after four years of experimentation and a national survey in which teachers, school principals and inspectors co-operated. The centre has since held several training or refresher courses.

The National Education Research and Documentation Centre in Florence has a large body of documentation on art teaching and literature for children.

The National Centre for Art Education set up by the Ministry of Education in Rome arranges annual painting and ceramics courses for primary schoolchildren. Similar centres will eventually be set up throughout Italy. The Rome centre organizes national and international exhibitions and exchanges with other countries, and annual painting and ceramics courses for teachers in primary schools and kindergartens (attended by about 200 teachers a year).

The National Education Centre for Secondary Schools has been doing research on secondary school reform.

The National Centre for Art Education, Rome, arranges meetings, courses and seminars for directors, teaching and auxiliary staff in art and music schools, and exchanges documentation with similar institutions abroad; promotes research on methods; encourages art education in schools and adult education programmes; makes a special study of art education programmes in relation to programmes in other subjects and schools; encourages artists and musicians to take an increasing interest in the art and musical education of the young.

The European Education Centre in Frascati arranges international exchanges and provides training and refresher courses for secondary school art teachers.

*Italy*. Architecture students in Piazza S. Pietro, Rome. [Photo: Fototeca Servizio Informazioni, Rome.]

*Italy*. Students at an institute of ceramics. [Photo: Fototeca Servizio Informazioni, Rome.]

Innumerable other academies, institutes and establishments provide facilities or opportunities for art training, for Italians and for students from abroad.

*Foundations, professional societies or other groups*

The Ernesta Besso Foundation in Rome has organized a vast number of national and international exhibitions since it was set up in 1948, has tackled all kinds of teaching problems, including those of the blind and the deaf and dumb, and has arranged all kinds of shows, from school books to schoolboys' photographs. The Olivetti and Pirelli foundations are also of major importance because of the scale and quality of their activities.

The Sacred Architecture Study Centre in Bologna, Pro Civitate Christiana in Assisi, and the Catholic Union of Italian Artists have meetings and publications on the subjects their titles suggest.

Most of the members of the National Association of Drawing Teachers work in secondary schools. Other groups are: the National Association of Directors of Art Institutes; the Association of Art Graduates of the Academy of Venice; the graduates of the Academy of Brera; the Italian section of the International Association of Art Critics; the National Institute of Architecture (which includes architects, engineers, experts, artists and students, and is one of the most lively associations of its kind in Italy).

The International University of Art, recently set up in Florence and Venice, has a board consisting of well-known artists, critics, writers and the directors of leading Italian and foreign institutes. It provides a meeting-place for experts, students and amateurs from all over the world and intends to encourage experiment in modern art.

The St. Luke Academy in Rome is one of the many academies, each of which has its own traditions and international, national or local programmes.

*Research*

Students in education institutes attached to universities are often invited to do their thesis on art education problems.

The Ministry of Education organizes research and training courses each year; three national meetings of directors of art institutes were held in 1968 to discuss the results so far obtained under reformed programmes.

*Exchanges*

The Foreign Ministry administers fellowships offered by other governments, foreign universities or international organizations—usually to permit research or further study abroad—but the fellowships may on occasion be administered also by the agency which provides them. Corresponding facilities are made available in Italy, but the official exchange programmes still fall short of what they might be.

*Co-operation with international agencies*

The Italian National Commission for Unesco provides a liaison for many international programmes and meetings.

# United Kingdom

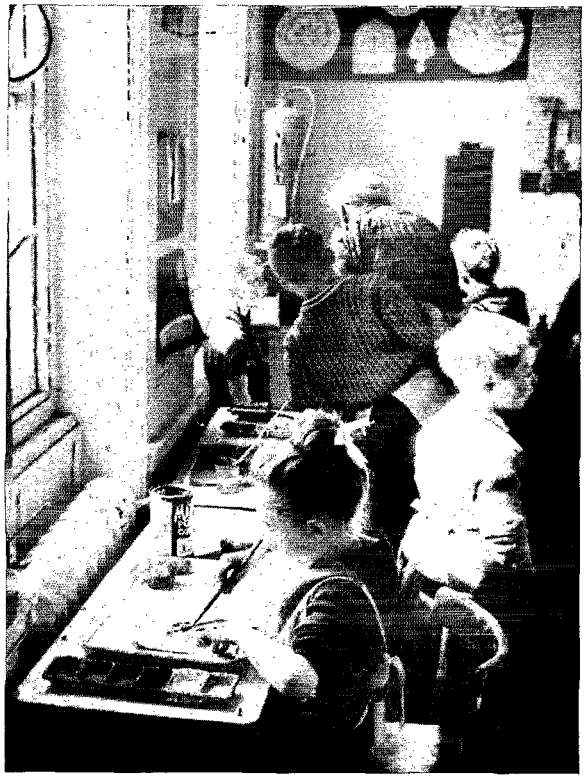
*Governmental*

Apart from the Ministry of Education, whose inspectorates cover every subject and aspect of education, of which art is considered one, there are a considerable number of public and private bodies concerned with art education. Some, like the Arts Council, are directly sponsored by the government. In other cases they are the result of professional groupings created to foster an interest in some particular aspect of the arts or to promote a general knowledge and level of taste.

*Foundations, professional societies or other groups*

The Council of Industrial Design was set up in 1944 to promote the improvement of design in British industry. In addition to making various awards, it compiles a design index—an illustrated record of well-designed consumer goods in current production which are available at the Design Centre for reference. It publishes a monthly magazine, *Design,* and various booklets.

The National Society for Art Education, founded in 1888, represents the art teaching profession, and has representatives on various national committees which advise the minister, deal with the regional allocation of courses

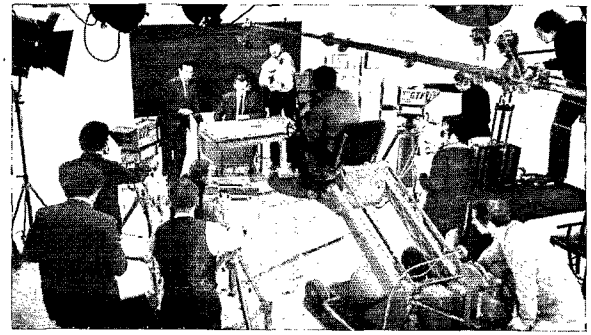


*United Kingdom.* School of art.

*United Kingdom.* Children's art class.
[Photo: Leonard and Marcus Taylor Ltd.]

*United Kingdom.* Ceramics class.
[Photo: Guildford School of Art.]

and so on. The Association of Art Institutions is recognized as representing the specialist art institutions, and has representation on the principal agencies dealing with art education. The Society of Industrial Artists and Designers is concerned with promoting high professional standards, and has its own educational scheme and qualifications.



*United Kingdom.* A television course.
[Photo: Guildford School of Art.]

*United Kingdom.* Typography class.
[Photo: Guildford School of Art.]

*United Kingdom.* Serigraphy class.
[Photo: Guildford School of Art.]

# UNION OF SOVIET SOCIALIST REPUBLICS

*Governmental*

The All-Union and Republican ministries of education and of culture are responsible for almost all establishments which provide training for teachers, artists, museum and other staff concerned in art education. Each teacher should in principle have a one-year refresher course after each five years of practical work in school. Art teachers meet at the in-service training colleges to discuss professional matters during the academic year, and to meet artists and other educators.

The Soviet Union has State committees on radio, television, cinema and publishing.

*Foundations, professional societies or other groups*

The trade unions are second in importance to the State in providing art education programmes for children and adults. Museums, clubs, newspapers and magazines hold national and international competitions and exhibitions.

An Art Teachers' Section exists in the Pedagogical Society, which organizes meetings, talks and exhibitions of art teachers' works.

*Co-operation with international agencies*

The Union of Societies for Friendship with Foreign Countries sends over thirty exhibitions of Soviet children's art abroad every year, has exchanges with other countries, and makes arrangements for post-graduate students from abroad.

There is a Soviet branch of the International Society for Education through Art.

# VII. Production and use of art education materials

## AFRICA

### Nigeria

Virtually nothing by way of visual aids is produced locally. However, teachers occasionally use reproductions, slides and film-strips produced abroad. Nigerian artists and art teachers are more concerned with their work in their studios, or with their students. Very few think that books are important in art teaching in schools, let alone spend time in writing them. Art is its own visual aid. Apart from works of art or good reproductions, there is little the student needs. Only for history, or art appreciation, are books required—although books on techniques, on art movements, on important artists, and on art teaching have, of course, their importance to the professional artist or art teacher, if only to be up to date on what goes on.

The general picture of art education in Nigeria is encouraging, but there is a crying need for co-ordinated national planning, and for much greater government involvement. It is hoped that this will come about within the next few years.

## AMERICA

### Argentina

A set of four practical handbooks was published in 1968, dealing with engraving; painting; sculpture; and wall coverings, stained glass and carpets.

Various public and private art publications appear more or less regularly. The National Arts Fund has arranged some travelling exhibitions in the provinces; others are occasionally arranged by the other foundations.

The National Museum of Fine Arts holds two slide projections daily, covering such subjects as the architecture of Frank Lloyd Wright, Michelangelo, Borromini and his times. The Torcuato di Tella centre sells slides from the collection it has built up of all major exhibitions held. Slides are also produced and sold commercially.

## ASIA

### India

The production of art books in India is not on a large scale, although there is some production by private publishers and the government. Well-illustrated and informative publications are available on India's past. There are also books on the history of art in regional languages. Monographs are being produced on contemporary artists.

A number of regular art journals report on art and art exhibitions.

A proposed curriculum, leading to a national diploma in fine arts, has not been universally accepted.

## Japan

Art textbooks and teachers' guides are available at all levels in primary and secondary schools, together with suitable accompanying colour reproductions. To the end of compulsory schooling, pupils get these textbooks free of charge. Typography and colour printing have made rapid progress since the Second World War. There is a ready sale for many art books by foreign authors, including classics by such people as Burckhardt. Educational and other papers help to popularize art by articles on art in general, and criticism or reports on exhibitions.

There are numerous art reviews.

At all levels, the syllabus is prepared in co-operation with art teachers, local leaders and fine-arts advisers.

Some of the many art exhibitions organized in Japan are national; they are first displayed in Tokyo, and then circulate among the major cities. This does something to counteract the disparity between opportunities for students and art lovers in Tokyo and elsewhere in Japan.

The Ministry of Education has a selection committee on films and slides commercially produced for educational purposes. Sets chosen are sent out to schools through the local boards of education.

In addition to the television programmes referred to earlier, over ten television stations have fine-arts programmes for the general public.

# EUROPE

## Czechoslovakia

Czechoslovakia is one of the largest producers of art education manuals and literature; their publication is planned and co-ordinated by the State Educational Publishing House. Manuals are produced for classes at all school levels. Publications on art theory and art history are co-ordinated by the Union of Artists, which publishes part of them. Two monthlies deal with art education in schools, various publications appear on arts and crafts, and artistic events are reported in literary journals and newspapers. A national teaching-aids association produces accessories to go with the teaching manuals: three-dimensional models, films, slides, art reproductions, studio equipment, and drawing, painting and modelling materials.

## Federal Republic of Germany

A relatively comprehensive range of specialized literature on art education is available, together with various art and handicraft journals.

Syllabuses and teaching portfolios are available at all universities, academies of art, art schools, teacher training colleges and ministries of culture, from which they can be ordered.

Travelling exhibitions are regularly arranged by the German Arts Council, the professional associations and the academies of art. They may also be arranged by some of the major firms.

Film-strips, slides and tapes for art education are produced by art teachers, academies, institutes and associations, and are loaned through communal film and slide centres.

A large number of films and television programmes on art education are available, and can be borrowed from communal and commercial film lending centres and film institutes.



# UNION OF SOVIET SOCIALIST REPUBLICS

Curricula for schools and for out-of-school clubs are approved by the Ministry of Education and are obligatory for all teachers, in order to ensure the same minimum of art preparation throughout the Soviet Union.

Art textbooks are available for each grade from I to VI. Various other books and monographs on teaching methods are available.

Portfolios of large-sized reproductions, exhibits of reproductions, and exhibits of children's art are available for schools, together with short films for lessons, and films about artists, art history and the main art collections; these are free of charge to the school.