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ABSTRACT

The primary aim of this study is to encourage schools and museums to unite their efforts to further the use of the museum for teaching purposes and to promote the full development of creative faculties. The educational function of the museum is explored in consideration of the thirteen to eighteen year old age group. A recurring theme throughout the entire work is the school-museum relationship, with emphasis primarily on the contributions made by Western European civilization. This study also seeks to show that other artistic treasures accessible to the public (objects of art, monuments, cities, etc.) can be exploited by the same techniques. Chapters deal with the aims and means of the museum, the school curriculum and the museum's activities, the museum as a school, ways in which experiences and reflections on the impressions obtained in the museum can be used in education, and discussions of procedures used in visiting different types of museums. (Author/KSM)

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The Council for Cultural Co-operation was set up by the Committee of Ministers of the Council of Europe on 1 January 1962 to draw up proposals for the cultural policy of the Council of Europe, to co-ordinate and give effect to the overall cultural programme of the organisation and to allocate the resources of the Cultural Fund. It is assisted by three permanent committees of senior officials: for higher education and research, for general and technical education, and for out-of-school education. All the member governments of the Council of Europe, together with Spain, the Holy See and Finland which have acceded to the European Cultural Convention, are represented on these bodies¹.

In educational matters, the aim of the Council for Cultural Co-operation (CCC) is to help to create conditions in which the right educational opportunities are available to young Europeans whatever their background or level of academic accomplishment, and to facilitate their adjustment to changing political and social conditions. This entails in particular a greater rationalisation of the complex educational process. Attention is paid to all influences bearing on the acquisition of knowledge, from home television to advanced research; from the organisation of youth centres to the improvement of teacher training. The countries concerned will thereby be able to benefit from the experience of their neighbours in the planning and reform of structures, curricula and methods in all branches of education.

Since 1963 the CCC has been publishing in English and French, a series of works of general interest entitled "Education in Europe" which record the results of expert studies and intergovernmental investigations conducted within the framework of its programme. A list of these publications will be found at the end of this volume.

These works are being supplemented by a series of "companion volumes" of a more specialised nature, including catalogues, handbooks, bibliographies etc., as well as selected reports of meetings and studies on more technical subjects. These publications, to which the present study belongs, are listed at the end of this volume.

The opinions expressed in these studies are not to be regarded as reflecting the policy of individual governments or of the Committee of Ministers of the Council of Europe.

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COUNCIL FOR CULTURAL CO-OPERATION
OF THE
COUNCIL OF EUROPE

HOW TO VISIT A MUSEUM

by

Pierre REBETZ

How impressions and information received
can be used in the teaching
of history, science, the arts etc.

**STRASBOURG
1970**

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INTRODUCTION

Much has been written about the educational function of the museum, its vitality, its contact with the public, its organisation and its presentation. More specifically concerned with its didactic aspect, which is usually avoided as a difficult subject, we should like to engage the attention of teachers, to whom museum curators have long been making direct or indirect appeals. It is fair to say that these appeals have not met with sufficient response and thus, year after year, schools are being deprived of stable values. If teachers ask us "How can we make use of these values?", our reply will be: "With enthusiasm!"

Every museum has riches which can be exploited. Starting from actual situations, we have chosen a number of examples on which to base our arguments. After considering the educational system, as organised in our country, and the museums which open their doors to our schools, we went on to make an inventory of regional resources and then, proceeding in concentric circles, discussed the national or foreign museums accessible to these schools. Using realities to illustrate generalities, we have shown what every museum can try to do.

Since the subject proposed required an educational slant, this was borne in mind: the relationship school - museum will run as a leitmotiv throughout the entire study.

There might have been good reason for considering the behaviour of a class of schoolchildren or student teachers at a museum in one particular region, but the findings would have been unlikely to arouse interest in other European countries. On the other hand, it would have been worse still to neglect the information provided by specific examples. In choosing this title, the Council of Europe apparently wished to establish guidelines for a practical programme in which the school and the public would each have a part to play. Modern trends in museums and teaching methods had to be described too, so that teachers and curators might learn something about each other's work.

Although thirteen to eighteen is the main age-group considered, reference is also made from time to time to earlier or later stages as well

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as to permanent education. Museums do not place an age-limit on their visitors, nor do they have spheres of influence for their treasures.

Finally, to avoid dispersion of interest, emphasis has been laid primarily on the contribution made by Western European civilisation. Each culture has its own science of teaching and conversely. Attention has therefore been drawn to the possible links between visitors and their museums, rather than to the occasional contacts between certain visitors and a civilisation which is alien to them. This is not meant to imply that children are incapable of showing genuine interest in the relics of a civilisation with which they are presumably unfamiliar¹.

While emphasising what the museum can do for the school, this study also seeks to show that other artistic treasures accessible to the public (objects of art, monuments, cities) can be exploited by the same techniques. Our main aim, however, remains to encourage schools and museums to unite their efforts to further the use of the museum for teaching purposes and to promote the full development of creative faculties.

1. An example is the work done by the Associated Schools (UNESCO programme) and by Miss Montandon (Neuchâtel, Switzerland). In April 1965, Miss Montandon organised the exhibition "On the Threshold of India" at the Fine Arts Museum in her home town. In spite of the obstacles which foreign language and culture and unfamiliar customs, laws, philosophies and religions might present to Swiss pupils, the exhibition was an educational success.

THE MUSEUM: ITS AIMS AND ITS MEANS

1. What is a museum?

The International Council of Museums has given the following definition: "A museum is a permanent establishment administered in the public interest, with a view to conserve, study, exploit by various means and, basically, to exhibit, for the pleasure and education of the public, objects of cultural value".

For the cause which we are defending, we would stress the last part of the definition: the museum seeks to cater for the pleasure and education of the public. It has even been said: "The museum is, first and foremost, designed to satisfy the public"¹.

There is nothing to be said against going to a museum purely for pleasure, for if it is enjoyable, the visit will at the same time be educational. Not everyone shares this opinion. For the scholar, and sometimes for the curator, a museum is principally a scientific instrument intended for purposes of research and for the preservation of objects of cultural interest.

It is not our business to settle the argument, but rather to consider how the school and the public can benefit from what the museum has to offer.

We very soon have to admit that the museum is not only the past but also the living present; that it not merely stands for everything that is strange and out-dated, *but also represents* the positive and the future.

And culture? Every museum houses a spiritual treasure: it reveals certain aspects of the national soul and demonstrates its vitality and its

1. *List of French Museums*, 1959.

cohesion, despite all the setbacks and the conflicts. The school has a lot to learn here: civics, geography and history as well as art are to be found everywhere within its walls. Thus the museum was not created simply for the purpose of preservation, but demonstrates how the national spirit came into being. Its task will never be finished.

Nevertheless it is necessary when visiting a museum to *understand* the language of the objects and works of art displayed. Contact with the museum should also enable the visitor to *assimilate* the message which is conveyed, to *appreciate* the values on view and to derive *satisfaction* from discovery and contemplation. If these four elements - understanding, assimilation, appreciation and satisfaction - are present, the visitor may be said to have been won over in the sense that he will become a regular visitor.

Thus, the museum is not only a place where objects are kept but also where they are made accessible to the public, in one form or another and provide:

- inspiration and information,
- an explanation of questions of general interest,
- supplementary education.

2. The educational function of the museum

What benefits can mankind derive from visiting museums?

— Firstly, satisfaction! This will result from the fact that the visitor takes his own education in hand. He will not always be successful and may not immediately feel in touch with the works being exhibited but he will observe, reason and make an assessment. In course of time, this exercise will become a habit. His imagination will become more fertile, his research will spur him on to further research and his spirit of initiative will profit.

— Secondly, general culture. In this respect, museums are inexhaustible sources of information. Moreover, in the long run, visits to museums are likely to encourage the desire to read (as a supplement to the objects displayed) as well as creativity in one field or another and to promote a better understanding of the development of the arts, techniques and points of view. In the museum, man becomes his own teacher.

Anyone entering a museum will always spot something which he finds beautiful, rich, impressive or simply pleasing. Obviously, no matter how excellent the brochure or catalogue is, it cannot teach him all he needs to know. Wide experience, background knowledge or personal sensibility are necessary to supplement the information he acquires from what he sees. Nevertheless, even if he does not always feel wonder or deep emotion, his visit to a museum will provide *food for thought*.

— The museum is an important cultural medium. Our minds store countless impressions of which we are unaware, for they fleet past so swiftly that they are forgotten. Thus we have a fund of experiences of which we know nothing. The museum is an excellent means of revealing these unknown capacities and of bringing information to light.

In short, museums are a vital factor for knowledge of our cultural heritage and a constant aid to education.

“ A public institution assigned the task of collecting, studying, presenting and communicating the cultural values represented by the works of mankind and of nature, the museum has a unique cultural function.¹”

3. The social function of the museum

The idea of the museum as a public institution available to all is still new in many quarters. There is no cause for surprise if less advanced social groups have not yet become aware of this, for the fact that the museum has a social function is not obvious to everyone. The permanent concern of the museum, which, since it is open to all, plays a part in popular education, seems to be to raise the level of general knowledge and to educate public taste. This appreciation is flattering but, in reality, the public must take the first step toward the museum.

The attraction exercised by the museum cannot be estimated qualitatively by studying the admission figures. Many visitors are connoisseurs, yet there are others, not to be despised, who, as Montaigne would say: “ seek no more than to witness how and why everything happens, to witness other men’s lives in order to judge and order their own ”².

As for the amateur, he follows his intuition and his imagination, being quite content to satisfy them. Here is his portrait: “ On that grey, peaceful and somewhat chilly Sunday morning in November, Patrice took his stick and went out. As he was passing a shop window, a mass of vivid colour caught his eye and forced him to stop.

He saw three pictures, two Provence landscapes and a portrait, which seemed to be eyeing him. He pushed open a door which had the sign ‘ Art Gallery ’ written above it, and found himself between four walls covered with pictures... It was a small gallery and the artist was not outstanding, but there were some interesting things and Patrice set about finding good lighting, shading his eyes with his hand almost touching the works with his nose in order to get a good idea of the brushwork and the texture. Another visitor came in. Patrice replaced the catalogue,

1. *Le Monde*, 17 August 1968, p.9. Curators are requesting a reform of their profession.

2. Montaigne, *Essays*.

and when he came out into the street again, he was a little richer than he had been twenty minutes earlier... Patrice looked delighted... it seemed as if he had just discovered a new world.¹ ”

Everywhere, or almost everywhere, there is some centre with a museum worthy of our attention. Sometimes it may contain masterpieces, sometimes more humble works, but they are always instructive. The museum is a place for pleasure, even for lazing about. Some are situated in peaceful parks and have their own restaurants, especially in the Nordic countries.

The museum public runs into millions. Travel has encouraged these contacts and the new methods of presentation in museums have done the rest. Art has won new admirers who come to the galleries in search of recreation and relaxation. The museum “endeavours to show them - and their assiduity proves that they have understood - that even if art is not based on logic and mathematics, it is nevertheless a way of life and it provides instruments for this purpose whose effectiveness is unknown to the bureaucrat: intuition and an understanding of the human qualities². ”

Are the masses capable of enjoying works of the intellect, the arts or the sciences? This is open to doubt. Nevertheless the mass media, such as the cinema and television, bring them more than ever in contact with artistic creation.

However, if the mass of the population is incapable of choosing between the different audio-visual alternatives offered to it, it is unlikely ever to reach the stage where primary instincts give way to a more subtle system of values. If most people are content with the basic escapism provided by scenes where violence or sex are predominant, it is probable that our whole society will gradually be influenced. It seems appropriate that the community at large should initiate a concentrated drive to promote civilised values³.

In the cultural field there will always be a discrepancy between the resources of society and the aspirations of its individual members. If the individual lacks the means to reduce this gap, it is up to society to help him, not only by opening wide the museum doors but by showing him the easiest approach routes.

An open mind is necessary if one is to enjoy museums. How many people never go because there are exhibits which offend their opinions or religious beliefs? We are thinking, not so much of the audacities of a few artists or of certain scenes supposed to be morally outrageous, as of the traditional religious images or objects of worship accepted by

1. From *Suisse, Revue de Tourisme*, Nr. 11, pp. 1-2, 1951.

2. *L'ordre professionnel* (Geneva), 7 May 1966.

3. Bernard, p. 944.

some and rejected by others. By visiting a museum, one can learn tolerance.

There was a time when the artist shut himself up in his ivory tower and reserved his works for the great and his thoughts for the initiated. Art has become more social and more democratic and the same applies to the museum. Everyone has an equal right to enjoy works of art. This kind of collective exploitation is a dominant feature of our time. Collective creation has replaced the handicrafts, collective life has transformed small towns and the countryside, collective education has become compulsory for all classes of society. Thus certain institutions, by meeting these new needs, have opened the way to countless opportunities, but these are not without their dangers. Crossing this line remains, according to Paul Bourget, a highly perilous undertaking. It is true that this has become easier because of all the cultural facilities which society today places at the disposal of everyone. The museum is one of these facilities and, like the school it has an important social role to play. This fact is not generally recognised but could win acceptance if those responsible for dispensing education and disseminating information make the necessary effort. As it never loses its soul, the museum remains a place where man can meet man.

Once acquired, knowledge will vanish if not kept up and will wither and contract if not brought up to date and compared with the latest information. How can knowledge acquired from books be kept flexible without contact with real life? How can the present be fully understood if it is not compared with the past?

The skills which a person develops in his job will acquire an original application or stimulus when brought into contact with the different human activities. In life it is possible to have only superficial contact with someone else's work. If we are to progress, we must keep an open mind so that our faculties remain permanently receptive. Visiting museums can help us to maintain an open mind and makes communication with other people easier.

We believe that the museum will not have achieved its full potential until it stimulates the development of the visitor's sensibility, intellect and social consciousness. The museum can also become the meeting place of several generations.

In society in general, we are aware of the differences due to varying interests, occupations and ages. In the museum these differences do not exist. The same resources are available to all, but not everyone derives the same benefit from them although the museum offers each one access to culture. Here the disadvantage of insufficient preparation is evident - the son may understand better than his father and the young typist derive greater enjoyment than her impressive boss. Yet all competition vanishes and all that remains is the regret, felt by some, at not knowing more than they do. In order that this last obstacle may be removed, the museum's aims must include the moral duty to further the education of its visitors.

4. The static museum

At a seminar held at Essen (Germany) in 1963 under the auspices of UNESCO, the following question was asked: "Is the museum a temple, a tomb or a forum?"¹ It was answered indirectly: presentation is an essential factor in establishing contact between the public and the museum.

In the past, museum architecture was traditionally in keeping with the imposing image of culture as conceived by a particular town or State. The museum, then, took on the appearance of a sanctuary and the awe it inspired affected the general atmosphere and the way in which visitors behaved. On these imposing premises people spoke only in whispers and trod softly on the glittering floors. Of course there were pictures, but their gilded frames and lofty air made them witnesses of a by-gone age. The visitor looked at them without making any real contact with them and afterwards, when he came out into the light, he hastily stored his impressions in that corner of his memory where things are kept which one does not talk about².

The museographer applies the terms static and dynamic to museums³, to distinguish between rooms reserved for permanent collections and those in which temporary exhibitions are held. The latter seem more attractive, even if they only derive this quality from the novelty of the presentation.

For the educationist a static museum is one which calls for little or no active participation by the pupil: intellectual participation, sustained interest, observation, reasoning, spontaneous or delayed creative thought. There will always be static museums.

The curator cannot take the school's interests alone into account. The adult visitor has different needs and requires a different language. Yet an underlying didactic purpose is often a good thing as it provides the adult with a clue for his meditations. A matter-of-fact, dry, even if pleasing, exposition does not always produce satisfaction in non-specialist circles.

As is well known, museums seldom tell a story but more often present a series of "tableaux". When it resorts to narrative it is boring, whereas when it attempts no more than a series of tableaux the result is a mere catalogue. There is no coherence. In general, the visitor derives most benefit when the museum finds a formula which avoids pure narrative but offers more than a series of pictures.

1. Cf. *Die Welt* (Hamburg), 13 September 1963.

2. Cf. *Museen in Provence, Informationsblätter, Französische Botschaft Bern*, 15 April 69, p. 16.

3. Jean Gabus in *Museum*, N^o. 1 1965, p. 40.

Some museums have only small collections and they exhibit everything they have in the belief that the more diverse the interests the wider the range of curiosities that will be aroused. The school, which does not necessarily have other resources at its disposal, then endeavours to perform a double task: it seeks to discern the historical continuity in this labyrinth and to eliminate any impressions which cannot be said to be formative.

Is the museum the raw material or the finished product? There are two schools of thought. Both have their supporters. Is it possible to find a compromise solution? Perhaps.

(a) In the "raw-material" museum, didactic considerations predominate. Technology and science lend themselves more easily to this approach than art.

(b) In the "finished product", museum, didactics are absent, since every exhibit has been chosen only for its artistic, historic or ethnic value¹.

This leads us to take the different interests of the public, or even of the different publics, into consideration. As far as the school is concerned, a choice has to be made in the sense that a visit to a "finished product" museum will demand a different preparation and follow-up from those required for a visit to a "raw material" museum.

It is to be hoped that the dialogue between curators and educationalists will be initiated or intensified, as the case may be, without further delay in a common effort to satisfy mutual needs.

5. The dynamic museum

A certain culture is in process of development. Determined by our needs, our resources and the spiritual potentialities of our time, it is assuming a technical, scientific, artistic or professional aspect, depending on the different countries, circles or age-groups concerned.

Its cultural effect differs according to the individual. Moreover, a wide variety of cultural values: art, architecture, history, music, literature or the riches of the museums are already in existence; the difficulty is to know how these can be made available to the different types of people.

The number of visitors to museums may be raised either by increasing "the proportion of schoolchildren (already the category with highest visiting rate) among museum visitors or the number of visits by those

1. Formula adopted by the *Musée de l'Homme* (Paris) when exhibiting the Hundred Masterpieces in 1965.

who already come, or by attracting visitors from social classes which at present come seldom, if at all. Different methods should be employed depending on the objective and in some cases these may be mutually exclusive" 1.

We may ask ourselves whether the investments made at present by museums are sufficient to attract people's interest and prevent it from being diverted elsewhere.

There is a solution to this problem - *action*. The museum must help man to imagine, create and construct. Curators must not forget its aims! If the museum is made to represent mind alone without action, presentation without renewal, science without communication, it will soon cease to be what it was in the past.

The old, overcrowded museum did not enjoy a good reputation. Any attempt at transformation should not, however, go to the other extreme. Modernisation has sometimes ruined the atmosphere of the museum. "Excessive weeding out, by reducing collections to their best and rarest examples... deprives the exhibits of their real meaning. They are reduced to the status of isolated phenomena, whereas, in reality, they are links in an unbroken chain. The old educational tradition is broken." 2

By dynamic museum we mean the arrangements made for temporary or permanent exhibitions, which are a little like the setting of a scene in the theatre 3. This "stage-setting" is very much in the school's interests as it helps both teacher and pupil.

Museums have the possibility of establishing a remarkable and essential link between the items exhibited and the atmosphere which surrounds them or which they ought to create, and this in perfect harmony with a desire for and sense of perfection 4.

The Natural History Museum at Geneva is a model of its kind: the corridors are plunged in darkness and lined with recesses where, illuminated by daylight, reptiles, birds, small mammals, fish and fossils are resettled in their natural surroundings. The explanations are given briefly and clearly. The result is an entire success and a very skilful way of making children aware of nature and living things.

Like a radio or television transmitter, the museum provides information which is intended for everyone, but whose full significance and value can be grasped only by those who can understand and appreciate it 5. This is what makes museums as interesting as real life: some of the

1. Bourdieu and Darbel, pp. 114-115.

2. Vergnet-Ruiz J., p. 22.

3. *Museum*, Nr. 1, 1965, p. 40.

4. *Journal de Genève*, 29 August 1968, p. 11.

5. Bourdieu and Darbel, p. 97.

visitors are thinking, observing and reflecting, while others, idlers of all ages, are curious as to how or why something "works". Everywhere there will be visitors acquiring information whilst others, more distracted, will nonetheless have scanned the exhibits with interested eyes and retained memories of rules or forms, mass effects or harmonies, colours or mysteries. Life in a museum resembles the most beautiful cinema, if this can be understood to mean a place where one is totally transported from one's everyday surroundings. But, in addition, a museum provides the actual presence of the objects. The results cannot be rivalled.

Statistics of visits to museums¹ exist but no lasting solutions. Free admission in itself does not attract visitors. Advertisement, the organisation of guided visits, the provision of rooms for young people and special programmes for schools have certainly brought about "a continuous increase in the number of people visiting museums throughout the whole world"². The International Council of Museums realises, however, that "numbers are still very low, much lower, in fact, than they ought to be"³. Improvements made in the United States and in certain European countries to make visits more agreeable - restaurants, gardens, comfortable chairs, a pleasant atmosphere - are remedies which do not really get to the heart of the problem. The museum should not become simply an amusement hall, but should be, partly at least, a place of leisure.

Some curators have succeeded in attracting the attention of schools. According to articles and illustrations in the review *Museum*, successes have been recorded in all fields. Thus, if a particular instance is mentioned in this study, the purpose is not so much to attract attention to a regional success, as to offer a concrete example.

By applying a special policy, it has proved possible to pack museums. Some of the large exhibitions organised in France by Mr. André Malraux, when he was Minister for Cultural Affairs, "have drawn to the museums large numbers of delighted people"⁴.

Similar examples in many other countries are also worthy of mention. It is important to establish whether such successes can be achieved only in large populated centres with considerable resources. The answer is no! In its own way, a small provincial town can achieve comparable results.

As already stated the museum's main weapon is presentation. But it is a double-edged weapon. "If the approach is too static, it cannot fail to strengthen the prejudice which holds that the museum is a place

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1. *The organisation of museums*, p. 82.
 2. *Ibid*, p. 81
 3. *Ibid*, p. 83.
 4. Jean Lacouture, in *Le Monde*, 6/7 July 1969, p. 13.

of the dead, a cemetery. Equipped with the resources provided by museography, it offers a valuable additional teaching aid in the education of young people, and it contributes in its own way towards the life-long education and the culture of adults." 1

The dynamic museum is an attractive and active means of supplementing general and technical education. A visit of this kind, which is a must, may be supplemented by visits to an artist's studio, a research laboratory or to factories, in all of which places the world of today is being created.

The use of sound to transform a static museum into a dynamic museum does not meet with general approval. The museum continues to be something in the nature of a temple.

"Instead of benefiting from the unique and unrivalled opportunity of using, in teaching, the direct impressions the pupils gain from objects, we get lost in the countless other educational processes whereby more or less superficial knowledge is imparted by means of purely intellectual concepts. We will never reach the core of the population by these didactic methods." 2

Some curators believe that a solemn atmosphere increases respect for works of art and leaves a more lasting impression than do the effects of surprise. "To subject the enlightened visitor to the torture of a mechanical voice which tells him what he ought to think about the objects before him, to spoil the view of a masterpiece by surrounding it with placards, to reduce great works of art to the level of wax models, is to reveal a complete lack of respect for the museum and its contents and is the exact opposite of the aim in view." 3 For schools the problem is quite different. If the museum is to be a living force, it must make use of *all forms of stimuli* whose function is essentially cultural and educational 4.

We believe that presentation is not everything, since its influence penetrates only indirectly - by hearsay - beyond the doors of the museum. Thus, the museum must make a determined effort to leave the beaten track by organising its own publicity and, in particular, by using modern information media 5.

6. Curators and the organisation of museums

It is not for a non-specialist to dictate how a museum ought to be organised. Nevertheless, as a user, he can take an interest in what curators have accomplished and comment on features which have struck

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1. *ICOM News*, February-April 1963, p. 2.
 2. Georges Swarzenski, in *Les Cahiers*, p. 153, Quoted by Bourdieu and Darbel, p. 16.
 3. Committee... of ICOM Doc. 65/1/Educ. 19.
 4. Vergnet-Ruiz J., p. 17.
 5. See below, pp. 46-49 and 113-116.

him. It is also essential to outline the aims pursued by curators and their views on how museums ought to be presented. Otherwise teachers and the public will get the impression that nothing is being done for them.

Our information is taken from the conclusions of the International Symposium on the Educational and Cultural Role of Museums (Paris 23-27 November 1964).¹

In order to be lively, the museum must make use of certain vital stimuli:

- guided visits which call for active participation by the public;
- audio-visual aids for display purposes and for guided visits;
- partial renewal of the objects in permanent displays;
- activities, lectures and film-shows of various kinds organised within the museum: concerts and even theatrical performances, folk-dancing or television programmes if the premises are suitable.

Needless to say all these suggestions must be qualified, re-considered, adapted or partially discarded according to the type of museum and the visitors it attracts. It is impossible for Versailles, the Pitti Palace or the British Museum to reorganise their rooms or move their collections in order to transform themselves into dynamic museums or galleries. Moderation in all things! To some extent I agree with the objections expressed by one curator to unsuitable changes made by museums in an attempt to be dynamic². Nevertheless, even a static museum can apply a policy of "extra-mural" innovation. The curator must decide whether or not these new ideas and changes would be appropriate for the presentation of his collections. However, even where the contemplative function preponderates, it may be made more effective, for instruction if the objects are arranged and displayed in a special way³.

The various sample surveys made in connection with this study confirmed that popular prejudice still exists against the museum's appeals. This attitude stems from certain mental habits inherited from the past and from the idea that museums are reserved for a chosen few or that individual culture is more important than a culture available to everyone.

Can we alter this situation? One certain way is for the museum first to try to attract the young instead of trying to convert the old. This effort seems assured of success - in the long run - if schools are prepared to lend a hand.

1. *ICOM News*, February 1965, p. 20. Another opinion is expressed in *Museum* 1/68, p. 82. "Should a museum be active?" by E.H. Gombrich.

2. E.H. Gombrich, in *Museum* 1/68, p. 79 et seq.

3. *Ibid.* p. 82 et seq.

First of all curators have sought the co-operation of artists and research workers in every field in making museum collections more accessible¹. The museums have thereby surrendered some of their liberty with regard to organisation and research as well as the display and classification of reserve material. Afterwards they sent out information to various organisations but results were slow. Publishing catalogues, modernising the presentation of works of art, setting up an association of museum "friends" and above all putting on exhibitions... all this is calculated ultimately to sustain and renew the interest of the educated classes² in a museum which they already hold in high regard but of which they are reminded only when it has something novel to offer.

Finally, the entire policy of the museum had to be reconsidered. Hence the many experiments to make museums better known to the public.

The various aids employed will be discussed in greater detail in the following chapter but some of these experiments can be mentioned here.

Certain museums have organised a loan service or museum bus to present their collections outside the main centres. They have resorted to radio, television, films and slides in order to reach a wider public and have tried to engage public interest by organising guided visits or an educational service.

"It is, of course, possible to try other experiments such as mounting an exhibition in a factory. This was done in the Netherlands in 1960 with spectacular results. At that time, the European Cultural Foundation collaborated with an industrial sector which had started an interesting project aimed at providing new opportunities for young painters from several European countries and at arousing an interest in the Fine Arts among a section of the population which had hitherto proved inaccessible.

Following these lines, the Netherlands Plastic Arts Foundation compiled a collection of modern paintings to decorate the workshop of the Peter Stuyvesant factory at Zevenaar (Netherlands). This experiment proved highly successful and met with an enormous response from the workers and executive staff, stimulating their latent desire for a better knowledge of the Fine Arts. There was no question of merely placing anything anywhere, since the same aesthetic rules apply to both factory and museum: *colours and forms must fit into the whole scheme like modules* and must avoid disturbing or throwing out of balance this essentially rationalised, economic, mechanical setting, or creating an uneasy psychological atmosphere."³

1. *Le Monde*, 17.7.1968, p.9. The curators are calling for a reform of their profession.

2. Bourdieu and Darbel, p. 115.

3. Jean Gabus, *Relations publiques*.

Though there are many ways of making the museum better known, there is no universal recipe. How can the museum be adapted to meet the needs of all educational or cultural levels, all the different social circles and strata? Each one has its own interests and it would be difficult to reduce these to a common denominator.

The educational function of the museum implies its active participation in the evolution of modern society. If museums are not to become stagnant, they must renew themselves constantly. Each generation will make fresh demands on them!

To rid people of their complexes over their imperfect knowledge of the arts, the sciences, history or ethnography, the museum's stock-in-trade, the curator must resort to discreet popularisation, requested by most so-called cultured people who are anxious to understand the age in which they live. The curator should give his visitors: pupils, teachers and the public at large, the impression that they have understood and arouse in them the desire to know more. He is the one who must forge the links between the general public and the museum. Lectures, concerts, advertisements and all kinds of ingenious devices (visits at night, artificial lighting) are capable of attracting crowds, without necessarily creating a lasting interest.

The actual presentation of the objects on display will always remain a controversial issue. Since the turn of the century, even the most novel experiments have failed to satisfy museum lovers. The latest exhibitions, although based on sound experience, always provoke some complaints. "The presentation struck me as perfect, or almost", they say. "It leaves each object enough space for it to display all its beauty to the visitor".²

"The presentation of works of art remains one of the main problems. An object can come alive or communicate its message only if given the best lighting conditions and setting. Only then can it be set off to full advantage and lead the visitor on from the delights of discovery to the joys of communication or even, occasionally, of contemplation... Above all the museum's function is to constantly remind the visitor of, or acquaint him with, what it has to offer; then it must use all the means at its disposal to facilitate comparison."³

Some people still consider that the museum's role is to gather together relics of the past and stick a label on them to indicate their exact position in time or space. Attempts have been made to increase the efficiency of the museum by "constructing" a logical system of presenta-

1. *Film in Museum*, p. 83.

2. *Journal de Genève*, 13 May 1966. The testimony of 2,800 years, at the new Museum of Antique Art at Basel.

3. Manganel, pp. 19 and 22.

tion which explains the sense and function of each object, its symbolism or its place in the evolution of the human race. This is progress. If the label is exact, the public considers that the facts must be "true" and accepts the text without question.

Is the museum capable of appealing to the man in the street? It is for the museum to supply the answer, for that is the crux of the problem. Haphazard measures are no longer sufficient in our age. Efficiency is what is needed.

In the educational field, the museum facilitates the study of the environment, history, ethnography, art etc. In general, the Nordic countries are more advanced than the Mediterranean countries when it comes to encouraging school visits to museums. We know of museums where children can draw or construct things; others where one can relax and have tea; museums with lecture-halls, a cinema or projection room; museums which can be used as classrooms; open-air museums where one can stay for hours, dividing one's time between systematic study, relaxation in a pleasant setting and the discovery of modern or ancient treasures. It seems more and more necessary for museums to reserve place for schools by providing facilities for classwork¹.

Above all, the teacher expects the curator to present exhibits so as to underline or make it possible to discover their function. Only then will the visitor be able to learn something of the social life of the period to which the objects belong.

Education through museums presents two main difficulties:

1. The museum does not give a *complete picture* of the subject being studied, nor does it provide any information on the mechanical aspects of learning.

2. The museum does not include the notion of *correction* in the appraisal, judgment or conclusion drawn.

Admittedly the museum is not itself a subject to be assimilated; it is there only to open our *eyes* and our *hearts*. But visitors are irritated by the lack of any means of evaluating individual results.

The museum being an exceptionally rich educational medium, it should be made a place where young people and adults can find genuine contact with a culture on their own level.

7. A new approach

Many people still think that the museum remains aloof from real life. Some countries and cities have succeeded in modifying this attitude and in showing that the museum is not only a place where the past is pre-

1. Museums ought to set aside premises exclusively for educational and cultural activities (*Didattica*, p. 23).

served. We must go a step further. The museum must extend its action to encompass the contemporary world and, like books, the press, films, radio and television, devise new methods in order to reach a wider public. More of this later.

There are types of museum just as there are types of novel. The "situations" museum (e.g. a mediaeval weapon clasped by a soldier or an urn contained in a prehistoric tomb) is useful for educational purposes. It is an improvement on the "juxtaposition" museum where objects are exhibited without regard to their original setting and where they are displayed - classified - and not re-integrated in their former context where they served some useful or decorative purpose. In the "situations" museum, put back into their "natural" setting, they recover a semblance of meaning. The "narrative" museum has more impact than the "juxtaposition" or even the "situations" museum. In the "narrative" museum, exhibits are brought into play and produce their own particular effects. In fact the atmosphere is created by making the exhibits come alive once again as well as requiring greater participation on the part of the visitor and producing greater satisfaction in the educated, or merely curious, public. This attempt at realism makes it much easier for the pupil to understand. The occasional visitor also appreciates this method of presentation since matter-of-fact, dry, if pleasing, exhibition does not always produce satisfaction in non-specialist circles.

It has been said that the curator's duties include research in all fields necessary for an understanding of the material under his responsibility.¹ This means a new approach to his job.

Statues were placed in parks apparently to give them a setting worthy of them. Making furniture adapted for children and fitting up rooms to encourage their activities and bring them into contact with museum exhibits met one requirement. But these, and other, measures do not appear to be enough to increase the impact of museum collections.

"The museum should become a living place where past and present meet, and not a series of funeral rooms"². This is now acknowledged, it seems.

The attractive power of museums is greatest where they offer the public an illustration of different kinds of civilisation, a way of life, and cultural and human realities related to vital interests³.

The School of the Louvre regards its holiday courses as the selection of cultural gems.

1. *Le Monde*, 17 July, 1968, p. 9. Curators are asking for a reform of their profession.

2. From the Swiss journal, *Echo*, May 1968, p. 21.

3. *Didattica*, p. 40.

Several museums have abolished or reduced admission charges in the hope of attracting the public. This also helps. Certain curators, anxious to infuse life into their museums or their collections trespass on the school's preserves. We cannot blame them for that.

The method of allowing visitors to touch, manipulate and compare objects and to provoke the scientific phenomenon of the technique described is also familiar. London¹ and Munich² might serve as examples: in these museums it is possible not only to look but also to touch. The educational aspect is enhanced and the effect on the visitors obvious.

Is this characteristic of a few technical museums only, or could the practice be applied, by analogy, in other sectors? It is not for us to decide.

In the two museums mentioned above - there are others - pupils are more at ease than in their own homes and more curious than at school; they are more anxious to understand immediately and do so often without any great effort. The educationist will know how to turn this spontaneous interest to advantage, while setting his sights higher. For him, the museum must teach something. It should teach the visitor to become aware of things, develop his sensibility and help him to understand³.

The museum is not self-contained. It must form an integral part of life. The museum and topical events will make a good combination; the museum and the future are closely linked. The museum and history have always been friends, while the museum also has much in common with music and vocational training, though we do not pay enough attention to these affinities. For anyone who cares to ask, the museum represents the past, the present and the future.

Museums come to mind whenever leisure and life-long education are mentioned. Poland has its "café-clubs", cultural centres in the true sense of the word; Switzerland has its "Pro Juventute" centres and France its Houses of Youth and Culture. These innovations seem well fitted to make adolescents and their elders aware of spiritual values: a relaxed atmosphere, human contacts, games, a library, a variety of exhibitions, a cinema, a theatre. As one participant put it: "In my case, improving my cultural standard means getting away from the humdrum world of everyday life, concentrating my attention on something new which attracts and fascinates me, and trying to find out everything connected with something I have discovered for myself⁴."

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1. The Science Museum, London, see p. 163.
 2. *Deutsches Museum*, Munich, see p. 163.
 3. Committee for ICOM, Doc. 65/9/Educ. 19.
 4. Enquiry in *Paris-Match*.

The museum has what is necessary to procure the same type of satisfaction. It is capable of educating taste. But is taste essential in order to derive benefit from it? Whilst taste is not one of the most evenly distributed human qualities, it can be claimed that most people are not entirely without it. It only needs to be cultivated and guided. But who is to do this? The school and all other institutions concerned with education, including the museum. The school should take the first steps by explaining that aesthetics are based on data which have the same meaning for everyone. The museum should go on to show the variety of aesthetic activities.

It only remains to find interlocutors. If the public will not come to the museum, let the museum go out to meet the public by using pictures, sound and audio-visual aids (cinema and television). Museums should be able to make use of these methods to enlighten their public and the schools. The technical possibilities exist, but their exceptional power is crippled by a lack of experience on the part of curators and teachers, by a fear of the disturbance which the regular use of such methods might cause and by difficulties of an economic or intellectual nature. People are not prepared to countenance straight away all the adaptations necessary for the effective use of such means of information, and international collaboration has not yet succeeded in ensuring the free circulation of cultural assets such as films. But the problem is being tackled. "A refusal to move with the times, to raise and to study such questions, reduces the individual to the pathetic task of maintaining the status quo - and such an attitude has never prevented vital questions from arising".¹

Reforms and innovations are taking place everywhere. The "Museum" is an instrument which should be incorporated into this movement.

8. New Prospects

Specialists in the subject have assigned four educational and cultural functions to contemporary museums²:

1. The museum should teach something.
2. The museum should develop the personality of the individual.
3. The museum should integrate the individual into the human community.
4. The museum should also be a place for leisure activities.

Whilst the first three points seem, on the whole, to be included in the programme of modern museums, the last remains, on the contrary,

1. Moutaux, J., p. 100.

2. Symposium... Paris, 23-27 November, 1964.

beyond the reach of a good number of older museums. If leisure, as understood in this context, can be taken to mean a complete change of surroundings, most museums satisfy this requirement. If, on the other hand, it means encouraging the organisation of meetings and creative activities by equipping appropriate premises, then much remains to be done.

A museum may plan an educational programme and devote particular attention to it. But the school cannot claim to be the museum's major concern. A museum offers what it has available. In so doing it may become a valuable teaching aid. Let us remind ourselves why. It is recognised that the museum has a certain superiority over all other presentation techniques in that it owns the exhibits. By their presence, by the contemplation which they make possible, these exhibits satisfy the senses and the aesthetic needs of the visitors. This tangible presence represents the true value of the museum.

When discussing the treasures contained in their collections, French museum curators presented a request which opens up new prospects for their museums. They requested that these treasures be made accessible to the widest possible public who should be helped to get to know, understand and appreciate them ¹.

It was realised that museums could live at a different pace and would benefit from being seen in a new light and conceived in a different manner.

Once it was recognised that it was not the museum's policy to prefer the sacred to the profane all kinds of innovations seemed to flourish. What interests us most in our research is not the fact that museums have been situated in the midst of nature or provided with a cafeteria or constructed in glass. In our opinion, the museum which reaches out to the public, and does this without pandering excessively to popular tastes, is particularly deserving of praise ². In this instance, the museum is not entrenched in its own dignity but knows how to serve as an educational instrument. It does not neglect the treasures it possesses but knows how to make them come alive. Instead of discarding its scientific language, it provides the key. It fears neither the exacting specialist nor the visitor made shy by his own inadequacy, since it has something personal to say to each one and it invites them to talk ³.

1. *Le Monde*, 17.7.1968. The curators request that their profession should be reformed.

2. Here is an example. At Geneva, the most important summer exhibitions, Icons and Treasures of Cyprus, were of a very high standard. But their beauty itself was sufficient: marvellous icons, elegant Cypriot pottery and sculptures... In an atmosphere of profound tranquillity, sustained by low religious chants, one walked through the many naves and corridors where the icons hung in the soft lighting. (*Journal de Genève*, 29 August 1968, p. 11.)

3. E.g. the Fondation Maeght at Saint-Paul de Vence and the Millesgarden in Stockholm.

Yesterday the museum still stood for certain hallowed values. Today it tries to be more daring and has embarked on a cultural policy which takes living art into account. It unites the roles of pioneer museum, experimental gallery and modern art or even avant-garde museum. It calls itself an "information centre"¹ and undertakes the retraining of its personnel.

The museum goes into schools, stations, streets (shops), commercial enterprises (large public or private bodies) and hospitals, but above all to the "new public", people who have hitherto kept away out of shyness and discretion, out of dignity too, thinking that the museum was not for the likes of them. This section of the population has made progress, however, and is now asserting its rights to all spheres of knowledge².

"What was once essentially a bastion of the aristocracy has today become a meeting-place for the man in the street."³

This comment by UNESCO does not yet correspond to fact, far from it, but it indicates that changes are taking place⁴.

The advisability of studying long-term aims and assessing the value and significance of the museum in relation to contemporary society has been recognised⁵. These plans form part of a general policy advocating introducing into the museum the new methods which have transformed the school, sales psychology and the organisation of large fairs and exhibitions.

These innovations are the result of a gradual evolution. The policy of encouraging the fine arts was the historical successor to the patronage of princes. "It held that the artistic efforts of the community should continue to contribute to the dignity of the ruling classes, but ought also to make it possible to enjoy the arts."⁶

It was the museum which reorganised itself at the turn of the century to satisfy different kinds of visitors. Many works of art, removed from their previous settings, were placed in unfamiliar surroundings and played their part in this encounter between man and art. All these efforts helped to increase the number of visitors and to give museums a more popular appeal.

Let us not be surprised therefore, if several stages seem to be necessary before our educational system acquires the requisite flexibility to

1. Growth of a museum collection at Marseilles (*Le Monde*, 6 March 1969).

2. J. Gabus, *Relations Publiques*.

3. *The museum as the cultural centre in the development of the community* (UNESCO). Quoted by Bourdieu and Darbel, p. 11.

4. Gabus J., *Relations publiques*.

5. Bernard, p. 960.

6. Ibid.

adapt institutions and provide people with the means to cope with constant changes and develop their intellectual potentialities to the full at the same time 1.

Nonetheless, one cannot overestimate the opportunities available to the public, assuming that an interest in cultural values will be the natural consequence of a rise in the standard of living. In our time, life is action rather than meditation or contemplation.

Furthermore, young people throughout the whole world, or almost, are showing a certain disrespect for traditional taboos. Taboos exist everywhere. It is possible that we may occasionally have forgotten to discard them, but not all deserve such a fate. It is the museum's duty to make a selection. It seems desirable that real values should be preserved. Taboos are not essential to life but we would live less well without them! The important thing is to prove this, which is not an easy task. Nature has created us all with such varied tastes, and these must be taken into account in the future development of the museum. Curators will have to bear in mind the reasons which will prompt people to visit the museum in A.D. 2000:

— personal reasons, based on the pleasure derived from knowing and understanding;

— educational reasons, stemming from the school's need for renewal and desire to promote the progress of humanity;

— reasons peculiar to the museum which, not content simply with making culture freely available to all, seeks to win man's confidence in order to assist them in their continuous development.

Can one talk about the interest of the public? The 20th Century has made full use of the concept that: "in education, the starting point must be the child's interests". Some methods, inspired by the findings of psychological research, have relied entirely on this idea. Should museums adopt the same principle? We believe that this idea of "interests" is outdated for anyone who has to plan the teaching methods of tomorrow. The museum does not have to take the interests of the public as its sole guide. They are too restricted. Besides, a museum which considered only the interests of its public would be neglecting its true function. It is sometimes necessary to use what amounts to coercion in order to enable the visitor to grasp what appear to be forbidding ideas. Such coercion is salutary. It allows great strides to be made in education and training. Schools, too, will seek, in the museum, not only material affording entertainment but also material demanding an intellectual effort.

1. Chs-Pierre Guillebeau, in *L'Armée* (Paris), N° 68, p. 22.

9. New methods in museology

The museum has the advantage of bringing together under one roof objects from different periods and from different parts of the globe. The visitor will accept what he finds at the museum, with or without functional organisation. Bearing in mind the knowledge, tastes and interests of the varied public, the curator will endeavour to make them understand (grasp) and, more important still, like (enjoy) what they see.

Perhaps direct intervention by the curator is not an entirely recent phenomenon; what is new is its generalisation. It is for this reason that we speak about "new" methods in museology.

They can be summed up as follows:

1. The museum teaches visitors how to look at things and understand them, and develops their sensibility¹.
2. The museum seeks to establish contacts with the outside world.
3. The museum is welcoming; it uses various modern teaching aids.

Museum infrastructure is designed to promote human contacts. "Visitors can, and ought to, expect to rediscover mankind, history of the country through the medium of the objects on display. Naturally there are many ways and means of achieving this; experiments in improving contact with the public resemble public relations techniques. These methods vary from one country to another, utilising the resources of radio, television, the cinema and the press and disseminating information in schools and work places - indeed wherever cultural or economic groups and associations are to be found²."

In their capacity as film producers (especially for television) and film users, curators must constantly renovate their museums, give them publicity and help them to fulfil their function by means of modern information media. Most have accepted this principle. Sometimes modernisation assumes the character of a national movement. "A breath of youth is blowing through our museums in France" was the comment made in the press a number of years ago³. These changes are taking place in every country. Numerous attempts have been made to draw schools

1. International Symposium on the Educational and Cultural Role of Museums, Paris, 23-27 November 1964.

2. Gabus J., *Relations publiques*.

3. *Le Figaro*, 9 April 1965.

and museums closer together. These experiments, discussed in specialised journals to which I refer below, have not been without success¹.

The museum has the advantage of providing such a vast field of experience that there is room for everyone. It is desirable that everyone should benefit from the lessons gained from individual research into the relationship between school and museum. Our personal experience is outlined in Chapter IV.

The lecture is no longer considered an adequate teaching method. Similarly, in the museum, it is no longer enough merely to exhibit objects. In practice, the lecture (at school) and exhibition (in the museum) have long ceased to be the only methods used. Teaching and museology today both consist of furtive advances, forays and raids into the field under study and general participation in the drawing of conclusions from experiments and surveys.

In this respect, the museum has risen to the rank of a field of research par excellence. As far as the schools are concerned, its varied exhibits cover the whole range of human activity. The museum would not arouse so much interest at present if some of the things it possesses were not of such value for our social, aesthetic and cultural progress.

10. Arousing interest

Carnac and its rows of menhirs, Segesta and its Greek columns, the vase-shaped crater of Vix and the secret it holds, are all things which the tourist may come across in his guidebook or in the course of his travels. More often, however, he may simply be in some town or other. When, however, this town is London, Florence or Vienna, he will not hesitate to stop there. The art cities arrange lecture-tours as part of a publicity campaign to which the tourist willingly succumbs. The visit has a specific purpose and the tourist knows in advance how long it will take. The presentation technique is varied to suit all tastes. These cities make an effort to attract people.

Museums, on the other hand, wait for visitors to come to them. But is there any need for them? Does the general public feel the necessity

1. See:

— Bibliography of the Museum Documentation Centre, UNESCO/ICOM, 19, Av. Kléber, Paris.

— Selected bibliography on "Museums and education", by Miss Janina Tuwan of the Museum Documentation Centre, UNESCO/ICOM.

— In the bibliography of this essay, see especially *Museums and schools, Museum und Schule, Didattica*, Dreyfuss-Sée, Gabus J., Harrison Molly and Wójnar J.

— In *Museum*, Vol. VIII, 1955 No. 4: "The role of museums in education" and *Museum*, Vol. XXI, 1968 No. 1: "Education at the museum", by Hélène Marcoué.

to make contact with a world - that of culture - with ill-defined boundaries, changing aspects, precepts allowed by experts who are hardly given to taking popular likes and dislikes into consideration? Clearly the demand is not excessive. Let those who wish, i.e. those who like such things, visit the museums and too bad for the others!

No! The others deserve better treatment than that, though they do not know it. Further training would at least inform them of the cultural opportunities available to them. Suppose teachers were retrained at the same time so that the teaching curriculum might soon include that field too? Nevertheless, the supply is there. Curators are making commendable efforts, even if they have little knowledge of modern advertising principles. Demand is low whereas the consumer goods are more than plentiful. It is urgent that something be done, with the help of museums, to approximate supply and demand in the cultural field.

Some museums complain that their efforts are poorly rewarded, that the number of visitors remains lower than might justifiably be expected.

This depends on the kind of exhibits and on how they are displayed. The public tends to flock in greater numbers to commercial and technical exhibitions and displays. A tourist guidebook¹ informs us that every year in France:

- Pleumeur-Bodou² attracts 130,000 visitors, Orly³ 3,120,000
- and the tidal power station at the Rance⁴ some tens of thousands.

The reason for this enormous enthusiasm may be that the technical advances which have changed our lives have also influenced the interests of our generation.

The benefits of a more general education must be impressed on young people and adults who must be shown how they can widen their culture.

1. Pierre de Latil, *Promenades de notre temps. Hauts lieux de la technique*, Ed. Balland, Paris.

2. Pleumeur-Bodou (Brittany). The first French space-telecommunications station. In 1969, a second station was opened at Pleumeur-Bodou, thus making it possible for France to participate all round the clock in the world satellite telecommunications system (BNF. 18. 10169).

3. Orly airport covers 1800 hectares. It is a town with 12 kilometres of roads and a sewage and telephone network which would be adequate for 8000 apartments. The number of passengers doubles every 5-6 years and the volume of freight, every 3-4 years.

4. The Rance is a river on the French coast, flowing into the Channel. The ports of Saint-Servan and Saint-Malo are built in its estuary. The power station of the Rance, which is more than 700 metres long, is equipped with 24 hydraulic units with a capacity of 10,000 Kilowatts per unit.

At the beginning of this century, popular education and social advancement were the main preoccupations. Today, the main concern is with permanent education and cultural advancement. Here the museum has an important role to play for the benefit both of the community and of the individual. The revolutionary changes in techniques and materials are also affecting social relations. Culture enables us to unite mankind more closely by awakening a common respect for these other achievements of humanity to be found in museums.

Museum visitors admittedly come almost exclusively from the cultured section of the population¹. Their number is growing as the level of general education rises. If the public at large is to be encouraged to visit the museum, its interest must be won back by integrating museum visits in the social programme. "This would seem to be the purpose of the traditional function of the curator as defined in museology. Despite its name, museology is less a science than a collection of empirical recommendations and principles handed down in a vague and unofficial manner²."

Well-organised publicity would attract a new public of unsuspected potential to the art galleries³. However, it may also be possible to lower the barriers separating the museum from the general public by other means. Suitable organisation is another requisite for success. The interest aroused in each museum will depend on the contacts and resources which it can offer the visitor⁴.

Nevertheless, presentation is not everything, since its influence only penetrates indirectly - by hearsay or memory - beyond the doors of the museum. Even if we may expect that people will gradually acquire a taste for museum-going (through the interest aroused in visitors likely to influence those around them), this general enthusiasm may take a long time to develop. It is therefore essential that the museum should resolutely leave the beaten track and organise its own publicity campaign.

We have mentioned the dynamic museum where the curator uses modern information media to change the public's traditional idea of a museum:

- The museum sings, dances, organises theatrical performances and cultural receptions.
- The museum goes to the school and the school comes to the museum.
- The museum is at the basis of the work done by adult education colleges.

1. Bourdieu and Darbel, p. 36.

2. Bourdieu and Darbel, p. 115.

3. Georges Pascal, *Les Cahiers*, p. 117. Quoted by Bourdieu and Darbel.

4. *Didattica*, p. 119.

The museum is becoming non-conformist and daring.

— The museum arranges radio and television broadcasts, or makes use of these media.

— The museum publishes posters, brochures and lectures intended for the public and the school.

— The museum continues its "extra-mural" role by lending exhibits, organising travelling exhibitions, series of lectures, practical demonstrations and introducing the public to new display techniques.

It carries out this work concurrently with its scientific function. In addition, the museums of tomorrow are already embarking on new programmes of pragmatic adaptation and broader action¹. The school and the general public are included in these programmes.

Let us take a practical example. The press recently announced:

"The Basel museums speak to the young. From 16 August (1969) until next spring, the museums of this city on the Rhine will organise guided visits every Saturday afternoon for children in secondary schools. Admission will be free both for the children and for parents wishing to accompany them. The Ministry of Education has decided to take this step in the hope of promoting general interest in museums"².

The museum provides the exhibits and the school the supplementary information. By "school", we also mean newspapers, periodicals, popular works or specialist reports transmitted by radio or television to thousands of listeners or viewers.

11. The museum and culture

For a tiny minority of cultured people, culture is second nature and has every semblance of a gift³.

No! Culture is not a privilege bestowed by nature but would the fact that everyone had the means of acquiring it be enough for it to become common property? Art treasures are both accessible to all and at the same time, barred in fact to most people⁴.

What is culture⁵? First of all, it is the development of our abilities and personality. Should it be classed as a leisure pursuit or as an educa-

1. Grace MacCann Morlay, "The adaptation of the museums of today and those of tomorrow", in *Museum*, Vol. X, N° 4, 1957, p. 237.

2. *Le Démocrate* (Delémont, Switzerland), August 1969.

3. Bourdieu and Darbel, p. 89.

4. *Ibid.*

5. "Culture is the corpus of forms which have proved stronger than death" (A. Malraux).

tional activity on a par with vocational training? In Pascal's opinion, recreation could in no way be said to promote culture. Voltaire maintained the opposite, and current information media would seem to prove him right. Watching an amusing film can be as instructive as a scientific lecture and scientists themselves have made extensive use of films. Mass culture penetrates through to certain strata of society. The less educated a man is, the more he will seek leisure activities which require little personal effort ¹.

"For André Malraux, art and culture are 'complementary to the spirit' and the sole refuge of man in our civilisation stricken with crisis as a result of the invasion of mechanisation; it is the modern conception of salvation in our age which neither politics nor science have been able to provide an answer to human anguish." ²

"Perhaps culture can be taken as meaning anything in the world of man which goes beyond the satisfaction of purely basic needs. The sum of all the values created by man to achieve his human condition, all his intellectual and emotional adventures, everything which inspires in him ideas such as truth and beauty, everything which furthers the evolution of man as a being which thinks, dreams, reflects, plays, creates, invents, admires, believes... The concept of culture cannot be limited to literature or art. One cannot talk about culture without also mentioning education, science and information" ³.

The community's efforts to promote man's cultural advancement generally fall into three categories:

- education (compulsory or voluntary)
- leisure activities (which affect only one section of society);
- the Fine Arts (sometimes).

The community needs to be alerted and made to re-assess its cultural policy, which has become increasingly vital in recent years. The integration of the masses into a society which is aware of its own importance and eager to develop, presents new problems for cultural institutions.

Working hours have become shorter, leisure time has changed in character and significance. Means of communication and travel are available to a larger section of the population. The problem is to make man, not a satisfied being, but one who is eager to take an interest in ennobling values.

All the conditions necessary for a truly popular culture would seem to be fulfilled. The community would assume fresh responsibilities. Al-

1. *Education permanente. Revue de la FSEA* (Switzerland), N° 4, 1968, p. 57.

2. R. Leroy (*Le Monde*, 28 February 1969).

3. Charles Hummel, UNESCO/Switzerland. Report 24-28 June 1968. (Unofficial translation by the Council of Europe).

ready man finds himself confronted with choices requiring reflection. Is culture for the masses a mere utopia¹? Apparently not, if it bears in mind the necessity of developing the individual's curiosity, his desire to go deeper into the subject in a personal effort to increase his store of knowledge. For when all is said and done, cultural development is an individual matter, even at mass level². As Malraux put it: " Culture is not just knowing Shakespeare, Victor Hugo, Rembrandt or Bach, but liking them. No true culture can exist without communion. " This is the major obstacle.

The School, considered as a place for initiation in the arts, often proves quite inadequate. Even if it provides the necessary information, it often ignores the prerequisites of culture. Man must learn to find in himself and in his environment a reason for living. There is no lack of human resources but they remain a closed book to many people. Nevertheless the acquisition (approach) of culture involves the person concerned in the progress of mankind. It does more than merely produce an élite to play a dominant part on behalf of the community. On an individual level, culture provides an education which is gradually transmitted to a wide section of the population. Thus group consciousness is born and a spirit of humanity prevails.

To be worthy of culture, one need only know, first of all, how to approach it and accept its contradictions. Everyone has his own private world. This world teaches us that nothing changes:

- virtues, vices, tragedies or harmony;
- courage or panic;
- great dreams, creation, chaos;
- despair and rebirth;
- success and stagnation.

This is the world to which the teacher introduces children. Understandably he requires a suitable plan of action, well-tried methods and the means of acquiring the documentation he needs, but this is very often too selective and sober - almost entirely bereft of its original forcefulness or enthusiasm:

— Who thinks of the suffering caused by war when he looks at a suit of armour?

— Or sees in a king's crown the reforms instigated by the monarch who wore it?

1. Malraux has said: " Neither art nor culture are the ornaments of idleness; they are the strenuous efforts of man to confront the world of reality with a world belonging solely to humanity. "

2. *Education permanente*, 1968, N° 4., p. 58. *Revue de la FSEA* (Switzerland).

– Or relives the moral torture of a Michelangelo when he gazes at a marble statue?

One of the most suitable settings in which to make contact with culture is the museum. Here illustrations of every human emotion, achievement and failure can be found. Obviously the teacher will also have to surmount certain incongruencies due to this vitality, but all that is needed in that case is method, participation and selection.

To sum up, what problems are grouped together under the heading of culture? Malraux, when Minister for Cultural Affairs, provoked amusement in the Cabinet when he said that he was the only one “ who knew that he did not know what culture was ”. A Frenchman will think of a Mozart concert or a Molière play but surely to study Ellora is also an education¹.

“ The interpretation of Ellora involves first of all making it plain that the sculptures of Ellora are not imitations of living creatures, do not refer to the world of living creatures, but to another world: for us, the world of sculpture; for India, the world of the divine - and for everyone, perhaps, the two combined. Something which can only be made tangible by juxtaposing statues or photographs of Ellora with statues or photographs of other sacred art: Romanesque, Sumerian, Egyptian or whatever² ”

Culture is first and foremost a vast resurrection. One can teach people the place of Beethoven in the history of music, but one cannot teach them either to like him or to resuscitate him. To make a masterpiece loved is to give it its voice, to render it actual, sometimes through interpretation, sometimes through other means³.

1. Ellora is an Indian site (in the state of Nizam) famous for its hypogea or underground temples (500 B.C. - 800 A.D).

2. A. Malraux, *Anti-Mémoires*, p. 340, (translated from the French by Terence Kilmartin (Hamish Hamilton, 1968) p. 246).

3. Ibid. p. 343.

II

THE SCHOOL CURRICULUM AND THE MUSEUM'S ACTIVITIES

Introduction

The school no longer plays as total a role in education and the formation of character as it did in the past. It has rivals, not all of whom are wholly disinterested. It is true that school prepares the pupil for the part he has to play in a given society, but society is constantly changing and often education lags behind. Technical progress and social policy create new potentialities as well as fresh needs in the individual. Economic problems have become very important. Information, disseminated in various forms, has aroused appetites, dissatisfaction and curiosity. In all these matters, culture has a part to play. It is therefore possible in the evolution of society today to apply solutions applicable to the community at large and the individual in particular. Whereas modern teaching pays increasing attention to individual abilities in order to develop them into skills, education tends to develop individual aptitudes in such a way as to afford personal satisfaction. It refines taste, improves the critical faculties and may encourage creativeness.

The tendency today is therefore to co-ordinate teaching and educational aims. It is not a matter of enabling people to move from one field to another at a specific age but of linking teaching and education closely together at all stages in life. This will have the effect of narrowing the gap separating the different social classes and that is something which the education they have been receiving, sometimes for generations, has not yet fully succeeded in doing.

We are thinking of an education covering many facets and dispensed by official or private establishments. The education we should particularly like to speak about is acquired through contact with the museum. A new, general and open-minded policy in this field has still to be devised. Here and there practical applications or abstract results are

discernible. As soon as the aims and methods of achieving these aims are defined, they should be made widely known and the school has a particularly important part to play in this work.

Schools today no longer try primarily to instruct pupils but to get them to understand, feel, grasp, discover, imagine and create. Initiative is regarded as more important than the ability to repeat what has been learned from schoolbooks. Equal emphasis is placed on sensibility and reasoning power. Creativeness is valued more highly than the ability to copy a model, however perfectly.

But not everyone has reached this stage and, for some time, propaganda will be necessary to convince people that this approach is valid. Moreover, all excess is a mistake and traditional teaching methods were already forming youth before the latest theories were invented. Young people no longer follow in the steps of their elders and they have not abandoned these paths merely temporarily. It is important that those concerned with such problems should be aware of this. The Council of Europe makes the same point: " In the Europe of tomorrow the school will necessarily adopt a radically new educational style, much less didactic, and involving, on the one hand, real, and not factitious, participation by the adolescent pupils in the educative functions of the school and, on the other hand, a curtailment of ex cathedra pronouncements and their partial replacement by methods such as call rather for group work, research and experiments¹. "

We shall consider the role which the museum could play in a non-didactic educational system: practical experience has shown it to be one of great importance. There are three natural supplements to this which should also be mentioned:

1. The more systematic use of the resources which modern technology places at our disposal, since the plain fact is that education... has not yet had its technological revolution;

2. The application of recommendations which educationists have been making for some considerable time, but which have, in the majority of cases, *remained a dead letter*. I am thinking in particular of what was known at the beginning of the century as the activity movement, *that is to say the real participation of the child and, a fortiori of the young man in his own education*;

3. Lastly, the broadening out of the strict framework of the school by the mobilisation of all the educational media offered by society - and these are constantly increasing in number and variety².

1. Council of Europe. CCC/EGT (68) 23, 26 August 1968. Malaga (1967) Course on secondary education in the Europe of tomorrow.

2. R. Maheu, Address, UNESCO DG/68/9.

2. The school curriculum in general

One of the principles of modern education is that personal and imaginative qualities are more important than the scope of a pupil's knowledge. The school curriculum pays little attention to this principle.

"The radical reform of education is so drastically urgent that it is now hardly anywhere possible to go on evading it... We know that the solution will have to be all-embracing, that it will have to cover all forms of education¹." The school curriculum does not yet take this factor into consideration.

"The new cultural function of the community is based on the assumption that the school will not confine itself to providing a person with the knowledge and training necessary for him to play his part in society: it must prepare him to find in his own experience, transformed as Malraux puts it, by conscious reflection, and also in the creations of the human mind, values which will order his life²"

All too often, the role of the school is still restricted to imparting information. The new cultural function calls for some kind of revolution in the school system. Probably the forces necessary for such an undertaking are already actuating the teachers themselves. Indeed, the Council of Europe requests that "the school should be able to open its portals to all those who by their personal talents and experience are likely to contribute to the dialogue, the exchange which the child calls for and to which he is entitled"³. In our opinion, this appeal is addressed primarily to all those who have some say in the drawing up of the school curriculum, the traditional element included.

Influenced by the school the basic training of the public at large is grounded on books. Usually the critical study of literary works is merely an erudite lesson in which the true education of taste has little place and the pupil is not really trained to derive aesthetic enjoyment from poetry or style. "In the other arts, there is nothing comparable with the long didactic tradition which exists in literature; this is perhaps due to the notion that a poem can be more effectively interpreted and enhanced by words than a piece of music or a painting. However that may be, the fact remains that, whereas schools attach great importance to the history of literature, little attention is paid to the history of art."⁴

There is still a hierarchy in the subjects taught at school. At the top come languages or the sciences; lower down, physical education, drawing and music. Much less attention is paid to these subjects than to mathematics or Latin. Nevertheless, each subject contributes to mould-

1. R. Maheu, Address, UNESCO DG/68/9.

2. Bernard. p. 956.

3. Council of Europe CCC/ACV, 18 March 1968, p.1.

4. Marangoni, p. 11.

ing the personality. This hierarchy is also apparent from the number of compulsory teaching hours devoted to each subject in the curriculum. This explains the scant attention paid to art and the lack of contact between schools and museums. True, there are other reasons as well for this indifference.

A pupil must not be denied the right to an aesthetic education, even if he is unable to formulate his needs or wishes in this respect. It is for society to ensure that these needs are met and the school is directly involved. But not schools alone. The pupil's home and official institutions are also under an obligation to assist.

Keeping information up-to-date has become the top priority at the expense of taste and sensibility. But who can be astonished by this? The fact remains that the school curriculum at present accords greater importance to intellectual abilities than to personal qualities.

This study is based on the theory that it is not only possible but also desirable to alter the school curriculum - as well as teaching methods and aids. It pleads in favour of awakening man's sensibility and creativeness through direct contact with human achievements, such as those to be found in the museum - and elsewhere.

3. Our educational system in question

The traditional method of organising the school curriculum is outdated. There has been an increase in the number of subjects and there is too much to teach and too much to learn. The former stability has given way to a situation which is constantly changing. The internal framework needs to be adapted. Greater flexibility must be shown over the preparation of the curriculum and more attention paid to external relations. The principles underlying planning and execution need rethinking.

It has been said that "our educational system is designed by those who know for those who cannot know".¹ We must have people who know. Very well! But those who cannot know are not necessarily beyond the pale, to be kept there by clannishness. Our present educational system seems sufficiently flexible to incorporate the aesthetic training which too often never gets beyond the classroom door.

And what are we to do with the museum? No one is very sure. Perhaps it could be fitted into the curriculum? But be careful! It would be condemning the museum to include it in the curriculum. Aesthetic education, yes! Visits to the museum, no! That is not what is needed, for a sense of beauty is a feeling for life, presence and creation, and requires to be understood and not merely included as an item under the heading

1. *Revue Euro-pa-ma*, Brussels, 22/23/24 1968, p. 21.

“ Visiting museums ” in some abstract classification. Aesthetics is a word which we even hesitate to use for fear of frightening away people who are not yet familiar with its nature. We readily agree: it is difficult to work out a curriculum including “ aesthetic education ” without this being entirely theoretical.

In Norway and Sweden, guided visits are an integral part of ordinary school activities¹. But, generally speaking, schools cannot send their different classes to the museum at set hours and ask the curator to make special arrangements to suit each grade at a time convenient to it. This would be asking too much. Museums and schools have their own individual tasks. Measures to bring them together should not be imposed in such a way as to disrupt their rhythm of work. The museum should always endeavour to meet the needs of the school and the school to take advantage of what the museum has to offer in the form of joint action, including aesthetic education, scientific activities, practical work etc.

A careful look at the school curriculum would encourage us to think again about the problems of art education. Our civilisation is profoundly influenced by technology. General culture will suffer as a result if educated people do not come energetically to its defence. Where conflicts arise in schools between the arts and sciences, the arts rarely emerge victorious since the requirements of functional creation take precedence of those of disinterested creation. The museum and the school can exert a powerful influence in this struggle in the sense that they preserve a living humanistic tradition. If the school and the museum would only combine their efforts, interest would develop for the works of man, for art and for the most varied forms of freedom of expression.

“ The scant attention paid to the history of art in the school curriculum, the subject hierarchy which is accepted both by authorities and teachers, by pupils and parents, and relegates drawing and music to the bottom of the list, the resistance of parents - anxious that their children’s studies should prove profitable - to all attempts (frequently considered as a disguise for the teachers’ laziness) to develop artistic interest, would be enough to discourage good-will, even without the lack of premises and equipment (projectors, record-players), the absence of official support, and the fact that the traditional university practice of sacrificing the creation of, and even direct contact with, works of art to lecturing about them, affords teachers a poor preparation for their task of encouraging children to participate in cultural activities². ”

This harsh criticism sums up the existing situation even if many things are already changing. We need only remember that we rarely came into contact with the museum during our schooldays to realise that for some considerable time it has merely been a secondary feature

1. *Didattica*.

2. Bourdieu and Darbel, pp. 85-86.

of our education, an extra on the fringe of scholastic learning; that these contacts with art disappear with the teacher who organised them and everything has to be started all over again. If museum visits cannot be included in the curriculum, they should at least become a tradition, otherwise it is probable that little progress will be made. If they become regular events, on the other hand, they will undoubtedly have a beneficial influence in the long run. A need for such contacts must be created by repeated museum visits. Probably these will be only a formal gesture at first until a new spirit is born.

The Universal Declaration of Human Rights contains the following basic rule: "everyone has the right...to enjoy the arts"¹. We are not told how each of us can actually achieve this. The words of the texts are not reflected in reality. Aesthetic satisfaction depends on training and the ways of attaining it are unfamiliar, at least in practice. If "education" is to be "directed to the full development of the human personality"² aesthetic education will eventually have to be included among the compulsory subjects. This does not mean that the problem will be solved. Moreover, many teachers and curators did not wait for the Declaration of Human Rights before trying to improve systematically, or from time to time, the aesthetic education of their pupils or their public.

Progress, however is slow and quite inadequate. "In general, teachers... who have, themselves, taken the initiative of arranging a visit for their pupils, or a cultural trip outside the official context, either to illustrate a particular lesson, usually history, or to cultivate in their pupils the desire for contact with works of art... all feel very strongly how infrequent and isolated their efforts remain"³.

Many teachers would be in favour of teaching their pupils more about the arts⁴.

However, the institutional system, differences of opinion as to the value of such courses and administrative reasons prevent them from doing so. The current state of affairs is not calculated to encourage their good intentions.

"What can be done to improve the situation? We must attract the attention of the authorities, teachers and curators and ask them to reconsider our educational system, realising that nobody has a monopoly of the answers to the questions which arise and that all the good intentions, experience and knowledge of all are not too much to find the truth, or more simply the most reasonable of the possibilities"⁵.

1. Universal Declaration of Human Rights, 1948, 27 October.

2. Ibid. Art. 26.

3. Bourdieu and Darbel, p. 86.

4. Ibid. footnote p. 86.

5. R. Maheu, Address, UNESCO/ DG/68/9.

4. School is no longer a prison

The originators of environmental studies were inspired by an evolution discernible in the study of natural sciences, i.e. the examination of living creatures and plants in their natural surroundings. A bridge was built between the school and life outside. Observation of the visible realities of life and concrete study of natural resources and human activity helped children to acquire a more direct knowledge of the world around them.

“ This constitutes a group of exercises, the importance of which cannot be over-emphasised. Environmental study does not mean taking thirty urchins to some factory or other without first having visited it oneself, making them listen to the sometimes unintelligible explanations of the technician on duty and then returning to the school, never to mention the subject again. Once an interesting and suitable theme has been chosen (and this is only possible if the teacher has a clear idea of it himself after some trial visits), he should take a reasonable number of children to the place being studied, get them to observe and reflect on it (sometimes by showing them the way and sometimes by letting them find it themselves, as Montaigne said) and conclude the initial stage of this project by getting them to state the problems which will have to be studied later on. ”

“ It is a matter of learning to see, to analyse, to get away from superficial observation, to develop powers of reflection by the play of associations. A technique which makes such a training possible ought to be made a regular feature of a well-balanced teaching system. ”¹

“ School is no longer a prison ” ! A short time ago it was possible to feature this slogan in a foreign journal without arousing any reaction, as far as we know. Reminiscences of this kind make people smile. But the fact that the journal concerned was able to publish such an article suggests that the image of the school-prison still persists in the memories of a wide section of the population. Hence we get sweeping proposals such as “ We must change our habits; how can one fight against an overwhelming routine etc.” Admittedly, our schools have started to adapt themselves to real life and appeal widely to the child’s spontaneous interests and to active teaching methods. This is a good thing! But the idea is not a new one. Are any steps being taken to set up centres for culture and reading? Efforts are already underway. Evening courses, extra-mural, studies, “ do-it-yourself ” clubs are all enjoying a marked success. It is surprising that more attention has not been paid to treasures accessible to all, which everyone could take more advantage of: the museums.

1. M. Go. and J.D., *Cahiers pédagogiques*, N° 39, Dec. 1962, pp. 30-31 (Ed. S.E.P.V.E.N., Paris).

True, school is no longer a prison. Nevertheless, it often keeps pupils away from important aspects of real life which are close at hand. The school has its curriculum and time-table. The museum has its own hours and own work to do. Sometimes each remains unaware of the other's existence whereas their tasks are complementary.

The school's mission is to instruct, firstly, by affording all an equal chance of success and, secondly, by affording each individual the standard of culture best suited to his particular abilities which must be discovered and cultivated.

"Culture" cannot be regarded as a stock of encyclopaedic knowledge. Educational aims are more subtle and comprehensive: to develop in the child, and then in the adolescent and adult, a taste for knowledge, creativeness and adaptability.

Too many children have been kept apart from culture ever since they were born (their home may be too far from any cultural centre or they and their parents may not have been given enough information; schools may be badly-equipped). The teacher must try to overcome these drawbacks. The museum "belongs" to all. It invites everyone to discover its treasures and lives up to its promises: aesthetic delight, the pleasures of knowing and appreciating.

Only a short time ago there was a *Hochschule für Gestaltung* at Ulm, entirely devoted to plastic techniques. Proposals to close it in September 1968 aroused press reaction which led to the public at large being told about the curriculum of this well-known institution:

The "technicum", we were informed, trains efficient people. The technician is an executant; he is not necessarily a creator. The aim of the *Hochschule für Gestaltung* is to turn out creators. It is therefore interested in non-conformist students whom it launches on research work, on the creative side, in the industrial or communications sectors. These students are required, so to speak, to call lots of things in question: schools are built like this, why not build them some other way? The number of household appliances is increasing, why not find some other solution? In short, these students are trained to acquire a critical attitude and are taught, at the same time, that they have a very important responsibility to society.

Popular education also has a social responsibility in the training of its pupils. Are these to be made into conformists? That would mark the end of the creative spirit. But how can this flexibility be achieved? Here, perhaps is the answer.

"To grasp reality is to accept its magic, not to discuss it" say Jean Giono. School is not a preparation for life. It is - or ought to be - life itself. We are familiar with the difficulties: curriculum, time-table, inadequate premises and shortage of teachers. Nonetheless, the new - and

active - school can develop despite these obstacles. Let us mention at least one of its essential characteristics:

The new school rejects the idea of effort for effort's sake when this cannot be justified, but it does not avoid all exertion - on the contrary. The knowledge it instils is not ready made - ready to wear or to take away - pupils are taught how to acquire it. If school is also life, it ought to pay particular attention to the interaction between the outside world - or environment - and the inner world - the private self. Forcing school-children to look for ideas devoid of any real roots in the outside world is not compatible with present-day teaching theories.

The true teacher is not an enslaver but a liberator. He puts forward an idea, to be accepted or rejected freely by his disciple. He forms a person into a personality: a man in touch with everything that surrounds him, capable of choosing his own path in accordance with the demands of humanity. He takes care not to fashion his pupils in his own image, since this, too, would be a form (admittedly a very subtle form but nonetheless characteristic) of slavery. On the contrary, he invites them to make the best of themselves by making use of their own resources. His ultimate goal is to create a genuine and independent being¹.

It is therefore the teachers' task to undertake the guidance of their pupils, to offer them alternative paths to spiritual development and to put forward with authority a new humanism which will not merely be a cult of erudition or an exclusive aesthetic preserve, but constitute a potent source of noble and generous actions².

Admittedly, school is no longer a prison, but this does not mean that it has exhausted the capacity of all forms of education. Museum visits are included on the list of "ways and means of making it possible to replace immobility by innovation"³.

When everything is perfected: methods, procedures, techniques, teaching aids or demonstration methods, it is time to change and innovate. Such is the law of nature. Young people develop and art, science and technology change. The school must keep pace!

Change without any specific aim, you say? No! but to force us to reconsider this problem, to do different things in different ways, to give greater scope to our powers of imagination, so indispensable if we are to acquire culture.

France has just started a revolutionary project for a thorough renovation of the traditional notion of examination at the end of the primary school. With this new system it will prove possible to modernise the curriculum and teaching methods while inducing the school to be more

1. See G. Piaget, *Le Rotarien Suisse*, N° 2, August 1964, pp. 76 and 77.

2. Ibid.

3. Ph. H. Combs in *La crise mondiale de l'éducation* (PVF, Paris).

outward-looking. A brief summary of the proposed examination system will show how fully it accords with our theories:

1. Ability to communicate orally and presentation of a piece of work *chosen by the pupil*.

2. Ability to understand written texts (newspaper article) and *audio-visual information* (film, slide, magnetic tape, radio, TV).

3. Understanding and use of mathematical techniques, based on documents or situations drawn from *real life*.

4. Manual and *artistic* aptitudes (making an object involving the use of one of the skills taught in class)¹.

Not all innovation leads to success overnight. Nevertheless, these proposals show clearly that the school has embarked on the right course.

5. Museum - Radio - Television - Films

Auxiliary aids to the communication of culture are particularly useful for establishing contact between the school and the museums. Nevertheless, their use is hampered:

— by the inadequate training of teaching staff in the use of these methods;

— by the absence, in schools, of a catalogue of existing material;

— by the administrative difficulties involved in borrowing or buying these aids;

— because existing documents do not deal with the same subjects as those taught in class;

— by the lack of technical equipment on teaching premises;

— by the attitude that teaching aids are a nuisance rather than an asset in the classroom!

Many schools and many teachers in primary and secondary education have managed to surmount these obstacles.

Those who make use of teaching aids have found that radio, television and films, as education and information media, can help to:

— enrich the school curriculum;

— make the school more adaptable to cultural and economic developments;

— keep teacher training up-to-date;

— render the school's efforts more effective;

1. See *L'Ecole libératrice*, Paris, 1969.

— complete the education of pupils and consequently of the population.

Future school curricula will have to pay greater attention to the existence of mass media. These do not simply announce and explain an event, but can also prepare, hasten and provoke it. They are in a way the essence of life and, at the same time, in competition with the school.

Sometimes they do things more quickly than the school and often much better. Their drawback is that they monologise and that one can only participate indirectly in their action¹. On the other hand, the museum can fill this gap and supplement the advantages of these aural and visual aids.

To learn means to be active, to work intellectually or physically or both at once.

All teaching or training ought to involve the student's participation. One learns by teaching: "*Insegnando s'impara*" as an Italian proverb says.

It is not possible to do everything by means of radio or television. These aids lack the personal contact which nothing can replace. Of course, sound and image recreate a particular atmosphere but contact between the class and real life is better achieved by the presence of the actual works or objects themselves.

The reason for the considerable influence of radio and television is mainly "their attractive character and their conditioning effects: this is especially true of television which undoubtedly has a stronger influence on the mind than anything since schools were invented".²

But, as broadcasting techniques, they are only reproduction media which will never be able to replace direct contact with man and his achievements or with nature². Even if people disregard such considerations, the teacher must take them into account and the museum provides the conditions necessary. Its treasures make it an indispensable component of school education. Suitably organised it enables modern teaching methods to be put into practice. Everything predisposes it for this task.

Let us return to the mass media.

As far as the museum-school relationship is concerned, radio and television provide two kinds of programme. These are either "educational" or "cultural": e.g. school radio broadcasts and educational programmes geared to popular taste.

Both are valid methods of making the museum known to the public. The former are devised with a specific purpose while the latter edu-

1. E.g. at the language laboratory.

2. Bernard, p. 949.

cate indirectly. All nations of the world feel a growing need to increase and broaden their knowledge: radio broadcasts are, at present, the most effective means of satisfying that need¹.

There is a wide variety of school broadcasts concerned with museums:

- popular science programmes;
- historical or economic programmes;
- programmes on "art studios and schools";
- programmes on the theatre, music etc.

Various series of programmes have made cultural life at home or abroad, past or present, familiar to the public and have frequently been the subject of enthusiastic reviews.

"It is essential that qualified representatives of the various cultural fields should realise the possibilities afforded by broadcasting; closer collaboration should be established between them and broadcasting organisations for that purpose"².

The question of training remains unsolved. These media will only really be used profitably when teachers have learned to handle them and when programmes can be recorded and used at a convenient time. This is often done with radio broadcasts but with television the solution still remains expensive and has not been widely adopted in schools.

Making programmes available is a national or regional concern. The classification and lending of past programmes requires planning. The use to which available material is put depends essentially on individual goodwill. In addition, a certain amount of experience is essential.

The school can take advantage of modern information media when the need arises. The *Centre de Télé-enseignement* in France has more than 135,000 pupils (children and adults) and places unbreakable records and magnetic tapes at their disposal for language studies. Correspondence courses are supplemented by recordings.

The museum could devise similar methods so as to make its work known in distant areas cut off from any real contact with the centres.

Many solutions have been envisaged to remedy this situation whereby people do not all have the same rights to education: museum buses, loan services, occasional visits and temporary exhibitions. It would seem that television in its own way could improve matters considerably. Pictures, colour and sound could bring the museum into people's homes. Though this may be only a substitute for the real museum and true contact, and cannot transport people completely into a new world, it is nonetheless a foretaste of these pleasures.

1. "Les programmes culturels radiophoniques - Quelques expériences", Henri Wallon, UNESCO, *Cahiers du Centre de documentation*, N° 23, Dec. 1956, p. 65.

2. Ibid.

In addition, "modern television methods make it possible to do more than merely broadcast courses... film cartoons, working models and experiments in physics and chemistry can be shown, as well as various documentary films made in the most advanced industrial firms or in research centres".¹

Audio-visual media draw their material from society and give an insight into its structures.

With regard to films, the measures proposed by UNESCO to facilitate the international circulation of films should be mentioned. Member States are asked "to contribute to the achievement of the aims of the Declaration of the Principles of International Cultural Co-operation by encouraging the production, distribution and utilisation on a larger scale of films and other audio-visual media for educational, scientific and cultural purposes" and "to recognise the principle that films are educational, scientific and cultural objects".²

Schools have at their disposal films on every subject encountered in the museum.³

The cultural function of the community demands that it "set itself specific aims with regard to mass media, so that these can be used to free the masses and to raise their cultural standard".⁴ Designed for the public at large, mass media affect the school and the museum, forcing them to decide whether they wish to exert an influence on the choice or at least the effectiveness of the programmes. This means that artistic and intellectual programmes intended for the masses will be shown and that all suggestions will be taken into account including those for mere entertainment which is equally necessary for man.

Curators will benefit from

1. the advantages of audio-visual methods in relations with the outside world;
2. the expansion of educational programmes on television and radio;
3. the use of films to prepare or supplement museum visits;
4. the application of various modern methods in group teaching;
5. the participation of television viewers in cultural programmes designed to make the treasures contained in museum collections known to the public;
6. the need to encourage people living far away from cultural centres to take an interest in museums.

1. *Etudes soviétiques*, Jan. 1966, p. 58. (8, Rue de Prony, Paris 17^e).

2. *UNESCO Chronicle*, March 1969.

3. Council of Europe, *The Distribution of Cultural Films* (Central Office of Information, London, 1961).

4. Bernard, p. 251.

6. Permanent education

School provides everyone with the initial opportunities to improve himself. This task ought to be continued by society as a whole. Education should be considered as the integral basis for culture and it also constitutes the means of inculcating it. An uneducated society will prefer amusements requiring little personal effort.

The form of culture required by the museum is specifically individual. It needs enthusiasts, museum lovers. The problem is how to improve the number and quality of such visitors. First of all, let us consider the school.

The class should cease to be a collection of individuals enclosed in uniform attitudes of receptivity and should become a community in which group self-instruction is accompanied by common practice in the exercise of responsibilities and freedoms. Technological progress is here inseparable from educational progress, which is at the same time social progress. Similarly, curricula need to be adapted to the real interests of the child and to be more closely related to the modern world. Finally, this revitalisation of education will, of necessity, lead to a blurring of the distinction between school and what is not school, between study time and leisure time, between school-age and not school-age. In short, schools - and the university, of course, even more so - must be given an integral place in society and constitute the first stages in an individual and collective process of continuous, lifelong education.¹

School, therefore, is followed by permanent education, previously known as "out-of-school education". What is it exactly?

Permanent education makes it possible for anyone at any age,
— to fit into an organised system of training or education;
— to improve his skills (or undergo retraining) in accordance with his abilities, tastes and experience;
— to achieve maximum social advancement.

Admittedly, this poses a certain number of problems which herald new solutions. There is nothing improvised about permanent education, nor is it meant merely to satisfy intermittent needs. It "implies a comprehensive, coherent and integrated system designed to meet the educational and cultural aspirations of every person in accordance with his abilities".²

The school is not the only interested body. Society has a part to play and co-operation between the various circles of which the person

1. R. Maheu, Address, UNESCO DG/68/9.

2. See Council of Europe, "Analysis of general and technical activities from the angle of Permanent Education" (CCC/EGT (68) 23) by Mr. Louis Boeglen, 1968.

concerned is a member (family, school, trade union, employers' association, State, various cultural groups) is essential if permanent education is to be adapted to meet the demands of modern life.

In this way, permanent education will avail itself of the established educational systems, mass media and private or public initiatives in order to give the man of tomorrow the widest opportunities for developing his personality to the full and the feeling of involvement in the evolution of European civilisation.

The term "permanent education" covers advancement, retraining and educational improvement. In fact this entire field is relatively new. Thus at present, permanent education comprises several aspects: as social advancement, it is intended for those who have been prevented by social and economic difficulties from attaining a sufficient standard of education. Secondly, as "retraining", permanent education concerns people who need to acquire the knowledge essential for their work...lastly, improvement of our general and practical skills seems indispensable...¹

Any attempt to forecast the nature or scope of permanent education in the future would be unwise. It is likely to adapt to economic and social developments. "The essential aim of permanent education is to teach people that they can turn anything to advantage if they are trained to do so".²

As already stated, training is not the result of instruction alone but is essentially founded on real life. We would consequently advocate that permanent education should combine school methods and individual aspirations. Here the concept of culture enters the picture in all its varied aspects. When a person feels the need for culture, it will influence his life and enrich his personality.

"Some people emphasise the need to improve the quality of leisure activities by reserving as much time as possible for art, ideas information and all forms of educational activity. But these remain exceptions. Leisure policy, to most people, merely means offering them a range of different activities to occupy their free time".³ Obviously the difficulty is not merely to occupy leisure hours: our aims are more ambitious than that. Some even go so far as to say that our civilisation is at stake.⁴

Cultural homogenisation and social regimentation resulting from the creeping monotony of over-organised and over-technicised life, standardised patterns of education, mass communication and passive

1. *L'Armée*, N° 82 (68), p. 22, Chs-P, Guillebeau, (53 Bd. Latour-Maubourg, Paris 7^e).

2. Edgar Pisani

3. Bernard, p. 961.

4. *Ibid.*

entertainment, will make it progressively more difficult to exploit fully the biological richness of the human species.¹ We must shun uniformity of surroundings as much as absolute conformity in behaviour and tastes. As in all fields of cultural activity, it is essential for man to educate himself continuously if he is to be in harmony with the age in which he lives. But who is going to provide this training?

Above all, the person himself. Our generation must show him that, it is not only possible but also beneficial for him to educate himself.

7. Permanent education and the museum

The museum remains one of the most accessible institutions providing individual opportunities for culture. Libraries require more continuous attendance; evening courses must be followed regularly; private lessons are fairly expensive. The museum enjoys more direct contact with people anxious to know more. The benefit the visitor will derive will depend on the interest he shows in its exhibits.

The experiments with cultural centres have not all proved successful, but this was to be expected. Apart from admission statistics and spontaneous comments gathered on-the-spot or from the newspapers the conclusive results are unlikely to be known for several years. One would like these meeting-places not merely to attract the casual visitor but to draw people together rather than scatter them; to owe their success to the loyalty of visitors who come to educate their minds and not just to have their children looked after or to use the restaurant facilities².

The cultural centres do not merely offer folklore but also provide a foretaste of the future. This foretaste, seldom obvious, requires long experience of exhibitions to be really felt. What is important for the 15 year-old boy of today? The principles accepted by the primary group of which he is a member. Group psychology creates taboos and a specific mentality or form of behaviour. The cultural centres could exert a similar influence if young people and adults were sufficiently aware of the opportunities they offer.

At the moment it seems that only mass education will be able to keep pace with the rapid changes affecting our society. Unfortunately, too many people merely see this as a means of adapting to changes in their jobs or an asset in countering uncertainty of employment in certain sectors. Quite apart from the economic advantages, we believe that this form of education also offers cultural opportunities.

1. *UNESCO Courier*, Jan. 1969, "The Biosphere".

2. "Maison, vivarium ou cathédrale de la culture" by Claude Saurante, *Le Monde*, 15 May 1969.

"The culture of the past was only superior for those who benefited from it.¹" Culture today must reach as many people as possible. "Now that machines think, there must no longer be men who do not think."² In this respect museums have a social role to play. They are accessible to everyone and will therefore provide those who wish to take advantage thereof with the means of achieving this group education. It is possible that "group competition" will have as much success in the long run as individual tuition.

The wealth of the museum's resources makes it an essential element of popular education "which seeks to enable everyone, throughout his life, to develop his personality by means of his work or leisure activities". Much remains to be done if this desire is to be awakened. The school could provide the impetus, the museum intensify the movement and the rest would, needless to say, be up to the visitor himself. Once the school has prepared the way to initial success, the museum could consolidate the process. It is unlikely that a person who has had the benefit of this experience will not feel the need to renew it.

Visits to the museum after leaving school ought to be considered as enjoyment and as voluntary addition to education. They will forge a link between education received at school and the ensuing development of the personality so as to prevent the latter from becoming too exclusively professional.

For those who have left school, visits to the museum can be fitted in without difficulty alongside paid employment. They do not hinder work in any way but, on the contrary, enhance its value. Adults ought to be given all the encouragement necessary. How many gifted people leave school unaware of the treasures concealed in the museums?

Do people feel a need to know about the museum? This question is difficult to answer but cine-clubs have proved that cultural films arouse "vocations" or attract new "disciples" among people who had previously displayed little interest in culture.

To bring adults, not to the museums, but to like museums might be one of the aims of permanent education; this would be in the interests of both young and old. Its influence would go far beyond the family or region concerned. If mass production has the effect of blunting some of man's faculties, permanent education could give him the chance to find a new meaning to life.

What methods should be employed? The museums must draw up a programme of visits, lectures and creative opportunities suited to a civilisation of leisure. They could transform themselves into cultural centres responsible for infusing life into the satellite cities and dormi-

1. Edgar Faure, *Le Monde*, 4/5 May 1969.

2. *Ibid.*

tory towns and would make it possible to create a community atmosphere in a cultural setting. Specially equipped premises could provide the suburbs with a large selection of activities: exhibitions, talks, library, cafeteria and do-it-yourself clubs. This would be the shape of the museum which chose to play a part in permanent education. In other words, it would provide a common roof for all forms of educational activity:

- school and university teaching,
- cultural contributions made by the mass media,
- influence of out-of-school education, museums and cultural centres.¹

The effect would be to prepare man in his new guise for life in the changed environment of tomorrow, and to enable his whole personality to absorb the benefits and the essential values inherent in our European civilisation. That is, briefly, the idea underlying all permanent education.²

8. Co-operation between curators, teachers, psychologists and sociologists

Only two per cent of the Swiss population visit the museums. This figure is regrettably low. For some considerable time, curators have been modernising the presentation of their collections and increasing their appeals to the public. Even so, results are slow in coming. It is true that we have seen:

- the open-air museum;
- the street museum (display windows);
- the museum on television;
- the museum in the factory.

and also, though more seldom, the museum in the school. This idea is to be recommended. It is a good one. It can be very worthwhile provided curators and teachers co-operate but it requires much time and patience as well as mutual understanding: each has resources about which the other knows little, procedures and requirements of which the other is ignorant. Both, however, are inspired by the same aims and seek to make culture accessible to the child.

Is it possible to achieve this?

With its technology, art and strangeness our vast world is a marvellous fairyland. It only needs to be presented in an appropriate man-

1. During the summer of 1969, the cultural centre at Grenoble was visited by more than 200,000 people who came to see the revolving circular stage, the other theatres and the concert, lecture, cinema and exhibition halls. This development had not been anticipated by the founders, the town councillors or the architect.

2. Council of Europe, CCC/EGT (68) 23, 26 August 1968.

ner for man to make it the playground of his imagination. Learning will then become attractive. The child who, today, is interested by everything he experiences, will soon find himself immersed in history. The heritage of the past, adapted by the school so that he can understand it, will develop his creative powers. Tomorrow he will become a man and will have both to live in his own age and to explore those that lie ahead.

Parodying Rabindranath Tagore we will then be able to say: I thought that knowledge was joy; I find that knowing is first understanding, and that understanding is joy.

Teachers have always tried to communicate the knowledge acquired by generations to the young. In primitive societies this knowledge related to customs in nations proud of their past, to traditions, and in developed communities, to technical skills. In short, children were taught to become efficient in adult life.

But what do we mean by efficient? Perhaps being able to act, question and fight in order to survive in a changing world. At all events, surely, being able to feel wonder, to reserve one's judgment, to make choices and take decisions.

What is involved in being a man? The mere fact of making someone productive or protecting him as if he were weak or passive does not make him into a man. His sights must be set higher than the present and the need for adaptability, and he must be taught how to develop all his latent creativity.

"Very few philosophers have seen that art and society are inseparable concepts — that society, as a viable organic entity, is somehow dependent on art as a binding, fusing and energising force."¹ Irrespective of their genetic constitution, most young people, raised in a featureless environment, and limited to a narrow range of life experiences, will suffer from a kind of deprivation that will cripple them intellectually and mentally².

Nevertheless, there will be no lack of information to help them to form their own opinions and to develop their critical faculties. Some are overwhelmed by the volume of the information provided while others are deterred by the rate at which it is produced and are unable to assimilate it. Merely to say: "The doors of all the libraries and the museums are open to you. Go and widen your culture!" is not enough. To use information, one must first undergo an initial training which will give access to a second stage in which knowledge and the critical faculties can be brought into play. It is impossible to approach culture without a good educational foundation and this can be provided by the museum and the school.

1. *The UNESCO Courier*, May 1969, p.7.

2. *Ibid*, January 1969, p. 4, "The Biosphere".

The relationship between school and museum is an essential feature of an integral educational system and also vital for modern civilisation.¹ This does not mean that the museum has to place itself entirely at the disposal of the school², but rather that there is a moral obligation for curators and teachers to co-operate so that museums may be used more effectively by schools.

Curators and teachers may not have the same views as to the best ways of using the museum's resources. But the fact that they do not start with the same opinions is unimportant, provided that both recognise the need for co-operation and are willing to discuss the matter. Each will make his own personal contribution and thus supplement the other's point of view. Needless to say, a mutual understanding of the problems involved is necessary if positive results are to be achieved. These discussions will give rise to practical experiments which will lead to a second stage in the development of the relationship, a prelude to a better insight into the requirements of both parties.

If such contacts are to be established, it is vital that the results anticipated should correspond to the cultural values to be preserved. There is no better way of ensuring success than for authorities, teachers and curators to seek solutions to the difficulties together. Co-operation between teachers and curators would be a happy sign of a new awareness and of a joint concern for cultural and social development — too big a problem to be tackled by either group individually.

At present, education is a homogeneous entity. If teachers co-operate with the curators, and also among themselves (we shall discuss this aspect below), they should find new possibilities in museum visits. The benefits to be derived from such co-operation are self-evident.

Visits to museums must convince the teacher of their value and prove a concrete asset in his work before he will be prepared to question his conception of his job or his teaching methods and preparation. It is primarily up to the curators to win over the teachers. They have sufficient resources to attract a wide public, but one great objective has to be achieved, i.e. they must change the attitude of most teachers. First they must have the will to succeed. Then they must prove, in practice, that visiting museums is an agreeable way to acquire information and an ideal way to bring one's knowledge up-to-date.

In turn, the educator's first duty will be "with the help of the sociologists, to set about studying this fascinating, and in many respects quite new, society which holds the future of our labours in its hands. It is on the foundations of that study that we must build the new school and university society which must be entirely committed to stimulating

1. *Didattica*, p. 45.

2. "Let me say at once that I hate the idea of museums being used primarily as teaching aids of any sort", John Hale, *Museum*, N° 1, 1968, p. 67.

2. Art is the base,
not the apex.

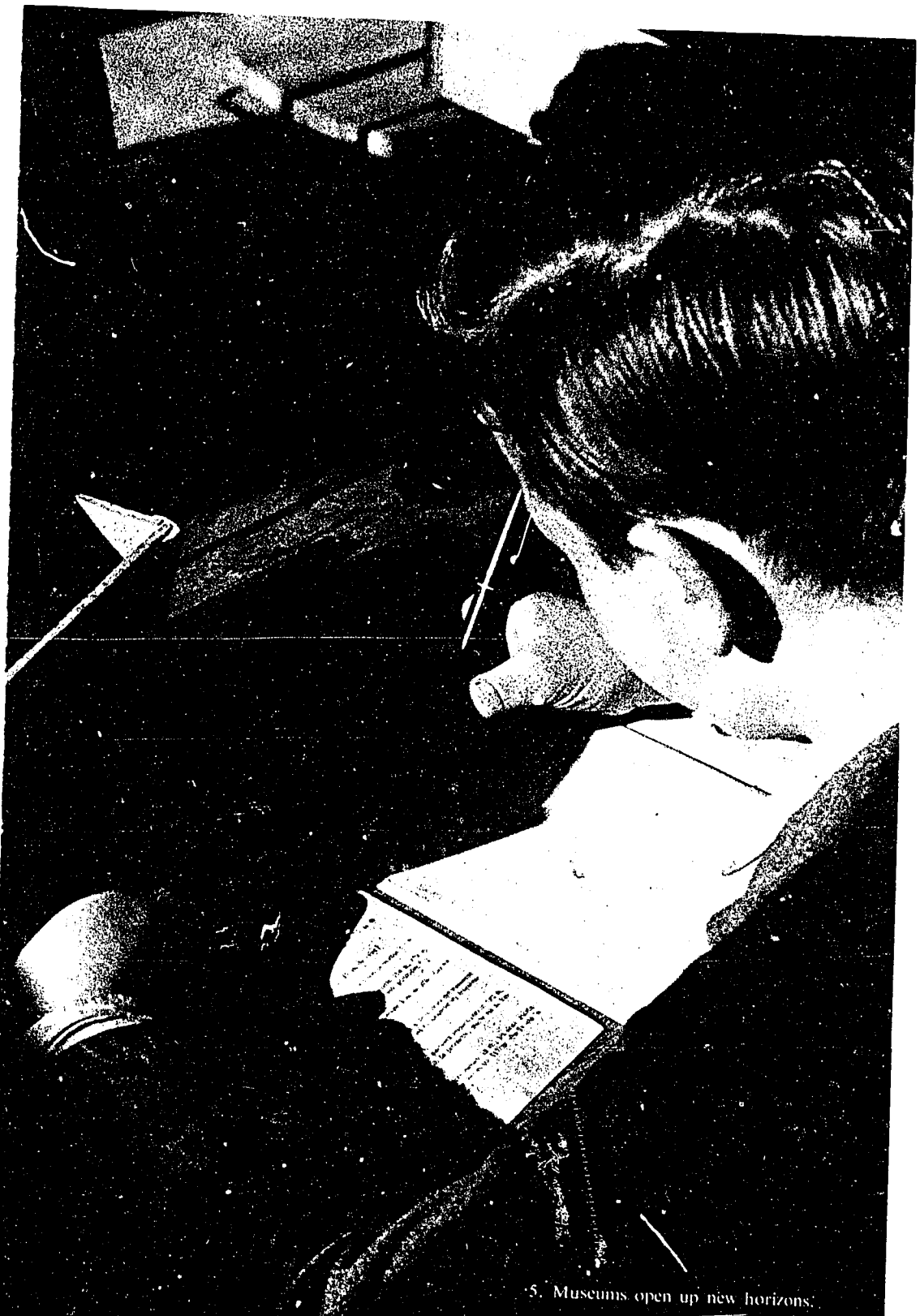




3. The classroom can prepare children for museum visits.

4. Museums and visual aids are no substitute for real life.





5. Museums open up new horizons.

6. Museum visits demand training.



the individual and community activity of its members and systematically open to participation in real life." ¹

This study would have the advantage of proving that:

- regeneration of education is impossible without the advice of psychologists, sociologists and teachers:
- community activity must be inspired by loftier aims.

It is likely that, once again, the educational system would undergo considerable change.

So much the better since this would result in close co-operation among teachers, more active participation by the pupils and improved teacher-pupil relations. To achieve more satisfactory results, teaching should become more individual, responsibilities be shared more equitably and classwork provide greater scope for imagination, sensibility and creativeness.

In his efforts to prepare his pupils to face the outside world the teacher will often have to reflect on life itself so as to discover what the new generations expect from it. Thus, schools and museums alike will learn that communication is not a one-way process.

9. Does the museum need people ?

We are living in an age in which human society is undergoing rapid transformation. One change succeeds another. Information can no longer keep up. The intellectual disciplines reject amateurism, repudiate popularisation and shut themselves up in their ivory towers. " Do we have to recall that the precise aim of the existential revolt of the last few years has been to reveal this domination by the brain, to denounce its alienation and tyranny and to try to find new points of accord between the senses and the intellect ? " ²

This provides food for thought, if we still have the time for such reflection. Let it be noted at the outset that the physical and natural sciences are playing by far the largest part in the education of the younger generations. Other forms of teaching try to keep pace. Less attention is paid to the so-called " humane " sciences - literature, history, art - without their actually being neglected. Moreover, communications are faster than before, so that different cultures and people speaking different languages often live side by side without knowing one another or one another's traditions.

1. R. Maheu, Address, UNESCO DG/68/9.

2. Frank Jotterand. " La recherche de l'opposition ", *Gazette de Lausanne*, 30/31 August 1969.

The past is capable of influencing our way of seeing things and of conditioning our political behaviour. But the present has become ubiquitous because of pictures and words or both. The conclusion: "The museums have an important part to play in contemporary society, provided that they adapt to meet the various demands of their visitors. They will thus contribute to training the aesthetic sense, to arousing an awareness of the cultural values of the past and promoting international understanding through a better knowledge of other cultures and societies".¹

Throughout his life, man will endeavour to increase his contacts with the outside world. He will try to vary these and, as his abilities and his understanding of the world around him develop, to establish others.

The museum will make use of this desire in order to widen man's interests to include art and culture. This aim is not a guarantee of success but may be a contributory factor. It is therefore worth a try.

A museum can be compared to a library where, stacked side by side, slightly aloof in their leather or paper covers, the books turn their backs on us. They only ask us for a small amount of curiosity. Then, if they judge us worthy, they will make more effort and invite us to join the limited circle of persons who ask them questions. The same applies to the museum. The exhibits stimulate communication which transforms them and infuses them with life once again. It is a great privilege to be their interlocutor.

Every year, almost 200 million people visit the 2,000 or so museums in the United States.² Visiting museums is both an individual and a collective education. The museums are arranged in such a way that the visitor will find exactly what he wants regardless of any programme or guided visit.

Collective education stems from the very function and organisation of the museum. As everything is shown to everyone and each person sees the same things and receives the same explanations, a kind of collective education is imparted in given surroundings. The greater the number of inhabitants of a particular town who visit their museum, the more widespread their opportunities for cultural exchanges will become and the better able they will be to understand the curator's intentions, to agree or disagree with him over the temporary exhibitions, experiments or events he organises at the museum.

The presence of visitors forces the museum to renew itself, to appear under different guises and to make its treasures known to the public. Their presence encourages the curator in the projects he under-

1. Rolf Lemoine, International Symposium on the Educational and Cultural Role of Museums (*Le Figaro*, 2 December 1964).

2. *UNESCO Courier*, May 1969, p. 37.

takes and these in turn attract further visitors. A chain reaction is thus set up. Admittedly, in practice it is not quite as simple as this and the relationship between the museum and the general public does not follow any definite pattern.

In addition, one must expect visitors to possess certain inborn or acquired aptitudes, in particular the capacity for admiration which is "the very hall-mark of a person's quality".¹ This admiration must be sustained. Despite all that modern life has to offer, man still leads too narrow an existence. Nevertheless, these are "amateurs" who, in addition to their profession, have another activity which fills them with enthusiasm. The scientist may be a musician; the doctor, a do-it-yourself expert; the civil servant, an inventor; or the housewife, an admirer of old engravings.

Imagine how greatly the museum could help these amateurs and how many similar enthusiasts might be inspired by contact with the museum. Perhaps the museum needs people but people, too, have a genuine need for the museum. It would be a pity, however, if they looked upon museum visits merely as a means of fulfilling their ambition of one day becoming cultured and thus joining the ranks of a society envied for its way of pronouncing judgment on what is beautiful and what is, or is not, art and culture.

10. Public participation

Throughout the ages, man has sought to extend his possessions, knowledge and being. The hopes of the underprivileged social classes are but one instance of this.

The possession of cultural resources and ideas is a means of self-improvement. The nature of these resources will depend to a great extent on the environment in which one lives. Their existence makes people acquisitive but also presupposes an awareness of the value of the coveted possessions. The process in the case of cultural resources is similar.

We love concerts or the theatre because we can appreciate what we see and feel and are therefore able to enjoy them. But many people never enter a museum. They feel lost in an unknown, not to say unpleasant, world. Or, if they do go, it is only out of tradition or to educate themselves, but at any rate not for pleasure.²

Enjoyment would certainly be a sufficient reason for public participation. Some visitors see the museum as a necessary supplement to

1. Cardinal Daniélou, *Gazette de Lausanne*, 30/31 August, 1969.

2. Marangoni, p. 14.

individual or collective culture and therefore a means of raising the aspirations of mankind. Others are even more demanding.

“ A work of art is not only a cognitive object or a source of aesthetic pleasure. It requires communication. Thus - and only thus - can art help to convey or reveal values, and not merely provide entertainment, on however high a level. ”¹

Not everyone is able to achieve this level of communication without difficulty. For this reason, even enjoyment is a proof of success. The results will be better still if the person concerned is also receptive.

“ By receptivity we mean individual characteristics: curiosity of mind, sensibility, a critical faculty and lucidity. This does not imply mass culture, or culture at any cost but rather a search for outstanding talent and this is to be found in all strata of society. ”²

The number of museum visitors is increasing as a result of demographic and educational factors. The population is growing and is also better informed. Schools have become more democratic and international contacts have made certain cultures familiar to the public. The museums present new collections and their publicity is based on valid principles.

Certain of the qualities one would like to find in visitors are essential, whereas others are supplementary or welcome assets. Leaving aside those people who rush into museums just to kill time when they are bored and the weather is bad, let us consider the interested and interesting section of the museum public; these possess the faculties of

- contemplation,
- criticism,
- creativeness, or a combination of all three qualities.

The museum could ask them: how does an artist work? What is an opera? What do you know about prospecting the sub-soil or about heart transplants?

People seldom ask themselves such questions unprompted. They let information media direct their attention to unrelated subjects, but this is only a one-way process.

We see this as an opportunity for the museum to participate in the education of the general public. The former would prepare and present a subject while the latter would request additional information. Once this dialogue had been established, the two would be drawn closer together and a more permanent relationship might even result.

1. Bernard, p. 947.

2. Gabus J., *Relations publiques*.

It is therefore important that both curators and schools should encourage "contemplation" not only among the educated section of the population but also among the masses to which we belong, whether we work in an office, in commerce or are simply bored.

Concerning statistics

Although the museum cannot hope to reach the majority of the public, it can be claimed that its influence at present is not as great as it might be.¹ The Skansen Museum, near Stockholm, attracts annually visitors whose numbers are almost equal to one quarter of the Swedish population. Such statistics are interesting in that they become a stimulus. It is by no means certain that the effort made by this museum could be emulated elsewhere. Public participation is not governed everywhere by the same laws. But in all countries there is a section of the public which has been won over and another section which still has to be conquered. And it is becoming increasingly obvious that a museum's popularity depends - partly - on the person in charge of it.

One curator has been quoted as saying: "This public is so dull." Respect for science and art made it impossible for him to reconcile himself to seeing the museum rooms violated by ignorant masses. One might thus be tempted to believe that public interest exists, but that the museum does not always seek to satisfy it.

The function of the curator and, through him, of the museum, is thus to "tame"² the public in ever greater numbers. But generations pass away and tastes change. To discover factors which are common to these generations and these tastes is to open up the way to culture. The latter may change its style but not its matter, which is what men are, what they do and why they do it.

There are men who pursue knowledge as if they were engaged in a military campaign. They believe that culture will only give itself up if compelled to do so by brute force. In such an enterprise, the profit might be surprising, but the intellectual achievement is not great. Culture does not enter into an alliance with such men. To arrive at a union, the person concerned must give proof of a real affection for things.

What are the reasons behind the non-specialist adult's interest in the museum? Perhaps the desire to fill his spare time, the fact that museums are easily accessible, or the need to feel that he is at least on the same educational level as the younger generation. We should like to see, in the enquiries made on this subject, the following reply from the visitors: "The need to continue my general education". If this need

1. See *Courrier de la Recherche pédagogique*, N° 23, January 1965, pp. 54-55, Irena Rzewska.

2. For Saint-Exupéry, "to tame" meant "to create links". See *Le Petit Prince*.

were felt by everyone, it would indeed be possible to say that the school had truly fulfilled its role.

In the adult's presence at the museum we see a considerable asset for family education. Parents and children who have visited the same museum under different circumstances will find a common topic of conversation and an opportunity to exchange impressions, to get to know each other's preferences, to educate and, in short, to get to know each other better. In an age when radio broadcasts fill the silences at home, museum visits become an important factor for education and unification. This alone could be considered sufficient reason.

We cannot hope to create a better civilisation if people do not take a greater interest in their own civilisation. In this respect, everyone is responsible for his own education and must remain aware of what this process requires. It involves method and utilisation: utilisation of the treasures at our disposal by methods enabling the maximum number of people to learn about them.

Anyone without a minimum of aesthetic education is excluded from many of the activities which shape our society: technical or artistic creation, fashion and innovation, town planning and architecture, sociology and history, legislation and progress etc. Beauty and intellectual values go hand in hand with economy and culture. One of man's tasks today must be to preserve this contact now and in the future.

11. Pupil participation

Under the influence of school and life in general, the world around us organises itself into sets of perceived phenomena and ideas. The pupil identifies himself with these and imposes meaning and order on them until the balance is upset by requirements or subsequent events.

Museum visits give rise to sets of ideas, tie them up with previous observations, modify accepted ideas or feelings with regard to the civilisations represented by the exhibits. This change is far-reaching and beneficial. The earlier it starts, the easier identification will be. Visiting museums cannot merely be summed up as a contact which is totally devoid of educational value.

When left unoccupied, the human brain is bound to remain sterile. In order to function successfully, it must register concepts programmed by society.¹ Knowledge is disseminated by means of education. Anyone who lacks this education is placed at a disadvantage. In general, it is impossible to catch up. Those who have not been encouraged to read, will

1. See Lucien Malsar, *L'Enfant sauvage*, Coll. 10/18.

never read. Those who have not been taught to appreciate beauty will never visit the museum.

Adolescents provide an interesting field of study in this respect. Certain young people could be said to live under conditions of aesthetic education which, in comparison with the progress achieved by our civilisation, are reminiscent of the difficulties which confronted Columbus and his companions. Something must be done for this group.

Our century has placed considerable emphasis on physical education and sport. Admittedly, competition draws more spectators than performers. But at least the spectators are there and enjoying themselves. The same does not apply to the museum. Few schoolchildren can be found there and even fewer derive any pleasure from their visit. Not all of them have learned to use their eyes. An unimaginative and humourless system of education has had its hour of fame. Today one would like teaching not merely to be tinged but permeated with a humanism which genuinely serves the interests of the individual.

In this context, the museum would be required to play its part along with all those responsible for school and post-school education. But the museum will not accomplish its function merely by flinging wide its doors nor will the school, by simply mentioning that the museum exists.

The diffusion of knowledge is also a social factor. The society to which a man belongs will also play a part.

Who are the people who visit the museum? Groups whose behaviour is affected by the museum. It would be wrong to attribute the habit of visiting museums to the beneficial influence of some teacher. The pupil may experience the museum under the guidance of a teacher but the group will determine whether this habit is kept up or discontinued. For this reason, museum visits can only be the result of the teacher's influence while a child is at school. An educational and social solution must be found so that the museum can remain in touch with adolescents who have left school. Many curators have tried to find ways of attracting more people - including the young - to the museum. Their efforts have often been rewarded by resounding, although transient, success but, as far as I know, no universal success has yet been recorded.

A considerable effort has been made to organise and adapt museums for their educational role. Teachers must reciprocate by showing equal interest. For far too long, municipal museums have been known only to tourists and ignored by those who passed them every day, particularly young people. Teachers arrange visits to the museums either as part of supervised activities or environmental studies or, sometimes, on their own initiative, outside the normal timetable.

Museum visits give rise to certain difficulties. One novelist has described a gang of children careering through the rooms, more interested in anatomy than in art. But this is only an extreme case and the caricature must not be taken as condemning the idea of museum visits as such; it should be an inducement to consider carefully the teaching aspects involved.¹

One curator observes that "school participation is increasing but still does not correspond - largely because of the rigidity of the curriculum - to the true potential of educational establishments. Museums are most frequently used for drawing lessons, and though this is an excellent thing, it is nonetheless inadequate when one considers the resources it offers in so many other fields".²

Any contact with the museum will require a certain level of knowledge. It is vital that the teacher should not be the only one to possess this! Moreover, information is not enough, since the museum requires that the teacher should skilfully conduct a dialogue with his pupils, so as to bring bygone ages to life. This method will make it easy to ascertain points of impact: what has attracted the pupil's interest, held his attention or filled him with enthusiasm. And when the conversation has finished, interest will not necessarily have evaporated. Perhaps, from that moment onwards, the pupil will endeavour, in his own way, to understand this new world which has just been revealed to him.

The museum is like an open book which does not reveal its secrets straight away. Like a good schoolteacher it holds the pupil's attention, demanding intuition or analysis, observation, reflection and judgment. Its disciples, providing they acquire a taste for this approach, will not be bored.

In this way, visits to the museum can be an aid to teaching and be adapted without difficulty to new teaching methods. One warning, however. Neither museums, nor slides nor films can replace life itself and they make no claim to do so. They merely complete it. It would be wrong to prefer a museum exhibit to a specimen which we can easily observe in real life. Hence the need to work out an educational system on the basis of pupil participation in the museum. We shall return to this subject in Chapter III.

Amusement parks and zoological gardens, richly endowed as they may be, are no substitute for situations in which the developing child can gain direct experience of the world through active participation.³

1. *Petit dictionnaire portatif de pédagogie pratique*. p. 48, N° 39, Dec. 1963, Edit. SEVPEN, Paris.

2. J. Gabus, *Relations publiques*.

3. *UNESCO courier*, Jan. 1969, p. 4, "The Biosphere".

From the school's point of view, museums, art galleries or monuments constitute means of providing education and information and create new associations of ideas and images.¹

In addition to the academic knowledge it imparts however, a visit to the museum also confers a two-fold enrichment of experience. Such visits will promote better understanding and sometimes admiration of works of genius. To achieve this level of comprehension, a certain intellectual training is necessary, backed by suitable teaching methods. I shall discuss these in the following chapter.

12. Educational services²

The curator will talk about his museum and collections; the teacher will discuss his class and curriculum. For the curator, education - especially compulsory education - is only a subsidiary consideration but this kind of opposition can be overcome. The museum, like the school, must provide an education so as "to develop fully the personality of the individual and integrate him into the community". Nevertheless, each employs its own particular methods. Large museums have educational services, publish explanatory texts and arrange guided visits and loan services. Generally speaking the current tendency is for the museum to remain its own master.

Experts at the International Symposium came to the following conclusions:

1. Educational and cultural work is an integral part of the museum's scientific work.
2. Each large museum should have a cultural (or educational) service of its own.
3. Educational staff from outside the museum can be used to replace or to strengthen the specialised staff attached to the museum.³

We should like to point out that educational staff are not available everywhere and the teacher in the provinces is often left to cope, alone, with the problems involved in visiting museums. As far as the teacher-pupil relationship is concerned, it is best to let the teacher fulfil the same function in the museum as he does at school.

But if the museum is to cater for the school, men of action must cooperate. It will not be enough merely to satisfy demands and curiosity.

1. *Didattica*, p. 39.

2. See also, pp. 81 et seq.

3. International Symposium on the Educational and Cultural Role of Museums, Paris, 23-27 Nov. 1964; *ICOM News*, February 1965, p. 20.

One badly organised or disappointing visit is enough to jeopardise the desired close relationship for a long time to come.

One might describe the organisation and utilisation of museum visits as an art. The basis of this art is to educate teachers in the rules of museum presentation and then instruct the museum staff in pedagogic principles and school psychology. If curators are the "producers", teachers and educational staff are the "actors" in this performance: the museum as a "school". It is necessary, therefore, to define carefully:

- the play to be staged,
- the elements of the production (organisation),
- publicity (classroom preparation) to sustain the public's attention.

The repertoire must be varied. As the spectators are often the same, the demands of as many people as possible must be met. Finally, once the play has been staged, various lessons should be drawn from the performance.

"As far as the school is concerned, it is once again primarily the task of the teacher to carry out the basic function of *arousing interest* and *training* his pupils."¹

In return, one of the curator's new duties will be to help the teacher to learn about the museum collections, depending on the latter's particular field of specialisation and bearing in mind how essential it is for the school to benefit from the wealth of resources contained in the museums.

In our opinion, one of the main objectives must be to pursue a policy of information and training for teachers. Curators would thus be able to calm the anxiety of the teacher who has been told to organise a visit and also to allay the fears of teachers wishing to make contact with the museum but unable to comment on the treasures on display. A policy of continuous training would be of great value and make it easier to adapt to changes in the collections and new developments in the arts and sciences. This would also have a permanent effect in encouraging that change of attitude which is so vital if the museum and the school are to get to know each other and co-operate.

It is to be hoped that the museum will invite the teaching staff to join its educational service, and even its management committee, so that links between the school, out-of-school education and the museum may be forged naturally. This applies particularly to small towns and the country where the museum frequently has to start its valuable work from nothing, with each generation, in order gradually to win over enthusiasts and supporters.

¹ Manganel, p. 22.

When educational services do exist, educational staff from outside the museum can be used to replace or to assist the specialised staff attached to the museum. They can be recruited from teaching establishments or cultural institutes or from among students and should be given special training to enable them to use the museum's resources to the full.

In fact, museum visits require a large and well-qualified staff. As this cannot be found at a moment's notice, appeal will have to be made initially to people's goodwill - where such staff does not exist - and appropriate training incorporated into the student teacher's curriculum.

13. For a European policy on visiting museums

1. *Introduction*

The International Council of Museums has drawn up a general programme covering professional problems, development, advancement and relations with the outside world. Two particular aspects of this programme deserve attention. Its aim is:

- to extend the influence of the museums and
- to emphasise their role.

One means of achieving these objectives would be to establish frequent contacts with the schools. This is the key to the problem. Contacts with people who have already been converted or with cultural organisations will not provide the same opportunities for lasting success as those afforded by attracting the young, initiating them and making them into enthusiasts who will soon become cultured adults and the specialists, patrons of the arts, research workers and museum-lovers of the future.

The forming and maintaining of contacts with the school ought expressly to be included in ICOM's programme. This would be to the mutual advantage of school and museum.

The concept of a European policy on museums appears Utopian to anyone aware of how widely local, regional and national situations vary and the difficulties involved in putting new teaching ideas into practice.

However, some guiding principles might be drawn up for the benefit of those in charge of schools and museums. The future does not shape itself spontaneously. Even in non-socialist countries, there is no collective development which is not deliberately planned. Certain countries which have a powerful state administration might therefore take collective action to safeguard the values of a civilised society.

As the school has become increasingly efficient in the race for paper qualifications, its cultural scope has diminished. This is a deliberate development on the part of society, which prizes efficiency above all else. But the great traditional systems of values have been shaken. Culture finds itself in competition with the aims of a consumer society. The school and the museum will guarantee the survival of all that furthers the communication or expansion of civilising, individual or collective values. This leads us to conclude that, on the face of it, a policy of encouraging people to visit museums does not need regulating. The solution to the problem must lie in the minds of teachers, curators and appropriate circles in every country. The policy which we are advocating, however, involves transforming a privilege into a universal right¹ as a result of joint action by schools and museums.

Visits to the museum are one aspect of the debate on how teaching can be adapted to the requirements of real life. As active life embraces all interests of mankind, an analysis of content and teaching methods is necessary.

Admittedly the school cannot alter its structures overnight. It must start working on this transformation at once without waiting for better things to come.²

We do not propose to draw up a model scheme for school-museum relations. Too many difficulties - time, space and opportunity - make it impossible to put even the simplest formula into effect. Although realising very well that this ideal can never be attained, we shall nonetheless outline a few principles in order to make matters clearer. School-museum relations must give the authorities the impetus to act. At the start, faith and enthusiasm are more necessary than rational considerations.

The planning of education is certainly a technique which must have its own specialists; but it is also of concern to all, and there can be no hope of carrying it out successfully without the active co-operation of society as a whole. "Most experts agree that the process of education now demands radical changes. But, in any country, if the plan for educational reform is prepared in a vacuum by a group of a few specialists, however qualified they may be and however modern their methods, the plan will never be put into effect. It will come up against the inertia, or even the hostility of a society which, not having participated in its elaboration, will reject it as a living organism rejects a foreign body."³

If the museum does not become an instrument of modernisation, there is a danger that - because of inadequate information and education - the younger generations will not see in it anything more than folklore. Then it will be too late to take action.

1. Emile Biasini, *Le Monde*, Paris, 8 July 1969, p.9.

2. In teaching, "the good is better than the best" (Joubert, 1754-1824).

3. R. Maheu, Address, UNESCO DG/68/9.

" Art is assuming great importance in the light of the new cultural function of the community and this is dictating the latter's ultimate objectives: to endeavour to give as many people as possible, and not merely those who are privileged by birth or education, access to the different forms of art, in conditions which will promote communication with these works. " ¹

" The new cultural society in the community poses an intrinsic problem. At first sight, it includes everything connected with art, the mass communication media, man's physical environment and, of course, education. " ²

It is vital that the museum should be available to everyone. Regular visits will influence the attitudes of pupils and the general public and make their minds more receptive. But is the school capable of planning a proper system for visits? The basic issue of methods and curricula is involved here, for visits to the museum presuppose the use of active teaching methods and of audio-visual aids, and changes in curricula and time-tables. Only the relevant authorities at the highest level, can give the impetus and support which are essential if an active museums policy is to have any chance of influencing our age.

There are already signs that the advent of the kingdom of Art on earth is approaching: " It would appear necessary to draw the attention of Member States to this point and give it every possible emphasis, in order that they may meet these imperative new needs of the people of today, who are feeling a new kind of hunger, of a spiritual nature, and are calling for a new type of nourishment. " ³

2. Recommendations to governments

Based on the comments of the governments on the preliminary study " How to visit a museum ", and of the working party set up by the Council of Europe to examine this study, our proposals are as follows:

Considering

- I. that the museum, while being a repository of cultural values intended for the public's delectation, is also an instrument of education:
- II. that museum collections, in view of their great value, constitute
 - (a) a vital element in the knowledge of the cultural heritage,
 - (b) an indispensable part of school training and permanent education,

1. Bernard, p. 946

2. Bernard, p. 945.

3. UNESCO, CUA/87, p. 16. Quoted by Bourdieu and Darbel.

III. that cultivation of sensitivity and the full development of the creative faculties are an integral part of general culture,

Considering

IV. the need to define a European policy on visiting museums which takes into account:

- (a) the diversity of regional and national situations;
- (b) the diversity of current educational methods;
- (c) the different types of schools;

V. the need to encourage teaching methods based on the pupil's participation,

We recommend

VI. 1. that regular visits to museums be included in the school curriculum;

2. that the special training of student teachers to this end be included in the curricula of teacher's training colleges and universities;

3. that introductory or refresher courses be organised for qualified teachers in co-operation with the museum authorities;

4. that educational services be attached to museums in countries where this is not yet the practice, or that educational staff from outside the museum be specially trained;

5. that museums should possess suitable teaching equipment (furniture, premises, information media, teaching aids);

6. that travelling exhibitions (museum buses) be organised, especially those permitting the handling of exhibits by the pupils;

7. that a meeting between museum experts, psychologists, sociologists and educationalists be organised to discuss the studies already completed in some countries;

8. that museums, radio and television co-operate closely in promoting, for the benefit of teachers and pupils, programmes to encourage visits to museums,

9. that the museums be encouraged to undertake, in co-operation with the school authorities, pilot experiments concerning the sociological problems raised by the use of museums for educational purposes;

10. that museums and schools be encouraged to organise exchanges of experience at international level;

11. that museums be encouraged to make it their policy to attract the less educated section of the public by their display techniques;

12. that curators and educational experts be encouraged to promote an awareness of national and international values and an understanding of the technical civilisation of the present day and the cultures of other nations.

3. *Pilot experiments proposed to the museum*

Research has been carried out into the number and quality of museum visitors. These statistics are of great value to the curator but less so to the teacher. The latter has to arouse interest without taking any previous inclination into account. The museum offers itself to the public. The school goes to the museum.

One large European country made a study of what children see when they go to the museum. In my opinion, this study is incomplete as there are, in fact,

- people who see in a direct and comprehensive manner;
- those who only see when things are arranged in an orderly way;
- those who do not see with their eyes but who grasp with their mind;
- those who, having seen, cannot describe what they saw in words.

Certain conclusions can be drawn from the findings of this study but it should be stressed that these conclusions are only partial.

Visits to museums by schoolchildren provide research opportunities which ought to be followed up by educational experts and psychologists. Teacher's training centres could usefully include such research subjects on their list of practical and scientific projects.

A general programme of pilot-experiments might also be proposed to the museums, to discover ways of reaching a wider public. Each country - or region - could modify it depending on its resources, and record the results. For instance:

1. Television programmes for teaching establishments: primary, secondary and university;
2. Programmes for teachers who have little opportunity to visit museums;
3. Programmes for adults, introducing them to art, science or history; the museum's contribution to vocational training; information on national or foreign museums.

One such pilot-experiment was conducted in Basel during the autumn of 1968. The city has about twenty museums and from time to time arranges events to remind its inhabitants of their existence. That year

a real publicity drive took place. All the museums were open throughout the day and in the evenings. Admission was free.

“ Guided visits were arranged every day following a very exact and detailed programme; these visits gave the public a glimpse into the life of the museum, i.e. all the collections kept in storage and only taken out for certain temporary exhibitions. ”

Also open to the public during this museum fortnight was a vast exhibition hall “ from which, every evening, television programmes were broadcast live from the different museums (in colour and on a wide screen, like at the cinema, using the Eidophor process). Close-up pictures made it possible for television to bring out details which even the most observant visitor would miss. These performances usually lasted two hours, during which experts explained to the public what goes on in the cellars or behind the scenes in a museum. ”

The Eidophor cameras thus “ take you round the museums: paintings, sculpture, drawings, the prehistoric ages, ancien art, folklore, ethnography, natural history... Guided visits are arranged for the blind or invalids, all with the sole intention of enabling the entire population to participate ”.¹

Bearing in mind the museum's educational and cultural influence on compulsory and out-of-school education, permanent education and teacher training, even more could be done. The museum is no longer the exclusive preserve of a chosen few but a place where everyone can find information and culture. Hence the importance of introducing young people to the museum at a very early age. In many countries, unfortunately, very little attempt has been made to do this. Here is, a reminder of some of the things that must be done:

1. Museum-school contacts should be encouraged so that a new policy can be established on how to use museum collections.
2. Opportunities should be provided for adapting the school curriculum so as to prevent visits to museums from encountering administrative obstacles.
3. Radio and television broadcasts, devised according to school syllabuses and teacher's requirements, should bring the museum's treasures to pupils in remote areas.
4. A European policy of cultural exchanges in the form of films, teaching aids and radio or television broadcasts, should be encouraged so as to create a better knowledge of the resources available elsewhere and to further international understanding.

It seems likely that the museum's relations with the public of the future will be established through the schools. For this reason, we are devoting a separate chapter to this subject.

1. See *Gazette de Lausanne*, 14 Nov. 1968, p. 5.

III

THE MUSEUM AS A "SCHOOL"

1. Introduction

Town children are, as a whole, spoiled children. The museum is just down the road and there is no lack of cultural items: the statue in the square, the great man who has given his name to this or that street, the bookshop window - the philosophy of an epoch - the second-hand stall - the reflection of a civilisation. The advertisement hoarding itself calls to mind contemporary culture or the classical heritage.

In the country or the small provincial town, culture is based on the book, the cinema and the work of the teachers. Yet, the past is everywhere. It only has to be sought. As for the present, it comes to us over the radio and television waves and has only to be picked up. All that remains is to synthesise all these factors in the classroom: past and present have to be reconciled in order to mould the child's judgment. The school performs its duty. Life will do the rest. It is for the teacher to set the process in motion by arousing the child's interest.

Ford is said to have remarked: "It is commonly believed that my work consists in making motor cars. Nothing of the kind: the car is only a by-product of my real industry which is concerned with making men."

Similarly, the museum's duty is not to inspire people to become artists, historians or scientists, but to turn them into real men and women. From contact with the past, man inherits dreams. From contact with art, he will preserve his faith in human aptitudes. From contact with exotic things, he will learn to suspend his judgment for a time. Thus, as a positive or prudent dreamer, he will discover paths which lead him from the created object to the creator, from the tool to the artisan, from the word to the thinker.

Increasing numbers of tourists have the means to afford themselves a quick visit to some capital city every two or three years. The Arc de Triomphe at the Etoile, the Ulm spire and the Rialto bridge are well-known. But too many Duponts, Meyers and Bianchis still hesitate on the steps of the Louvre, the Uffizi or the castle at Brühl-Cologne. Some people regard giving up a day at the seaside to go to Ravenna and visit a gallery or look at Romanesque frescoes as a sacrifice and not as a pleasure. People accept the fact of slums, tasteless tourist trash and the decay of mediaeval cities. A clean sweep is necessary but what can we offer in exchange? We dare not think.

The schools, whose responsibility is involved in this, will take the opportunity of imprinting on the child a strong and lasting impression of human values. Art can further this aim. It represents not an end, but a beginning since the child's receptive faculties respond to it. The child is interested by anything which makes a strong impression on him, whether it be folklore or great art - figurative or non-figurative. This contact will develop his sensibility and also open up the way to understanding in other fields: the sciences, mathematics, history etc. Art is the foundation, not the final goal. When the art historian says "This is a masterpiece", the child may be puzzled at not having guessed the fact. No matter! First of all he should love what interests him and the rest will come later. Culture consists, above all, of *things which please*. The future museum-lovers will be recruited from among children.

Education must free itself from the barren wastes of numbers and words, it must leave the abstract field in which language, reading, interpretation and the rhythm of life are divorced from reality. The teacher must therefore try to find behind the words, the image, the object and the life that they invoke. He must delve into life itself and, more especially, into the living world as it appears to children. But when knowledge goes beyond the concrete world, he must rely on reasoning. It is then that the images conjured up by the museum, art, reviews, radio and the film can help him.

It is understandable that some curators should have attracted schools thanks to an educational instinct which enabled them to reveal more clearly what they sought to demonstrate. There have also been examples of the museum continuing its work by means of artistic performances on its premises: dancing, plays, music, scenery, costumes, ornaments, jewels, all used to accentuate the impression produced by the exhibition itself.¹

The school, with its facsimiles, could never hope to equal this.

1. An example of this was the exhibition "The Islands of the Gods" at which a local atmosphere was created by a performance of the dances of Java, Borneo and Bali. Ethnographical Museum, Neuchâtel, Switzerland. J. Gabus, in *Museum* N° 1, 1965, p. 47.

One successful effort deserves mention. The Swiss Transport Museum at Lucerne houses a permanent exhibition of means of transport and communication. Valuable demonstration models have been set up. The public can make its own experiments and handle the models or original vehicles. At first people are curious but they soon join in and thus educate themselves. Education is essentially innovation. It involves manual and intellectual activity, both of them prompted by the powerful motive forces of participation and curiosity.

There are many ways of interesting children in manual or intellectual activities. However, they should be given artistic guidance, and drawing lessons are no longer the only means of achieving this. To counterbalance the utilitarian spirit which is invading the school today, intellectual activities will consist of a succession of human experiences leading to cultural attainment. These activities relate to civilisation, the heritage of the past and even the industrial and technical development of society.

2. The school must widen its outlook

In 1969, the publications list of the journal *Le progrès Scientifique* included three reports on research. One of these contained the following remark:

" From primary school to higher education, everything is done to stifle imaginativeness, curiosity, creativeness, inquisitiveness or interest in technology. Nevertheless these qualities are the very ingredients of success both in applied and basic research. " ¹

This seems an exaggeration. Let us say rather that not everything is done to awaken or sustain the child's imaginative and creative faculties which is a different thing! It must be admitted that not everything that is taught is educational; whereas everything that stimulates the imagination is educational. We know opinions differ on this, but everyone agrees that the school should widen its outlook, adopt other methods and adapt to other rhythms of life. The new school is no longer a dream but corresponds to current needs and is based on fairly flexible principles so that continuous evolution is possible.

It is necessary to include a brief outline here - for the benefit of curators - of the new educational trends. Otherwise we cannot hope to make ourselves understood.

The new school

A " new " school is one where the pupils take over the rôle of the teacher whenever the opportunity arises in teaching, research, organisation or discipline.

1. *Le Monde*, 20 March 1969, p. 17, " Un rapport sur la prospective de la recherche en France. "

This substitution is not impossible. Experience has proved the contrary.

Admittedly, appropriate teaching methods must be applied in the new school but such methods exist. Moreover, the new school has set itself various aims, several of them directly related to museum visits:

1. *The new school tries to be interesting.* With this in mind, it discards an encyclopaedic approach and makes the child's interest the basis for all teaching, using intuitive methods: object lessons, visits, audio-visual aids. It encourages the pupil to observe and experiment.

2. *The new school encourages the pupil to be active.* He becomes the instrument of his own education. His initiative is developed and he is taught working techniques. The school becomes a world of active methods, individual work, freely chosen texts and manual activity combined with intellectual work so that manual and intellectual skills are developed.

3. *The new school tries to concentrate and co-ordinate subjects.* By abolishing formal distinctions between the subjects on the school curriculum, centres of interest are created thus permitting observation, association and expression.

4. *The new school develops creativeness,* by allowing the full development of the imagination, and the child's inventive and creative gifts. At the same time he learns the meaning of freedom of action. Supervised or unsupervised activities will provide him with the necessary time for practising skills: drawing, engraving, modelling, wicker-work, cutting out things, all forms of constructional work, scientific experiments, composition etc.

5. *The new school provides more individual teaching.* In this way, it hopes to cater for differences in aptitudes, specific gifts or individual interests. By working in small teams, each at his own speciality, and by building up knowledge or refreshing it by means of loose cards, the child is enabled to find his true "place" and to discover his potentialities and weaknesses.

6. *The new school goes out into the midst of life.* It avoids taking from books anything that already exists in the child's surroundings. The present realities of life are allowed to permeate the school and enable the pupils to observe humanity (the achievements of mankind, its past and probable future). Here pictures also play a part. They embellish and keep alive everything seen outside the classroom but do not replace visits to factories, workshops, museums, artist's studios, research laboratories or technical institutes.

In this way, the new school claims to give a good intellectual education based on personal initiative and observation and the individual development of thought and creativeness. It ensures that the pupil is

better able to continue his education once he is an adult, by extending his abilities and training his critical faculties.

The new methods have not provided ready-made solutions. On the contrary, they have brought out the complexity of true pupil participation in classwork and the difficulty of knowing how much the pupil should normally gain from it.

The new methods have also revealed the existence of an enormous amount of goodwill and showed how many people are trying hard to find solutions. With their latent vitality, they could be a fascinating way of reforming education, both for teachers and children.

This essay is based on the methods applied by the new school which may be summarised and amplified as follows:

- I. the pupil's participation in the lesson,
- II. spontaneous creation, "supervised" or unsupervised.
- III. opportunity for pupils to take pride in themselves through their work.

The concept of the active school preceded that of the new school (which goes still further) and has existed for more than fifty years. However, it has not yet become enough of a reality. The drive to encourage visits to museums could contribute to its success.

Some will say: "No spontaneous action without motivation!" — but is this motivation created? Or is it spontaneous? The life of the mind holds mysteries whose laws no psychologist is able to explain. Remember Mistral at the age of five. Despite the spanking in store for him, he would run to the brook to gather flowers, fall into the mud and be taken back to the farm: then, comforted and washed,... he would do it again. "Holy Virgin, this boy is not like other boys" his mother would say in tears. "He does nothing but run about and pick flowers". But then, - 'Lord, I thank you - lucky for me that he was not drowned!'"

The motivation? The child saw nothing but those beautiful flowers, those wild irises standing proudly in the middle of the water, until he was quite unable to resist them. He saw them in his dreams and the more he picked, the more there seemed to be!

This was wonderful motivation and had no need of artifice. But what is the equivalent of these wild irises for Paul, aged ten, Louis, aged fifteen and Jeanne, aged twenty? Aesthetic tendencies have unexpected undertones. The important thing is to take into consideration the feelings they evoke so as to add new harmonies.

1. F. Mistral, *Mémoires et récits*.

For teachers who forget that the school must widen its outlook on the world let us recall the story of Mr. Seguin's goat. "It was so sad to see her tugging at her rope every day and bleating sadly, her head turned towards the mountain, her nostrils quivering."

Mr. Seguin, seeing that something was wrong with Blanquette, thought that he would solve the problem by lengthening the rope. But the goat dreamed of other horizons, where the grass was delicious, delicate and serrated, consisting of a thousand plants. When she got there, she was enraptured and Mr. Seguin's fenced-in meadow was soon forgotten.

Perhaps this meadow is our classroom, Mr. Seguin, ourselves and Blanquette, the young people who are waiting for us to introduce them to a strange, new world composed of treasures which are seldom glimpsed and all too rarely exploited: museums of art, history, science or technology. In Pagnol's *Fanny*, Marius' son dreams of the Leeward Isles where things are scented with pepper and have fantastic colours. Without knowing them, he loves these islands which draw him towards them. The ancient dream of Ulysses and his companions is still relevant today and the looks of wonder of children at the museum reflect an enchantment as old as the world.

Previously, to enter a museum, one had to show one's credentials. The School at the Louvre, established in 1822, was intended to train experts and "to spread artistic taste and curiosity among the educated public". Things have changed. This educated public has become the public at large, made up of representatives of all generations.

What can we expect to derive from visits to museums?

- learning, i.e. new or renewed knowledge;
- experience (through comparing one's store of knowledge with reality): the achievements of mankind;
- greater skill in assessing, imagining, feeling or creating.

If the lessons before or after the visit and the use made by the teacher of impressions left by the museum are what they should be, the pupil will perhaps assimilate this knowledge, experience and skill. Sight, hearing, speech, manual skill and the various forms of expression, all in turn will play their part in facilitating this process.

"Education through art belongs equally to formal education, which aims at practical results, and to aesthetics, which is more concerned with abstract reflection.

When the new Education seeks to develop the child's creative faculties, it takes the aesthetic principles of education into account. Indeed an aesthetic education is the synthesis of the principles of interest and exertion, thought and action, observation and free expression."¹

1. Wojnar, p. 105.

3. Museums, schools and international understanding

International conventions provide for the protection of our cultural heritage in times of armed conflict.

In their own way, wars enrich history, impoverish human values and destroy artistic treasures. Visits to certain museums cannot fail to revive unhappy memories. On the other hand, they may also arouse noble feelings towards those who, at one time, were considered enemies. Lessons from the past sometimes serve to build bridges to the future which can thus be better prepared. Forgiveness then becomes a form of victory.

Educational specialists try to instil in their pupils an international spirit. These efforts are praiseworthy. A survey made among a group of school-children in Fribourg (Switzerland) revealed that all pupils over eleven wished to get know other countries, with definite aims in mind (leisure, culture or occupation), but also that they were ill-informed about international problems, whether economic or cultural¹. This is a rewarding field for teachers to explore!

As far as culture is concerned, one misunderstanding must be cleared up. It has been said: "Art, whether it comes to us from white, black or yellow peoples, is the only international language"². This is plainly an exaggeration. There is literature too. It is true that music, painting and sculpture do not require translation, but not everyone can appreciate foreign painting or music at first acquaintance. The eye and the ear have to adjust.

While a nation's artistic creations reflect its highest qualities, it cannot be taken for granted that others will grasp the true aesthetic values and religious conceptions of that nation. No indeed, art is not a universal language. Yet it gives us a better knowledge of the aspirations of other nations which go to enrich a common heritage³.

Scientific discoveries, for example, reveal borrowings from other civilisations. Objectivity leads to international understanding. Co-operation has given us modern machinery and tools.

The school can find here ample resources for information and education. These themes must be stressed - objectivity, co-operation and the pooling of achievements so that the child gradually becomes receptive to the idea of international understanding⁴.

1. *L'Education Nationale, Paris*, N° 14. 214. 1960.

2. Jules Supervielle, *The Artist in Society*.

3. *Art et éducation...*p. 125/126, Th. Munro.

4. See "Mesures destinées à promouvoir parmi les jeunes les idéaux de paix, de respect mutuel et de compréhension envers les peuples" (UNESCO ED/189) and "La compréhension internationale à l'école" (UNESCO, Circulaire N° 9 April 1965. WS/0265. 214-EDS).

In 1954 the review *Museum* produced a special issue on the role of museums in international understanding. They are assigned no direct role, but they are recognised as having a real influence. Art galleries juxtapose painters in the same style but from different countries. Yet, one gains the impression that they belong to the same civilisation. Science follows a different path. The *Musée de l'Homme* in Paris teaches that all races and all peoples spring from humble origins.

The history of western Europe still includes dubious terms - barbarians, pagans and primitives - but it is undeniable that the schools can have a far-reaching influence in bringing people together.

One museum curator put this idea into practice. He mounted an exhibition in Leyden on foreign influences on everyday life in Europe. He writes, " We showed the foreign origin of most of our textiles, of the hammock, the carafe, porcelain, playing-cards, chess, dominoes, shadow-theatre and kites, domestic animals and instruments such as the mariner's compass... We also showed that the European could find the world in his garden, and most certainly in his food and drink: in this way it was not difficult to make the visitors understand that they lived in the setting of a world culture. From the section on flowers, food and drink, the visitors passed through small rooms showing the Chinese origin of paper and printing and the fundamental contributions made by other countries to modern mathematics and medicine. Finally, a display of fireworks, fire-arms and musical instruments reminded them of the Chinese origin of gunpowder, the Turkish origin of the 'jingling Johnnie' in the village band and the Persian origin of the large orchestras. The visitors' spoken reactions on leaving the exhibition frequently showed complete abandonment of the notion that the Western peoples are the driving force and the makers of history. "1

A problem arises here. Will this understanding cloud the admiration which the school must also cultivate for its own country, its culture and artists?

This is a further question which the teacher will have to overcome with adroitness. A Buddhist monk, who in his philosophical writings showed great affinity with Christianity, was once asked whether in fact he was a Hindu or a Christian. The monk replied: " I respect all mothers; but my mother - is my mother. "2

What is art basically? The languages of the Asian peoples do not include any equivalent expression for it: for them, art is both life and religion.

The inadequacy of our vocabulary is particularly obvious when we compare similar exhibitions devoted to non-European art3. By reason

1. G.W. Locher, " Musées d'ethnologie et compréhension internationale " *Museum*, Vol. 22, 1954, p. 90.

2. *La coopération* (Basel, 4 July 1964), *L'Orient et l'Occident*.

3. *Edouard von der Heydt*, *Gazette de Lausanne*, 9/10 August 1969.

of its contacts with the outside world, its travelling collections and ethical values, the museum can make a significant contribution to international understanding, through the impressions it arouses in the visitor. The teacher can play a vital role in this respect. Here we come to the question of clichés: fixed ideas acquired in childhood which are either erroneous or distorted and imbued with a negative passion which leaves a permanent mark on the attitudes of those concerned towards human communities, races, religions, political views etc. Even if it is difficult to fight such clichés, it is nonetheless necessary to do so.

By virtue of its variety, the associations it suggests, the subject-matter of its collections and the ideas it emphasises, the museum is an ideal environment for encouraging tolerance and the acceptance of human differences.

For some years, the *Gazette des Beaux-Arts (Paris)* has published a special issue on works of art acquired by museums all over the world. In 1969, Paris announced the largest exhibition of Polish art ever arranged in the French capital city. Moscow has paid homage to Matisse and UNESCO sponsored the first international festival of painting. "The Gold of the Vikings" was exhibited at Bordeaux with Swedish co-operation, and the Lurçat tapestries were sent on tour. Many other examples could be quoted, proving how art can cross frontiers and be at home anywhere. Such exchanges are made possible because the public appreciates them and taste knows no frontiers save those of discernment.

One learns a foreign language in order to be able to communicate with another nation. The museums can give access to the art and culture associated with that foreign language so that communication becomes more alive and interesting.

Finally, the importance of history as a means of achieving international understanding can never be stressed too strongly. For a long time the teaching of history has been blamed as a source of rivalry between races and nations. Those days, though not entirely forgotten, belong to the past.

History can be the discovery of man, his perseverance and skill, even his defects but always his steadfast desire for improvement.

The historical museum will thus become an important sanctuary where the joys and sorrows of humanity at grips with life, death and the problems of the world beyond can be seen and understood. The visitor soon becomes aware that this struggle is not limited to any specific country or continent.

4. The teacher's role and the educational services

Why is there so often a lack of cohesion between the efforts of museums and schools? Take the history of art for example! The museum's

1. See also pp. 66-67.

aim its to awaken sensitivity while the teacher's is to provide food for the mind.

These two approaches have different aims and means. To visit a museum is to learn to discover, yet, all too often, the teacher has already discovered for one.

Moreover, all guided visits cause difficulties. They can become some kind of cultural alienation. The visitor's intellectual and spiritual values are conditioned by a standard commentary which makes him neglect to apply his own critical faculties to the aesthetic analysis and "interpretation" of the exhibits.

To establish a relationship between the exhibits and realities of the age concerned, preparation is necessary and certain specialists have this training: the educational staff at the museums. The functions of these educational services vary from one country to another, but their role can be summarised as follows:

- to organise educational visits and related school activities;
- to train lecturers to provide the commentaries for guided visits;
- to organise the lending of collections to outside bodies;
- to prepare publications and talks¹.

Educational staff are a valuable asset and the answer to many problems. Nevertheless, they do not provide the ideal solution. Some countries - Great Britain and Sweden - have assigned a specific task to such staff and this has proved successful. In other countries, curators say that they already have sufficient work to do without the additional burden of educational problems. We consider that the educational staff should work with and on behalf of the teachers and not their pupils.

The time at their disposal is limited. Under their guidance, visits will be arranged in a particular sequence, which admittedly is necessary if the essential exhibits are to be seen. For the teacher, this is not the problem. The pupils under his authority demand that he should be an active participant and not a passive visitor. He must be there to witness their spontaneous reactions, satisfy their curiosity, and confirm the accuracy of their remarks or their discoveries. There is no place reserved for visits to museums in the normal school time-table, but a few periods could quite easily be "sacrificed" for them.

Most large museums have an educational service. This is another of the merits of the dynamic museum. Educational services have been considered one of the most effective ways of attracting visitors. Contact must still be made with the schools, working life, popular art committees and organisers of centres for leisure activities, all of which aim largely to use leisure as a stepping-stone to culture.

1. *Didattica*, p. 24.

For a visit to be profitable, the museum must first be familiar and capable of making itself understood. When their own knowledge is inadequate, teachers may call on the museum's educational staff. For the pupils themselves, the question remains open.

Is it better for the explanations to be given by the teacher or by a specialist trained at the museum? Both solutions have their advantages, and disadvantages. The child is used to his teacher but the latter does not always have the necessary technical knowledge. Museum specialists have this knowledge, but they do not always know how to get it across to the young visitors. At present the discussion is weighted in favour of the museum specialist who will, however, have to become familiar with the language used in teaching. Frequently groups of teachers are trained in the museum to conduct guided visits¹. In our opinion, however, such visits should be conducted by the class teacher. This aspect will be discussed later on.

Medium-sized and small museums have no educational staff. Visits are entirely the responsibility of the teacher. Sometimes the school authorities instruct one person to co-ordinate relations between schools and museums so as to make contacts easier. This is a function of the national or regional department².

When children go to the museum what is the role of their teacher? Should he teach, lead, keep entirely in the background or supervise? His role is a difficult one. Let us examine its different aspects:

The teacher as an educator. He is familiar with the museum. He has chosen a specific field, age, floor or a series of objects for the visit, and prepared a lesson along the traditional lines; limited in time and space.

He will examine exhibits that correspond to the subject he is teaching or will teach the following week or month. He will analyse a field related to the syllabus for the school year. In short, the teacher has a programme. He knows how to fit things into their historical background and is able to discern their relationship with the present day.

The teacher as a leader. His aim is to create contacts and he does this imaginatively. He learns as much as his pupils. Whether or not he is familiar with the museum, he remains enthusiastic. This enthusiasm makes for his initial success. It does not mean that he can analyse each picture in such a way as to bring out its real interest. Nor does he necessarily know the use, function or artistic value of every single exhibit, but he sets about discovering the museum in the same way as his pupils. Furthermore, he takes command and becomes an analyst and enchanter, knowing how to elicit the vitality of the past from dead objects.

1. F. Eckhardt, in *Museum*, Vol. VI, N° 4 1933, p. 238.

2. *Didattica*, pp. 121 and 123.

The teacher as a figure in the background. He is cautious, level-headed and respects the personalities of his pupils. It is true that he learns as much as they do but first he enjoys it himself and shares the pleasure of his pupils' discoveries. He lets the exhibits and pictures speak and allows art to reveal itself. He knows that it is psychologically wrong to force the pace and that contact with works of art will awaken their wonder and admiration.

The teacher as supervisor. He has certain responsibilities. The museum attendant has drawn his attention to the value of the collections, the importance of observing silence on the premises and seeing that his pupils behave; in short, he places himself more at the disposal of the museum than of his class.

He is jealous of his reputation and insists on museum rules being obeyed, and the fingermarks that will be discovered on the showcases when his class has moved on are a source of concern to him. He may have undertaken the visit to the museum out of dedication, but his responsibility has become more important than the joy of knowing and extending his knowledge.

However, the teacher-supervisor assists the curator and the museum attendant by teaching his pupils to respect things while at the same time endeavouring to enlarge their horizons.

It is very difficult to visit a museum without committing some psychological or pedagogic error.

Nevertheless, I should like to suggest a formula. The teacher must not let himself be carried away by his own enthusiasm and knowledge. He must not overwhelm his pupils by his expertise. He must be capable of imparting information simply, without imposing his own point of view and interpretation too soon or in too dogmatic a manner. The children will have different view-points to his own, and their judgment will be less sure but these opinions may perhaps reflect an awakening mind, an intellect seeking to understand, a nascent sensibility.

Perhaps the teacher's role is primarily to arouse sensibility and enjoyment.

The teacher has yet another immense task, that of creating a synthesis between the exhibits (with their specific functions) and the requirements of the age being studied. Here we think, in particular, of those buckles on modern leather, tools with new handles and decorative fragments which have been put back in position by means of a specially made support in keeping with the dimensions of the piece to be displayed.

Techniques can be taught but how can the creative faculties be awakened? Educational experts come up against this hurdle every day and try to circumvent the obstacle by putting formulae or ready-made solutions and using technical devices. This does not mean that their

method is completely wrong. Teaching then becomes some sort of search for aptitudes. By awakening the pupil's taste and exercising his skills, it is sometimes possible to uncover genuine abilities and even certain forms of budding genius. Nonetheless, good teachers are not made by formulae, but by research.

I should like to stress one fact: visits to museums should lead primarily to individual satisfaction and, if possible, to individual creation. Of course no visitor could claim that he has become an artist, but he should feel that something inside him has changed and that his sensibility has affirmed itself.

The visitor must be freed from all fear and from that inferiority complex which convinces him that certain people are born to understand artistic beauty while others are denied that privilege. When accompanying his pupils to the museum, the teacher will sometimes have no exact aim in mind. The pupil himself will constitute the main object of his attention, to be developed, encouraged and put on the path leading to culture.

An elementary method of visiting a museum may be summed-up as follows:

- (a) know what the curator has tried to do,
- (b) know what is to be found in the museum,
- (c) make a selection of what is on display.

These three stages are essential and must precede the visit.

Generally speaking, the children will be taken round the museum by the teacher rather than by the staff of the educational service, for otherwise the pupils will think that one has to be a specialist in order to understand. This inference could have a harmful effect and discourage those who might like to return to the museum independently.

The visit should be so organised as to find the middle way between semi-freedom (discipline) and a completely free rein (no control whatsoever). This is a question of regional habits and temperament. If there is no large room where the pupils can be given a talk, they should be conducted by a guide; but here again no hard and fast rules can be laid down.

Some museums tacitly expect the public (and children) to behave quietly. This is also more convenient for teaching: if the group contains more than 20 children, the teacher should split them into two sets and devote thirty minutes to each set. The first set "follows the guide", while the others wander round freely wherever their curiosity takes them. After thirty minutes, the two sets change over.

Young people have their own culture corresponding to a certain physiological and psychological make-up, and to interests which are

often unconscious. One cannot overlook these factors and at the same time expect exact results from the visit. The results will not necessarily be those which were hoped for: they reveal themselves in their own time. Furthermore, in the theory of education, the museum is not an end in itself. It remains a means - the means of stimulating an immense range of creative faculties.

Finally, it is perhaps worth stating a few rules which dictate the teacher's attitude to the museum:

1. It is easier to show than to explain.
2. It is easier to get pupils to learn than to discover for themselves.
3. It is easier to explain than to make oneself understood.
4. So many factors necessary for full understanding elude the teacher, how many more therefore must elude the pupil?
5. It is not enough to find the solution to problems; the pupil must assimilate these solutions.
6. Knowledge of the subject and knowledge of the reactions it will elicit from the pupil are both necessary.
7. Before teaching anything, one should first put oneself to the test.

The foregoing might suggest that the teacher's role in introducing pupils to art is an overwhelming task! Not at all. Taste, sensitivity and the appreciation of art are communicated by osmosis. But nonetheless, this subject must be kept continuously in mind.

5. Teacher training

"Throughout the ages, a distinction has been drawn between science and wisdom; *science* is limited to knowing, i.e. objective perception. *Wisdom* is the art of happiness but not that complete happiness which is unaffected by misfortune and remains calm despite defeat. *Art* which is a mixture of science and wisdom finds its place between the two as it is a craft founded on knowledge."¹

Where the training course for teachers includes science, wisdom and art, they will be equipped to help to educate and develop the young.

Education is an activity exercised by a person or institution for the benefit of the members of society. It endeavours to form man as a whole and thus influences his inner life. As already stated, the museum has a part to play in the field of education. As current trends are towards edu-

1. Jean Guitton, *La pensée et la guerre*, p. 14, (Desclée de Brouwer, 1969).

cation becoming a permanent process, it is our intention that this role should become increasingly important.

But is it possible to educate taste? Can one teach a pupil to look at and derive pleasure from a painting, a sculpture or piece of architecture? "The fact is that, in general, we distrust such efforts and prefer to believe that the work of art should speak for itself, even to the uninitiated, or that only natural aptitudes will enable one to appreciate art."¹ This dispenses with the need for exertion! But it seems that even taste requires training.

Training is a form of progress which results from contact between a group and the members of that group in so far as both take part in the same process.

In the training of teachers, it is essential that the instructor and his students should be inspired by the same enthusiasm and pursue the same interests.

To return to the subject under discussion, there will be no improvement of museum-school relations if schools are not first of all convinced that these are worthwhile. The teachers' training course should include lessons on how to make use of the museums². "It was thought that a considerable advance had been made in the education of taste when the history of art was introduced as a subject in grammar schools; but here, too, the tendency for these lessons to be almost exclusively intellectual has led to only meagre results...

The number of professorships ought therefore to be doubled: there should be chairs both for philology or the study of documents and for art criticism in the strict sense of the term. People who are born philologists will never become critics and vice versa. This would be a way of getting rid of the pathetic compromise of "professors who dabble in art!"³

The museum requires a period of training. This seems an essential rule and teachers must be taught how to visit a museum. First of all, however, the need for such visits must be created. As the advice of those who will benefit - in this case, the children - is not usually sought, the teachers themselves should initiate such activities. Among them will be persons of taste, connoisseurs and enthusiasts for the arts, the sciences and history. They are also expected to be able to communicate their own knowledge to others - the young - and to be able to develop the skills of their listeners by bringing them into regular contact with what the museum can offer each individual. "As a contribution to the guidance

1. Marango ., p. 11.

2. *Didattica* p. 23.

3. Marangoni, p. 35

of teaching staff one can envisage further training courses taking place in museums; this would encourage a desire not only to modernise teaching methods, but also to safeguard humanism by making the most of the existing heritage.¹

Aesthetic education requires that those responsible for teaching this subject should be properly trained. They must awaken artistic interest in young people, and help them appreciate works of art². As there is no standard doctrine in this field, we shall describe our own work and state a few principles, based on practical experience, but first of all there is one rule which must be remembered:

“The whole art (of teaching) consists of grading tests and *measuring the pupil's efforts*, since the great thing is to make the pupil feel *proud of his achievements* and to *encourage him through success*.”³

Young people are more easily influenced than adults when it comes to innovation. To achieve the aim which I have been advocating, it is probably best to start by concentrating on young teachers. The student teacher will become a teacher one day. The theoretical and practical teaching he has received during his studies will lead, ideally, to an interest in aesthetic education. In turn he will instil in his pupils (all being well) a taste for the relics of bygone days and “things of beauty”. It is the teacher's task, however, to pave the way for the museum in the child's mind. This may result in an interest in intellectual studies. By guiding his pupils' tastes, he will arouse their enthusiasm. If he values his national heritage, it is likely that his pupils will follow in his footsteps.

A good teacher is first and foremost a cultured teacher. He will have to know all the more if he is dealing with senior pupils who are almost adults and he will have to aim at a standard higher than that required by the curriculum.

It remains to decide how the subject should be taught. It is the duty of the teachers' training colleges to train future teachers how to set about their work, which is the same as saying how to forge links. Educational theory thus becomes a practice and an art. When this practice and this art are applied to a visit to the museum, they must be supplemented by humanism.

An introduction is essential before the visit:

- initiation of the future teacher by the educational establishment and practical work,
- initiation of the pupils.

1. Council of Europe CCC/EGT (68) 23, p. 27, 26 Aug. 1968.
2. Wojnar I., pp. 251-2.
3. Alain.

If we want to 'take Tommy to the museum, we must first get to know both Tommy and the museum. This task is included in the natural programme of educational training. It combines the advantages of theoretical instruction in the classroom and practical experience in the museum itself.

Purely intellectual training does not necessarily prepare the individual to be sensitive to art. Thus in order to arrive at a true understanding sensitivity must be aroused. If there is no understanding by way of sensitivity, then all the wisdom which might be accumulated would be of no great benefit.

Is it possible to instil this power to know, by means of the senses, into someone who does not already possess it? Probably. Practical exercises have been recommended to achieve this end. Let the student of art history spend some of his period of training in art, sculpture and applied art studios. He will lose that purely intellectual quality which prevents him from being sensitive to art. The educationalist achieves more by inducing the child quite naturally to play a part than by what he teaches in a conscious and deliberate manner¹.

But Piaget tells us that "knowledge is in no way the mere reproduction of reality ; it consists of operative processes culminating in a transformation of things "2.

This skill also requires both training and true intellectual flexibility.

The most important factor, in our view, is the atmosphere in the classroom. Aesthetic education, the capacity to feel beauty, the play of imagination and the creative faculties are possible only when there is an atmosphere of mutual liking between teacher and pupils. Future teachers should also be taught this.

The important thing is not to lose contact - with life and other institutions with much to offer. Visits to museums, towns and businesses can therefore help pupils to learn systematically how to use their powers of observation in order that one day they will be able to communicate this faculty to others. Aesthetic education also makes use of the special vitality and skills of the pupils for the benefit of all. Teachers will give a leading role to the pupil best able to express himself, let him apply what he has prepared, communicate what he has learned elsewhere or give his own interpretation of what he sees. Even if the interests of the group are more important than those of the individual, one nevertheless gets the impression that this atmosphere will enable the pupils' personalities to develop. Needless to say, not all of them will be orientated towards artistic interests but all will benefit from an atmosphere which is conducive to art. Aesthetic education does not stop short at a knowledge of works

1. Anzieu D., *L'influence des milieux naturels*, Bourrelier, Paris.

2. Piaget J., *Psychologie et pédagogie*.

of art or the capacity to create such works but in addition to providing individual culture, aims at preserving a philosophy and a human ideal.

The teacher's attitude will be reflected in the spirit that prevails in the classroom, and the atmosphere created there. We shall return to this subject later on¹.

6. Learning to use one's eyes and ears

The museum and the school start from different levels as far as acquiring knowledge is concerned. The museum takes for granted that the visitor already possesses certain elementary concepts, its task being to illustrate the different aspects of a particular civilisation and to make this more accessible to the visitor.

The school must teach these basic concepts and show different ways in which they can be applied so that they are easier to grasp. It is impossible for the museum to take the teacher's place in educating pupils. And the teacher cannot confine himself to a process of reasoning to make his pupils appreciate beauty. He must teach them to use their eyes and ears.

The Goncourts said that the art of using one's eyes was the one that necessitated the longest apprenticeship. This may be true: how many things escape one's attention until others draw attention to them.

When a class of schoolchildren visits a museum, thirty pairs of sharp eyes and the questions fired at him mean that the teacher must keep his powers of observation alert. However, learning to use one's eyes is something different.

" Learning to see, hear and read, i.e. acquiring the only means of possessing and fully appreciating a work of art is, incredible as it may seem, the last thing which even art, music and literary experts and critics think of."² Those who confine themselves to using their eyes in order to be able to discuss something do not enjoy the intrinsic beauty of the object concerned. " Where objects of high quality are concerned, our deepest response is to the object itself, not to an understanding of how it was made or used."³

The artist, the aesthete or the expert will claim that there is no worse approach to painting than the application of the alien and somewhat vague criteria used by literary historians and critics, and that they prefer a " fresh eye " to the literary " jargon " of products of the educational system⁴. This fresh eye is not a gift of nature but an acquired habit.

1. See page 106.

2. Marangoni, p. 7.

3. Bourdieu and Darbel, p. 89.

4. Malraux A., *Les Voix du silence*, 1951.

All environments enable us to use our powers of perception, especially the museum which "makes us question each impression of the world it brings together". A visit to the museum must not become a reward granted at the end of term or of the school year! It should rather be an essential component of permanent education and precede, supplement and continue formal teaching.

We go to the museum out of curiosity and return with our minds and eyes full of the material essential for acquiring further knowledge. We also bring back other impressions which remain with us and serve as a fund of ideas on which to draw an addition to our store of knowledge and a source of feelings to be tapped. In due course, we will be astonished, like Mr. Jourdain, to find that we have learned to use our eyes.

Psychologists agree that, if the acquisition of knowledge involves the following factors, considered individually, the percentage of the desired result will be:

- hearing 20 %
- sight 30 %
- speech 70 %
- personal effort 90 %

The best results are obtained by requiring active participation by the pupil. This is well known: educational methods involving the simultaneous use of hearing, sight, expression and participation are characteristic of the New School. The teacher will do well to make use of such methods which will also enable him to teach his pupils how to use their eyes, to recapitulate what they have seen or heard, or present beforehand what they are going to see and hear. The school, like the museum, has recognised the advantages of such methods.

These teaching methods are generally grouped in four "generations" according to the period they were first introduced in teaching¹.

1. *First generation teaching methods*: pictures, maps, diagrams, manuscripts, exhibits, models, blackboards, demonstrations, dramatisations etc. Many of these aids are as old as teaching itself and existed long before the information media. They are distinguished from those that followed by the fact that they do not require machines or electrical equipment.

2. *Second generation teaching aids*: text-books, school books and printed texts. It was when he started to print, using movable, metallic type, that man introduced the machine as a means of facilitating communication in order to reproduce manuscripts and drawings rapidly and cheaply. It was then possible to replace the manuscript book, costing the equivalent of several thousand francs, by the printed book, costing very little. The great works of the human intellect became popular texts.

1. Cf. UNESCO, Paris, N° 48, *New methods and techniques in education*, pp. 5 and 6.

3. *Third generation teaching methods*: in the 19th century, and at the beginning of the 20th century, man learned to use machines as a means of communication, firstly to see, secondly to hear, and thirdly to do both at once. This enormous advance in communication techniques made it possible to use photographs, slides, film strips, silent films, cylinders, records, magnetic tape and more recently, sound films and television. All these methods assumed vital importance in education since they were less abstract than books and made it easier for the pupil to establish links between direct experience and the subject he was studying.

4. *Fourth generation teaching aids*: their characteristic feature is that communication is established *between man and machine*. These methods include "language laboratories" which enable pupils to practise a language by listening to what they have said and comparing it with the instructor's version, and multilingual "talkie sets", in museums, castles and churches, which give a non-stop commentary on points of particular interest.

The museum therefore employs four generations of teaching aids: objects, pictures, books, photographs and recordings. The wide range of these aids helps to encourage visitors when they are confronted by so many mysterious things, but it does not necessarily make the teacher's task any easier since his aims are more specific and far-reaching. However, the curators' efforts should be supported, for they meet the need for mass information which the museum, too, must contribute to providing.

Not all information media are good teaching aids. They teach and repeat when required, but we do not always listen to them. We let them play their part and see them without looking at them!. They can even be dangerous:

- when the *slide* replaces *contemplation* of the flower,
- when the *reproduction* supplants visits to art museums,
- when the *picture-book* is considered an adequate means of getting to know things.

As long as these aids merely inform the public of the existence of works of art and do not try to act as substitutes for them, all is well. It is even desirable that our need to learn to use our eyes should stimulate the production of films, making the most famous paintings or museum pieces accessible by pictures to schoolchildren in the most remote regions. People today have, at their disposal, many means of learning how to use their eyes, could they but apply them.

1. What the indifferent person merely sees, the interested or enthusiastic person looks at (*Dictionnaire des synonymes Lafaye*).

7. Teaching others to use their eyes

We are warned in advance against undertaking any such thing. Is it indeed worth the trouble teaching others how to use their eyes?

"These people are blind to the beauty of an oak, a pine or a cypress: to the marvel of their bark, more alive and healthy than any human skin. They do not see it because they are not even looking at it. The ordinary man does not see things as they are, but as his practical sense conceives them to be. He is incapable, consequently, of either looking at them or seeing them properly... Therefore before people are taught how to see works of art they should also, and above all, be taught to see the works of nature, whose morphological features can be endowed with spiritual content and translated into an expression of life"¹. True, it is that nature is a prodigious reservoir of wonders.

There is a splendid work published by Hachette, with the title: *The Artistic Sense of Animals*. As one peruses it, one makes discovery after discovery. I recall particularly, for instance, the protective armour of a protozoan, represented as a diadem. "One cannot help wondering", the author muses, "whether nature does not achieve, in the changelessness of matter and instinct, a form of beauty which is simply appropriated by man and extended by him in terms of creative invention." Natural science museums reserve similar surprises for us and have a real fascination for any schoolchild. It is not necessary, to start with at least, to teach him to use his eyes. "What he is seeking initially is inspiration, only at a later stage comes instruction."² Creative ideas can be engendered just as well by contact with the works of nature as from the practice of crafts or in the presence of art. And, as for taste, this will develop with time as the habit of seeing grows³. It is the teacher's job to inculcate and foster this habit, in other words to teach others how to see.

Of course, in order to make it a profitable undertaking, the master will need practice in the art before initiating his class; this process of initiation begins with the scrutiny of a simple but authentic document. Placed before the pupils' eyes, it takes on a significant value. A child's natural curiosity is enriched by this direct contact.

And then the teacher can go ahead. The object, he will explain, is never the result of mere chance. It bears witness to a period or a person. It appertains to an environment. It is made of stone, of metal, of wood, or of cloth. It corresponds to a technique and has a use! It is a weapon, a game, a tool, an ornament. It is significant of a standard of living, betokens an agricultural or an industrial economy, a particular form of social organisation (utilitarian function, profession, age, sex).

1. Marangoni, p. 79.

2. *Textes et documents*, N° 24, 1965, page 23.

3. Marangoni, p. 35.

This, however, is but the outer skin of the fruit to be savoured. What was the pattern of the society which used that particular tool ? How did that society develop? What were its needs, its religious aspirations, its political structure and its outlook on the world?!

Even if the teacher may not know the answers to all these questions; even if he must needs confine himself to a few rudimentary explanations, let him endeavour to convey to his pupils that these scraps of evidence from the past, before being exhibits in show-cases, were the weapons of the conquered, or the trophy of the conqueror, were a sign of wealth, a familiar tool or the sceptre of some great personage. It is important to descry, beyond the object, the civilisation in which it fulfilled its function.

The second choice in the way of practical exercises will bear on key documents, i.e. those which have to do with a particular vocabulary or certain precise facts. As for instance:

- the organisation of trade guilds in our city, in the Middle Ages, as a reflection of the social and economic preoccupations of the time.
- the original of a letter written by one of Napoleon's Old Guard echoing some great moment in history.

Any human document retains a fascination all its own. And tokens of the collective consciousness have a marked effect. For example, I once analysed the reactions of a population on the occasion of a big fire, in the 19th century. This kind of exercise demands greater attention. Language leads to misunderstandings. And, in any case, a child is often incapable of " analysing and interpreting data in accordance with the commonly accepted rules " ². Discussion, supplementing the initial exposition will make it possible to check how well the pupil has understood.

The third experiment, this time inside the Museum, will revolve around a tour of a whole room or section. It will be a question in this case of displaying a certain virtuoso skill, the result of long preparation like that of a pianist practising his scales, which will include:

- a description of the pictures or objects,
- how they are to be understood,
- the life they depict,
- the origins and consequences of the phenomenon evoked by the picture.

The seriousness of this preliminary preparation will ensure, at least in part, the success of the visit to the Museum. Let us not forget that

1. Gabus, J., in *Museum*, N° 1, 1965, page 41. See also page 168.
2. Michaud E., *L'Evolution de la pensée de l'écolier*.

" thought which lives in the concrete, following in the wake of perception and activity, is apt to cause the pupil to stumble when his teacher seeks to pull him along at the pace of his own mind. School children, in most cases, are more responsive to the teachings of life than to the internal contradiction of logic "1.

There is no question of the school giving the child a panoramic view of the history of art: all that the school can do is lay the foundations. Neither can the school provide the cultural and technical training necessary for him to find his bearings in the aesthetic sphere. It will rest content with partial conquests - though it may be hoped that a certain amount of time will be devoted to looking at things, which demands an element of participation to which the pupil is not accustomed.

" People display, generally speaking, less interest in the fine arts than in literature or music. After all, from childhood years on, reading is practised intensively. And the study of literature occupies a prominent place in every secondary school syllabus. As for music, it is the background accompaniment of our daily life, nor can it ever be omitted from public functions. "2

Remarks like this, which recur frequently, have not yet succeeded in influencing to any great extent the educational process in general, albeit many schoolmasters, individually, feel the need to teach their pupils to look at things better.

" To acquire a love of art, is it sufficient to have a feeling for it? - or a modicum of routine experience or the habit of frequenting picture galleries? Certainly none of these things is prejudicial, but not one of them guarantees success. To be a lover of art, according to Michelangelo, one also needs intelligence. And we should be wrong to neglect this opinion. Since every art has its own technique, its own idiom, there is no escaping a slow process of hard work or, shall we say, persevering and intelligent study. "

Let us take an instance of a particular experiment in introducing children to art. The scene is Grenoble in 1969. Since January, every Wednesday and every Friday, the Museum of the Place de Verdun has been welcoming a small contingent of schoolchildren aged between 8 and 13, frequently accompanied by their teachers. They are taken in charge by voluntary instructors, usually mothers, who have had some training in teaching as well as in art. Then, in groups of 10 to 15, the children embark on a 40 minutes' tour of the various schools of painting. Eight selected pictures give them the opportunity to make comparisons, to wonder at and to admire the genius of the masters, without the demonstration ever becoming a lesson in the history of art. The " lecturers " ask questions more than they lecture, and their commentaries are sprinkled

1. Michaud E., *L'Evolution de la pensée de l'écolier*.

2. Marangoni, p. 12.

with reminders and comparisons designed to facilitate understanding of the various *genres*. The little group clustering round a picture are not content just to answer the questions put to them; they live it all and react spontaneously¹.

As you will guess, the imagination, too, needs training.

The teaching process consists in transmitting knowledge, true enough. But it should, ideally, be more a call to participation on the part of the pupil: participation of the heart, to begin with, of the mind and of the hand.

The world of education is one of syntheses - often over - simplified, sometimes false, but exceedingly useful. Syntheses help one to advance, even if it means retracing one's steps subsequently in order to review the ground that has been covered.

The world of education is, lastly, a world of concepts, necessary as they are for communication with others. The word "romanticism" is pronounced, for instance, or "hippies" - and straightaway there opens up a vision of a particular world and its appropriate ambience.

Now, in a Museum, syntheses and concepts are everlastingly being challenged. And this is why a visit to a Museum offers such a great wealth of resources, subjecting both teacher and pupils to a perpetual apprenticeship. And the teacher discovers, not for the first time, that in teaching others to use their eyes, his or her own personality is enriched.

8. A plea for the practising teacher

Education and instruction are the two special functions of the school. When it is a question of instruction, everyone agrees that:

- it is essential for a school to keep the subjects taught always up to date,

- it is essential in a world of constant flux that the teachers keep themselves abreast of the realities of contemporary life.

When it is a question of education, opinions differ. Let us leave aside the moral and social aspects of the problem in order to confine our attention to education in the arts. For other subjects, "refresher" courses are recommended. But it is rare to find the same idea applied to those sections of the curriculum that have to do with training in aesthetics. Schools tend to abide by safe values.

The result is, however, to perpetuate a dangerous deficiency in the formation of taste, whose extent will one day have to be measured if it

1. Faujus A., *Le Monde*, 21 May 1969, p. 19.

is to be remedied. Further training courses and vacation courses for teachers must in future accord a prominent place to practical exercises in the form of auditions of music, museum visits, making an inventory of the artistic riches of a particular region, the projection of cultural films etc..., so that the various subjects taught in the school are not divorced from reality and kept in water-tight compartments. It is important to keep education human.

One obstacle to class visits to museums is the attitude of the teachers. A section of the teaching body suffers from a museum psychosis whose origins are only too familiar - namely:

- the difficulty of explaining everything, knowing about everything and understanding everything in the museum,
- the administrative difficulty of arranging a museum visit,
- the difficulty of making a success of the visit from the educational angle.

Refresher courses are fraught with difficulties, chiefly psychological, for the teacher in particular. On the other hand, the teacher faces the prospect of living an isolated existence, confined to his special field. Teachers prefer their usual lessons regularly revised, to any new course for which they are not prepared. A person who is sure of himself accepts risks; one who feels himself vulnerable fears to do so.

For a *rapprochement* to be possible between school and Museum the thing would be, clearly, for curators to arrange initiation courses in museum visiting. There should be no dearth of practical exercises, of examples of successful experiments. The attendance at such courses of young teachers who are less afraid of change and of new teaching methods should make it easier for the older ones to acclimatise themselves.

The next step would be a course of further training at the museum itself. This would keep up interest in the modernisation of teaching as well as in the safeguarding of existing treasures. The practice of initiating teachers into museum visiting is, in itself, a guarantee that a certain number will pass on what they have learned to their pupils. Then, too, by means of radio and television, contact could be maintained with areas remote from the capital. Whereas formerly the mere fact of distance constituted an obstacle to undertakings of this kind, today the air can carry images and sounds which reproduce with tolerable fidelity to the original all the mysteries concealed in great buildings styled conservatorium, museum, science laboratory, art gallery or studio. In this way young people would obtain an insight into the work of the painter, sculptor, musician, physicist, engineer, curator, archaeologist - in short of all those persons who gravitate in the orbit of those mysterious worlds which go by the name of theatre, music, art or science.

But it is essential that teachers should have the opportunity to undergo, at the museum itself, if possible, some training in museography. At

present there is a hiatus between what is being done by museums and the teaching of the history of art, of drawing and of handicrafts. Obviously collaboration between the museum and these various disciplines is possible, as it is desirable.

Here is a solution proposed by one curator : ideally, one or two primary school teachers and one or two secondary school teachers should be allowed a certain amount of time off from teaching, which they would devote - even if it be no more than one half-day a week - to the museums of the town where they are employed. They would thus familiarise themselves with what they contain (collections, library, iconography) and determine what use might be made of it for various subjects at the various levels of education¹.

The following experiment, which took place at Zurich in 1968, involved collaboration between the cities' schools and the *Kunsthaus*:

1. There was a group composed of 10 to 12 primary and secondary school teachers.
2. Information was imparted on 10 to 12 straightforward and precise themes.
3. A one-hour lecture was followed by a break for tea or coffee and after that a discussion on the approach to a work of art or some other educational problem.
4. Sets of documents (texts, maps etc.) and slides concerning the themes were then issued to each group with a view to the preparation in class of future visits. Later the various experiences and results were published.

For practising teachers the use of museum facilities will consist, to start with, in catching up on various subjects. It could well take the form of a course of practical training which would begin, for the teacher, from the moment he leaves his teacher training college. The special methodology applicable to museum visiting would have been taught at an earlier stage, as part of the teacher training course at all levels.

9. Collaboration among teachers

One danger looming large in the educational world today is the fact that, at secondary school level, especially, teachers remain ignorant of one another's qualities and teaching habits, instead of each profiting by the others' knowledge and imparting in common to their pupils the benefit of that knowledge. The team spirit inspiring all creative activities nowadays does not leave a sufficient imprint on the apprenticeship

1. Gabus J., *Relations publiques*.

of schooling - which is the time, precisely, when character is being developed.

The teacher is indeed alone in the museum if his class is not imbued with the team spirit. Responsible as he is for the behaviour of the group under his charge, he cannot enjoy the treasures that are displayed. Only too often, indeed, he will be turning his back on them, during his explanations, and facing his pupils. Charged with the task of guiding the group, responsible for discipline and for any damage his pupils may cause, preoccupied as he is with the idea that he must know everything in order to explain everything, the teacher finds little pleasure in a visit to a museum. And sometimes, too, the teacher is alone because he thinks he knows everything. "Arrias has read everything, has seen everything, he is out to persuade people of it; he is a universal man and as such he presents himself: he had rather lie than stay silent or appear to be ignorant of anything."¹ Arrias' pupils, at first eager, are soon bored because no call is made on them.

The team spirit is capable of dispelling the teacher's loneliness. An effort is made to apply the principle in class and outside the classroom. Then the teacher is no longer out on a limb, and the pupils no longer feel themselves left to their own devices. To seek things out in common, to discover, to check and to analyse things is, in itself, a means of self-identification. There will be a flood of questions:

- Sir, did you see the Roman? (The reconstruction is perfect and the diminutive figure, complete with characteristic armour and helmet, is most impressive.)

- Sir, why those plaits? (The Franks are represented with long hair, like Absalom.)

If the team spirit does obtain in the teachers' camp, the whole educational process is transformed. Three days ago, one of them was heard to say "Joan of Arc", another "The House of Austria". Tomorrow, for a third, it will be "The Renaissance", or "Pearl Harbour" or the "Hanseatic League". And the result? Valid, or nearly so, for the individual teacher. But each of these expressions will have evoked a different image in the mind of each pupil. If the lesson in class is supplemented by a visit to a museum, you will have got agreement among all the teachers without impairing the variety of possible commentaries or the independent position of each teacher. "To understand one another, it is not enough to use the same words, it is also essential to describe, in those same words, the same sort of inner reality."²

And this is where the difficulty lies. Our individual resources are no longer adequate: pupils have a right to know, and knowledge acquired

1. La Bruyère, *Caractères: De la société et de la conversation*.

2. Nietzsche, *Beyond Good and Evil (Jenseits von Gut und Böse)*.

from books will never be anything more than a secondary prop. Collaboration among teachers and the use of teaching aids are the only solution.

In the absence of such collaboration you will not get a judicious use of audio-visual aids, and without these aids, the ideas conjured up by what the youngsters have heard will frequently remain superficial. How is it possible, without these things, to evoke, within the four walls of the classroom and with sufficient impact, the past and the present, sciences or civilisations, a state of mind or various aspects of the arts?

Once collaboration among the teachers has been achieved, it can always be supplemented by collaboration between school and museum, between school and life. An exchange of information between the various disciplines is essential. The museum offers a propitious environment for such exchanges and provides the objects necessary for illustration purposes.

In the museum, more than anywhere else, one learns, on account of the preliminary preparation entailed, to confine oneself to the essentials. The geography, science and history teachers will be acting in concert. And if they incorporate in their group the teachers of drawing and of the history of art as well, each of them is bound to find some theme or other to capture the pupils' attention, so vast is the domain which concerns man. Here philosophy and religion, too, will disclose all manner of relationships.

Collaboration among teachers might also encourage cultural and scientific ventures on the part of the pupils. Whereas the school curriculum is composed of a number of separate disciplines, the museum visit brings out the multi-disciplinary features of civilisation (societies, letters, arts, technology, science, economics, manners, government etc).

Achievements in science and technology would be placed in their natural context, alongside contemporary literary and artistic works. The course of history would thus appear as a continuous, living progression, with its salient features brought into relief. If an experiment like this is to be successful, solidarity among the teachers must be completed by support from the curators, for "it is not enough to know, you must apply your knowledge; it is not enough to want, you must act."¹

10. Classwork in preparation for the museum visit

Like the little ship which had never sailed, an adolescent set out one day on a journey which took him to the door of the museum. Very soon it became plain to him that he had everything to learn, or nearly

1. Goethe.

everything. For anyone intent on sailing the seas must first embark the necessary cargo. This cargo has to be prepared either at home or in class. The foundations are supplied by parental influence and then classwork, *plus* individual effort, with each child choosing what seems to him to be appropriate. Once the ship is on the high seas, one is limited to whatever resources are aboard. Similarly, once inside the museum, one must rely on the knowledge in one's head, one's capacity for observation and one's sensibility. The sea, like a museum, is strewn with reefs, but this does not mean that the voyage has to be abandoned.

Family influence, is preponderant in the training of the mind and the emotions. In the family circle the child is bathed in an atmosphere with which he becomes impregnated. And it is not necessarily the well-to-do or cultured home which leaves the greatest impression. Here is a good example, which I shall call "Father's Lesson"¹.

"Once upon a time," said my father, "I took out a subscription to an illustrated journal. It was very interesting. It provided a little of everything. There was reading matter: stories about Strong Arm, the Mysteries of Paris, the Wandering Jew. On the two middle pages there were reproductions of pictures, or of statues. I cut out some of them to put in my studio: there was, for instance, the Venus of Milo - and then the silhouette of a big strapping fellow, holding himself stiff and erect like a tree trunk, representing the winner of a chariot-race. And one day in this journal I saw a truly beautiful picture. In the foreground there was a gigantic figure. His legs were bare, and his calves were bound by muscles as big as my thumb. In one hand he was holding a scythe, in the other a sheaf of wheat. He was looking at the wheat. You had only to look at his mouth to see that, when he wielded his scythe, he was bound to kill quails. You were sure he must be fond of eating quails, preferably fried in butter and accompanied by coarse, light red wine, the kind that leaves a cloudy residue in the glass and in the mouth. Well, behind this figure in the foreground - you'll have to listen carefully now, it won't be easy to get you to understand this next bit - behind this human form, visualise a vast expanse of country, like this but even bigger, because the artist had put in it all he knew so as to make it clear that what he really meant to paint was the whole wide world. A river flowed through forestland, through meadows, fields, towns and villages and ended in an enormous waterfall. Up river, boats plied from one shore to the other, barges slumbered peacefully, the water covered with ripples all around them, and rafts made from felled tree trunks floated in the current; on the bridges were figures of men fishing. In the villages chimneys were smoking and bells were ringing as if in sheer defiance of the belfry towers. In the towns vehicles swarmed like ants. And then, from a riverside harbour you could see big sailing-ships sallying forth. Some were becalmed in the little gulf surrounded by meadows; others

1. See also page 172.

quivered on the fringe of the river's throb and yet others, already availing themselves of its motive power, were making for the open sea, for in one corner of the picture you could see the sea. Calm at the edge of the shore, it gently lapped some big fish stranded on the sands. Men were slicing the fish with their mattocks and carrying home great hunks on their shoulders. Housewives watched them coming from their doorsteps. Indoors, the hearths were ablaze. A girl was rocking her baby brother in her arms. Through one of the windows a young man could be seen pushing a girl on to a bed. In the forests the wood-cutters were hard at work. On the farms pigs were being killed. Children were dancing round a drunkard. An old woman at a window screamed as she was being robbed of her poultry. A midwife was coming out of one of the houses to wash her hands in the stream... The fields were crowded with people working. Some were ploughing, others were sowing, harvesting, gathering grapes, threshing the corn, winnowing the grain, kneading dough, driving oxen, beating donkeys, bridling horses, wielding hoes, picks or axes, or else leaning so heavily on the plough as to lose their clogs in the process! All that! It had a tremendously stimulating effect upon me, I can tell you. And the title of the picture was *The Fall of Icarus*. They've got the title wrong, I said to myself. I racked my brains for a moment - and then I set to cobbling my shoes¹. But the whole day, son, the whole day, I went on repeating to myself *The Fall of Icarus*, *The Fall of Icarus*, *Icarus*, who killed a thousand cocks, and a thousand fowls, eagles and all the rest - who stuck all the birds' feathers on his arms and the down on his belly, and then tried to fly. Where is he? They've made a mistake about the title! No.

That evening I lit the lamp and I looked hard at the picture. Yes, there he was. High up in the skies, above all these folk plying their trades, who were not looking at him, knew nothing about him - up there above them all there was *Icarus* falling. He was no bigger than that, look, than the tip of my finger-nail. A black dot, with an arm here and a leg there, utterly lost, looking for all the world like a little dead monkey. He was falling down and down...

My father's skinny hand made a simple gesture as if to say that all this was of no importance. Then, after a moment's pause, he added, 'Don't... you forget that... son!' "²

"At the entrance to the museum, what then?

- This is not when the question should be asked, but long before you get as far as that. "³

In his preliminary lessons, the teacher will stress this or that feature of his subject: industry, commerce, transport, physical well-being,

1. Giono's father was a shoemaker.

2. Giono J., *Jean le Bleu*, Grasset.

3. *Textes et documents*, N° 24, 1965, p. 30.

or moral development. Shorthand terms such as these express a whole world of ideas. The teacher will also have something to say about sensations, sentiments - and impressions, in the strict or figurative sense. He will draw from his own recollections or feelings or become involved in abstract ideas or notions which, to him, are perfectly clear. This is the child's first introduction to culture. When he gets inside the museum, there are other words on the tags, on the explanatory panels or on the diagrams designed to make the exhibits intelligible. Since he does not yet know how to handle these tools, the child feels ill at ease and, once the sensation of novelty is past, he is not likely to develop any great affection for museums.

To free him from this complex, the school is there to inculcate in him the necessary fundamentals. To introduce pupils to museum visiting is to enable them to acquire familiarity with various types of civilisation and established custom.

For example the Romans had their faith, their laws, their notions of justice; the mediæval period was famous for its troubadours, its suzerains and their vassals. The science of our forebears produced original techniques and launched into bold demonstrations.

To maintain contact with Rome, for example, it is advisable, before ever they go inside the museum, to develop your pupils' ideas on the subject of the Romans by directing their attention to topical newspaper articles like the following: they can be very useful. "The excavation work at Poggio-Moscini - a site near the present town of Bolsena, 100 kilometres from Rome - has made it possible to reconstruct the life of an Etruscan city in the period following the Roman conquest. After the capture of Volsinii, in 264 B.C., the Romans razed the town to the ground and settled the survivors a few kilometres away, at the foot of the hills near the lake, in an easily accessible place, which could not possibly constitute a centre of resistance to the conquerors.

It is a portion of that new town that has been excavated: walls of primitive construction going back to the third century B.C.; a second-century private dwelling transformed into a luxury residence under Augustus, complete with a nymphaean grotto; the altar of some temple and also a fourth-century edifice containing one room practically intact, with walls entirely covered with paintings - these are all the more interesting because frescoes of this period are relatively rare." ¹

Thus time, space, duration and manners all contribute to the impression that is being formed.

It would be vain to suppose that visiting museums can absolve the youngster from having to learn a specific vocabulary. Like any other "scientific establishment", the museum has a language of its own which

1. B.N.F., 19 April 1969.

has nothing to do with shallow erudition. The language of museums includes both terms peculiar to the various sciences and common expressions raised to the status of concepts. Thanks to this vocabulary the pupils are introduced to the world of ideas.

By the commentaries which he contributes, the teacher provides assistance in effecting this difficult transition:

- he will list in chronological order the exhibits which have been inspected;
- he will link up the technical and scientific information supplied by the museum with familiar things in the pupils' daily life (if possible) or with things that have been studied in class;
- he will make historic figures come to life again by describing the period and milieu to which they belonged;
- he will get his pupils to take part in the research work and in the drawing of conclusions.

The museum visit is thus at the very heart of the new educational theory and places a premium on the "active" school. Participation affords the pupils satisfaction. Wherever there is appreciation of the results achieved, there is progress. A pupil needs to know where he stands. He should be told or given some indication.

Repetition - as is well-known - being a fillip to the acquiring of knowledge, pupils must go back to the same museum more than once and go over the same subjects again. Time, habit and the mere process of growing up will bring a kind of maturity that will enable them to approach the same problems from a fresh angle.

Student teachers, for their part, learn from experience that the museum is a trap: each room is a world, each showcase, a civilisation, each object, a conundrum. There is always, of course, a label giving precise particulars, but not information which is immediately available. In order to be able to switch nimbly from one century to another, to cull a new technical or scientific vocabulary, to memorise genealogical tables, the master casts about for the best methods. He wants to be sure of his facts. And the humble regional museum will oblige him to retrace the whole historic development of the locality. So he sets about preparing himself, and preparing his pupils, for the task. 2,000 years of existence are summed up in a few chapters and these chapters are "pigeon-holed". He then accompanies his pupils to the museum to let them fill the empty pigeon-holes which they have brought with them and which bear impressive title-heads: Celts - Romans - Germanic invasions - Christianity - the Reformation - the *Grand Siècle* of Louis XIV - the present day. The "pigeon-holes" are filled with the ideas collected, visions, wonderment and comments. Once back in the classroom the stock-taking begins.

“ A spectacle is nothing, you can live only on what you transform. ”
This reflection by Saint-Exupéry sums up, from the teacher's angle, what a visit to a museum should be for his class. Inanimate objects cry out for a dialogue, as it were, between themselves and the visitors. And this dialogue begins in the classroom in lessons which precede the visit to the museum.

Guillaume Alerac set about it like this (the scene is a village school-room; in the foreground, a map of the world):

Alerac, turning round to address the whole class - “ Well, what do you say, children, supposing we take a little trip - supposing we go off and warm our hands on the other side of the world?... ”

Off they went. (Pointing to the map.) “ Hold out your hand - what's this you have your finger on? Zanzibar... there just under your forefinger. ”

Then, with his pointer, he pretended to carve a large green slice out of the sea: Africa: “ Who wants Dakar, the Cape, Alexandria?... ”

Then, he showed them the broad expanse of the American Continent, beginning with seals and polar bears, extending right across the wheat fields, cotton plantations and cities, and tapering off to that narrow strip which links it with the lands of tigers, coffee and palms. “ And now here is Brazil, and here are the Pampas; over there the Andes, the land narrows again, and we are back with seals, icebergs and cormorants. ” He sliced huge portions for them, the children touched the icebergs and the great icefloes tilted over and drifted along between the red counting-frame and the peat-stove. Above the harpoons, the holes in the ice and the seals, the polar silence enveloped the whole motionless class, in which not a foot stirred: the ink congealed, the children's hands froze, their tongues were dry with cold, and the age-old sea dogs' cries “ brace the yards, take in a reef, man the helm ”, the smell of the tar and the shouts of the sailors stole among them, between a row of potted geraniums and a line of empty inkwells on one of the benches.

On, on they went, and Guillaume Alerac's voice cleft the oceans, rang out loud and clear among the riggings, up to the main royal yard. Simond heard it, sharp and abrupt: and Aramis's face shone like an archangel's.

Up and on they went, ever onwards, with Columbus and Pizarro to Tumbos, Santa Clara and the Island of the Dead... and now they had reached the Equator and the mangrove swamps. It all swung and dipped before them, swept away the seals and water holes and now, over the scored and scratched yellow desks, over the drifting icefloes, glided quinine and rubber, ibis and cockatoos, as when the world began. The children gasped, little Gindrax stretched out her hands. And later on, Lili Braun could be heard recounting the whole experience in her lilting voice - “ It was lovely. It was lovely! Oh, I felt as if I were on my honeymoon. ”

And even clumsy Landry, who was destined to spend all his days shifting soil or dung, for one could see that the only thing his hands would ever be good for was to hold the reins of a carthorse - he, too, had mounted his Pegasus, ridden high into the sky, and he was panting like a coughing motor-car engine.

And when Guillaume Alerac had stuck the five corners of the earth, with the seas and the oceans, together again to form a slightly tilted globe, to be spun with the tip of a finger, he reminded them that they had, all of them, eyes to see, ears to hear, and that all this was theirs¹.

Thus, the museum demands preparation; it does not provide culture all by itself. It is the business of the school to put into the child's hands, one after another, the various aids, the words and fundamental notions he needs in order to acquire familiarity with the world of the museum.

11. The role of the pupil

The function of pedagogy is to obtain the maximum return from the instruction given. One of the methods formerly employed - imitation of the teacher - has now been virtually discarded. Another method, free expression for the pupil, has been recommended for many years now. This enables the child to participate in the lesson with all his heart and all his mind, all the faculties he possesses, even if it means the teacher taking a back seat.

Experience has taught psychologists that *activity* on the part of the child is aroused simultaneously with his *attention*. Starting out from this fact, one should attempt to capture the child's attention by selecting, during a visit to the museum, exhibits associated with objects or events familiar to the child from his everyday life or from what he has learned at school. This is a well-known principle. But actual participation by the child must not be neglected: "Let him try his hand at everything, for thus will he learn."²

Montaigne maintained that a tutor worthy of the name should never force anything into his pupils' heads by using his authority, but should make him study everything very closely. Rousseau, following in Montaigne's footsteps, wrote: "Why not begin by showing him (the child) the object itself so that he at least knows what you are talking about".

Is it not always easy to be curious if you cannot look at things for yourself. When the teacher alludes to the past, when he talks about uni-

1. Saint-Hélier, Monique, *Bois-Mort*, p. 206-208.

2. Dumas, Louis, *Au pied du mur*.

que or exotic creations, the museum is there to help him. Culture is a collection of tools. The school needs the museum in order to make these tools known.

But are the pupils capable of understanding the language of the museum? And is the teacher sufficiently skilled to drive home the significance of the exhibits? This is the whole problem. As for members of the public, they should by now know the recipe for establishing contact: it is simply that one must put one's whole heart and soul into the museum visit. For the cult of the beautiful demands, on the part of the visitors, the communion of the spirit.

As far as the pupils are concerned, one word sums the matter up: participation

- active participation in selecting the subject, in research, discovery and note-taking:

- active participation in interpreting impressions received (drawings, photographs, inscriptions, exhibitions, chronological tables etc);

- active participation in *observing silence*, or in expressing opinions on a particular work or object;

- active participation in the follow-up, in class, to the "discoveries" made in the countryside or in the museum.

Such participation should enable the pupil to discover his particular gifts, his sensibility and his potentialities, when coming into contact with a new world.

For there to be positive advance in the training process the pupil must be induced to show willingness to learn, to watch carefully whatever the teacher or the guide is pointing to, to listen to what is being said and to make the necessary effort, first to understand, and then to make his contribution to the lesson.

The essence of the new educational methods can be summed up in two words: motivation and participation.

Motivation, which requires a sustained effort on the part of the teacher, is a guarantee of efficacy (see page 168).

Participation is the result of a master instilling a new spirit into his class. We have touched on this vital theme already, but let us return to it once more (see page 90).

The most enduring progress, in education, depends on the atmosphere prevailing in the classroom, which in turn depends on the influence of the teacher, on his capacity to inspire sympathy and confidence. By communicating his own enthusiasm, the teacher will evoke a spirit of

co-operation thus overthrowing the traditional relationship whereby the master gave the orders and the pupils carried them out. The teacher has become a guide co-operating with the class in the discovery of ideas, in carrying out analyses and in devising solutions. Freedom of expression is fatal to contradiction. Research, individual or group work, a team spirit and emotional involvement all combine to change opinions, attitudes and behaviour.

This result is possible, however, only if the teacher has been won over to the idea that such a state of affairs is achievable, that it demands a measure of independence and that the resulting human relationship is beneficial to both parties.

And then, if the educational process is to be fruitful, it is essential to break down the partitions separating *knowledge* from *action*. "With this method progress is meagre, but no unnecessary step is ever taken nor is one ever forced to take a step backwards."¹

It is the method we would recommend for any follow-up to a museum visit. Such as regard a visit of this kind as a purely intellectual activity can expect a few disappointments: inattentive, uninterested and uninteresting pupils who have to be harried to get even the semblance of a result. If a child is overwhelmed with "museum visits" in the hope of making him a happier or a better pupil, the chances are that he will never get any pleasure out of them at all.

If, however, creative activity comes in to complete the receptive phase, it is virtually certain that visiting the museum will become a real adventure. Yet another victory for the "active school"!

The active method is based on the idea of stimulating the interest of the pupil - that of the teacher being taken for granted. It demands participation before, during and after the actual visit. It also leaves room and provides opportunity for "teach yourself" methods. Educational theory will need to take this into account where museum visits are concerned.

The museum and personal activity

Psychology teaches us that a child's development depends largely on his own efforts. Hence the important part that the follow-up to the museum visit can play. It seems essential in the sense that, without it, the benefit of the practical exercises carried out inside the museum will very quickly be lost:

- Follow-up work must be undertaken freely, otherwise it will be reduced to a traditional scholastic exercise;

1. Rousseau J.J., *Emile*.

- it should assume the nature of invention, exploration or group or individual creative activity;
- it will entail collaboration among the pupils and co-operation from the teacher;
- it will demand a special effort from the pupil, even exceeding his capacities, perhaps, but affording him satisfaction above all.

If the effect of the museum visit is to leave the pupil in an unsatisfied or a passive frame of mind, then the teacher can safely conclude that either his method or the atmosphere was wrong. One must beware, of course, of assimilating experimentation to inefficiency.

" There is no teaching more important than that involving participation by the pupils. Participation does not, however, mean that the whole lesson should take the form of a conversation between pupils and teacher, or degenerate into a prolonged discussion or polemic. Pupil participation is neither a formal concession made to active methods, merely for the sake of drawing out the children and making them talk, nor is it the chance result of unconsidered benevolence on the part of the teacher. It is a specific activity, an essential part of teaching, to be practised systematically by the pupils under the teacher's guidance... that is why the pupil's contribution must be treated seriously... " ¹

Among experts it is sometimes contended that juvenile delinquency is probably due to a large extent to the fact that the modern world does not provide the human being with adequate opportunities to exercise his physical and mental capacities creatively during the most active phase of his development². Opportunities for self-expression are indeed supplied by the school; but opportunities for creative activity are becoming more and more rare, though these are undoubtedly among the greatest sources of satisfaction.

" The ineffable joy of natural activity, where there is no element of servitude, where everything is within man's capabilities, and he is left to do things in his own time. " ³

It is sometimes a relatively unimportant issue, but it links us with in the context of the whole with any number of things. Teachers, to some extent, and parents, too, on occasion, have little faith in the creative spirit of children. We have discovered a connoisseur in these matters who can perhaps cause them to change their views.

Richard Buckminster Fuller, the American architect, philosopher, scientist and poet, believes that:

1. Dreyfuss Dina, *L'enseignement philosophique dans les classes terminales des lycées: L'utilisation des œuvres et des textes des philosophes*, p. 9 and 10 (*Inst. péd. national*, 29 rue d'Ulm, Paris).

2. *UNESCO Courier*, January 1969, p. 5, " The Biosphere ".

3. Giono J., *Les vraies richesses*.

All children possess, at birth, the physical capacity and natural gifts associated with what is commonly called "genius". But the inhibitions gradually acquired in the growing up process are apt to choke geniuses when they do not destroy them completely.

12. The role of auxiliary techniques

The school remains one of the last bastions of traditional culture, but it has reached the stage of wondering what its true tradition really is and is seeking all manner of compromises with one section or another of its critics so as not to displease anyone.

Nevertheless, things are moving: school-children these days have a behavioural pattern which calls for new techniques. They belong to the twentieth century. School no longer represents for them the sole source of enrichment. The hurly-burly of the world is reaching their ears; the images of the world are continually before their eyes.

The history of art demonstrates that throughout the ages, men have sought to adorn their stories or their messages in order to make them more lively. And certainly the number of methods recommended by Comenius to liven up teaching is impressive; indeed, there is scarcely a single contemporary method commended by one or other of the innovators which does not reflect that sage's inspiration. He it was who wrote: "It is essential to teach mankind to appreciate the importance of drawing one's wisdom not from books, but from the heavens, from the earth, from the oak and the ash".

"If there is a shortage of materials, one can always find substitutes, e.g. models or visual aids specially constructed for educational purposes, such as those which botanists, zoologists, geometers, geodesists and geographers are accustomed to use to illustrate their descriptions. The same thing should be done for physics and other sciences. For example, the composition of the human body can be taught by attaching to a skeleton (which can be manufactured in wood) muscles, tendons, nerves, veins, arteries, lungs, heart, diaphragm, liver, ventricle, and intestines, made of soft skin and stuffed with wool - all in their proper place and in the proportions with, on each part a suitable inscription indicating the name and the function. If you take this body to pieces and show a physics student its various components, one by one, he will grasp the whole idea as if it were a game and gain insight into the structure of his own body.

Similarly, it would be advisable to construct autoptic instruments for all sciences - by which I mean dummies of things that are unprocureable - and to have them available in the schools. This work would undoubtedly necessitate both money and ingenuity, but would be highly rewarding."¹

1. Bovet, P., *Jean Amos Comenius*, p. 33 and 34, Edition Port-Noir, Geneva 1943.

In our age the range of didactic resources has been greatly extended: the generic term for them is audio-visual teaching aids. They are specially devised to be useful to the pupil. Their extensive use is based on the principle that they are less abstract than the printed word. Audio-visual aids such as television and films are, unquestionably, very close to direct experience and have considerable evocative power.

Teaching aids must be used to satisfy a specific need. Obviously, they can be used to fill a gap between two lessons or for entertainment or recreation, but this is not their primary function, which is to prepare, illustrate, complete or clarify the teacher's explanations.

When such aids are used for museum visits, they have yet another specific purpose: to delight the eyes, give advance information or recall to mind treasures that have been glimpsed or inspected in the galleries. As a general rule they should be used:

- by the teacher to illustrate his lesson or to support his arguments;
- by the pupil, who will find on the screen a conclusive reply to his queries.

The purpose of these aids is to hold the pupils' attention by beautiful things, bright colours, clear inscriptions, attractive drawings and explanatory diagrams.

To prevent pupils from being misled where a work of art, an instrument, a jewel or a statue is presented larger or smaller than life-size, the teacher will have to make sure that the reproduction is placed alongside the original. A flint-axe with a glossy surface, for example, when projected on the screen, becomes a huge club, whereas, when you hold it in your hand, it seems much more like a paperweight, with harmonious proportions.

Thus the image by itself is not enough. An additional effort is required. "The image is a fiction only if one surrenders to it; if one resists it, it is, on the contrary an indispensable device for compassing reality: the important thing is to be able to resist it. This is something that other great 'teachers': Descartes, Pascal and Malebranche, were forever telling us. The limitations of audio-visual popularisation must always be borne in mind. However precious the aids may be, there comes a point where their utility ceases and where a different kind of effort is required; pupils must be accustomed to making this effort if the object of the exercise is to train inventive minds and not automata"¹. This effort is one of concentration.

It is obviously easier to concentrate one's attention on pictures than on words. The picture remains exposed for a longer time and makes un-

1. Schuhl, P.M., *L'imagination et le merveilleux - la pensée et l'action*, p. 11-12, Flammarion, Paris, 1969. See *Gazette de Lausanne*, 19 July 1969.

derstanding easier throughout the whole lesson. Psychologists have, in fact, discovered that man's visual memory registers things more speedily and retains them more firmly, whereas, as popular wisdom has been repeating since time immemorial, what goes in at one ear comes out at the other.

Audio-visual techniques certainly offer a great many possibilities as regards bringing the museum and teaching closer together. In the first place, they afford a choice. Slides can be classified by subject, in accordance with the syllabus or the age of the pupils. Or, more generally, they help to bring out essential features - artistic elements, for example. They have also the power of stimulation. The museum emerges from its isolation and penetrates the classroom. It only remains now for the school, in turn, to escape from its isolation and enter the museum. The first links have been forged.

The psychologist introduces a warning note. "Audio-visual techniques," he says, "can be the best or the worst of things: ultimately, they will be whatever educationalists make of them."¹ The use of audio-visual aids in museums and schools does indeed demand collaboration on the part of the teachers and curators for the necessary discrimination to be guaranteed.

"The advantages offered by audio-visual aids are no longer questioned, and they are being used to an increasing extent in the classroom."¹ In our opinion, these techniques do not yet enjoy the success they deserve. Their introduction into teaching is creating new situations to which people have been somewhat slow to adapt themselves. Certain teachers and curators are opposed to television, radio or the cinema encroaching on their domain. They refuse to accept changes in the particular sphere where they feel themselves to be at home. We cannot countenance this negative attitude, which is prejudicial to the common good. "The development of new educational techniques is therefore a matter of urgency; the audio-visual techniques (the cinema, radio and television) merit particular attention inasmuch as they are capable of meeting mass requirements."²

For the benefit of pupils and the public

How are we to bring to this or that village class, some of the exhibits which town-children can see every day of their lives? There are any number of solutions and some of them are excellent: for example, audio-visual aids, ranging from engravings to television; they must be kept constantly in mind.

1. Mialaret G., *L'éducation nationale*, 29 April 1965, p. 14, Paris.

2. Coen E., "Possibilités de la télévision scolaire", *Gazette de Lausanne*, 19 August 1968.

Some museums have at their disposal audio-visual aids that can be used, before, during and after the actual visit¹. Before or after the visit, these are mainly films, stills, catalogues or museum plans. During the actual visit we have, of course, the genuine article - or possibly sound recordings, if they exist. These give introductory commentaries or serve as a guide enabling groups to pass from one department of a museum to another or from one exhibit to another². The pupils composing the groups will be treated just like grown-ups, they will not be denied any explanations or any opportunity to take a good look. This is essential.

The role of the picture, the film and television

One of the first things to be done by the museum should obviously be to complete the material describing its collections. Transparencies are invaluable for this purpose. If the museum is showing exhibits in which colour predominates, slides are essential (paintings, ethnographic prints, landscapes or costumes, for example). Where motion is necessary to explain some physical or mechanical phenomenon, a film is essential. Not infrequently, a practical demonstration is given in one of the galleries. Its various stages need only be recorded on film for it to serve its purpose outside the four walls of the museum. This is something to which curators must give their attention. "Films, publicity material, and works of art diffused in every possible way are nowadays the vehicles of new communication media, and intellectual exchanges."³ The museum will not want to be left out of the running, for in this way it will have a better chance of obtaining access to the family circle, the school, cultural associations and youth clubs.

The museum will use other means apart from pictorial representation in order to exert a continual influence. Slides will be shown, for example, accompanied by a recorded commentary in all languages. Then, the short film, with or without a closed-circuit system, can render valuable service. A considerable advance has already been made along this road. There already exist scientific films dealing with fauna, flora, raw materials, sociological and economic themes. What the cinema has achieved independently of the museum can be created by the museum with the help of films⁴.

A study has also been made of the advantages which films specially made for educational purposes would offer for the teaching of the history of art⁵.

1. The museum must offer the best service it can to *educational institutions*. Committee of the ICOM Doc. 65 1/EDU. 19.

2. e.g. the equipment of the British Museum - The Elgin Rooms.

3. Gloton, R., 16.

4. In 1963, UNESCO arranged, in Ottawa, a course on the principles and methods of film production, and on the new possibilities afforded by television.

5. Lemaltre, H., "Le Musée cinématographique" in *Art de France* N° 3, 1963 Paris.

The dynamic quality of the film medium, its cutting and mounting techniques, should make it possible to give a lifelike impression of a work of art, describe its historical background and remind us of the artist's intentions. Although existing collections of this type of film are still only at the embryonic stage, this is, none the less, a field in which museum and cinema could collaborate in the interest of both schools and the general public. The film would serve to show things which are quite inaccessible without it, not to say invisible. How many unknown treasures are buried away in museums! Undoubtedly this could be remedied by contemporary information media which would both help to fill the gaps in popular culture and at the same time satisfy the specialists.

The school is well aware that films start people thinking, stir people's emotions, produce action. A potent aid to teaching, they undoubtedly contribute to the spread of scientific knowledge and constitute valuable support for the fine arts. "There is no department in which they cannot play a useful role."¹ The museum will find in the film a worthy ambassador. For it will surely be necessary one of these days to gather together in national or international depositories film-series dealing with Europe's various treasures. The museums are bound to play a pre-eminent role in this stocktaking process. By the work it is doing in this field, the Council of Europe can be said to be blazing the trail².

Some years ago it appointed a group of experts to study the training of teachers for and by audio-visual techniques³. I was privileged to be a member of that group and can vouch that we paid special attention to the instructional film as an aid in teacher training. At that time there were still many gaps in the list of available films, gaps which have presumably not all been filled today.

There is an International Council for Educational Films whose headquarters are in London.

At a UNESCO conference in November 1963, there was a discussion on the training of teachers in the use of audio-visual aids. It was recognised that it was necessary to employ audio-visual techniques in normal teaching (which seems obvious enough) and that the teachers themselves should take part in perfecting new techniques and methods. Museum visiting should certainly be included among such techniques. And among the films to be made for the training of teachers a special place might be reserved for films on the use of museums⁴.

1. Dr. Ch. Hill in "The distribution of cultural films" — Report of the London Conference, Feb. 1961, Council of Europe. See also the film: *Musée Vivant*, M. Storck, Belgian Minister of Education.

2. See the conferences on the commercial distribution of cultural films, organised under the auspices of the Council of Europe.

3. Council of Europe — CCC Cin. (64) 17 (5 May 1964) and 18 (11 June 1964).

4. The Council of Europe is dealing with this problem. We took part in the preliminary discussions.

The film differs from the museum in that, having set the scene, it makes a selection for us. And this is, assuredly, a precious aid for any future visitor, who is thus placed in a more receptive frame of mind. For curators, the film can be instructive and stimulating in the sense that the camera-man sees things differently from the museum expert.

Educationalists realise the value of the cultural film. In our civilisation, in which the image plays such a big part, it has, like the museum and the school, a function of its own to fulfil. Mass-culture, which has become an essential factor of development, prefers audio-visual teaching methods to the traditional didactic systems with their less immediate effects.

Television has made the necessary effort to win the favour of the public

As we all know, the cinema, radio and television possess an extraordinary power of persuasion over schoolchildren. We can only hope that radio and television will place themselves at the service of the school still more than hitherto, in order to bring the treasures of museums into the classroom. A visit to the museum does, frequently, upset the school time-table and disturb the peace of the museum: a television broadcast, while dispensing with the need to move the pupils or impose additional duties on the staff, would permit a more profitable form of class-teaching - one better suited to the intellectual level of the pupils and their powers of assimilation - as well as to the utilisation of the museum by a school placed in unfavourable circumstances.

In this way, thanks to television, the museum could reach those visitors whom it wishes to win over. Where a museum is not easily accessible, television certainly brings us nearer to it.

Where the fine arts are concerned, there is no lack of examples of broadcasts on famous artists which were not merely interesting experiments but proved to be master-strokes:

"On the first programme on Thursday evening, Max-Pol Fouchet introduces Rembrandt¹... It is a biography in depth along the same lines as those broadcast on Rimbaud, Lautrec, Goya, Velasquez: the intellectual approach is similar: the art of the story-teller and of the analyst. There is nothing luke-warm about the programme. Monsieur P. Fouchet seems to identify himself with his subject... This quest for the truth beneath the surface is made perceptible by a true alchemy of image and commentary... As for the use of image: 'there are reflections of water glistening in the canals, the shadows cast by the blades of the great windmills, a landscape 'in which light really does throw everything into relief' and in which time is seen to pass and do its work; there are al-

1. Mr. P. Fouchet devoted two broadcasts (27 January and 3 February 1966) to Rembrandt. See *Le Monde*, 24 July 1965.

so the light effects on the pictures, unusual settings, close-ups, and above all, the outstandingly effective use made of etchings.

The commentary, an essential part of the programme, makes it possible to penetrate into the heart of the theme. It is a verbal illustration, a closely-knit text with the occasional telling word which gives M.P. Fouchet's broadcasts a very personal touch."

In short, if the museum is prepared to accept them, audiovisual techniques will be excellent means of initiating the public (introduction to the visit, sound commentaries etc.). Both school and public will profit considerably¹.

Television has not killed the written press: on the contrary, it has strengthened it. And television, bringing the museum into the home, will not kill the museum. It is even foreseeable that it will strengthen its influence. Initiation inevitably produces disciples. Show the public what the museum contains, and the museum will gain a new public.

13. Museums and teaching

"The school's duty towards... all children is to put every effort into developing the nascent personality to its full potentiality."² Education is initiation. "Emotional feeling and artistic activity are neither a Romantic dream, nor a form of entertainment nor a waste of time... but a basic formative element in every human being."³

It is not for the school to train sculptors or artists, nor "have we all been endowed with the special gifts which make great artists, but all of us can be the richer for engaging in creative activities and learning to appreciate works of art"⁴. It is primarily the task of teachers to encourage creative activity since they have not to consider artistic culture alone but all forms of culture.

The school, in its present form, is sometimes criticised for leaving the transmission of artistic culture (or, at least, interest in the fine arts) almost entirely to the family circle⁵. This an exaggeration, and too sweeping a criticism, but it does reflect tolerably well the sentiments of the public at large: the instruction in the arts, given in schools, is still inadequate and the family is rarely in a position to make up for this deficiency.

1. Committee... of ICOM, Doc. 65/1/EDU.19.

2. Gloton R., p. 50.

3. Widmer M., a teacher at Rorschach in *Le Démocrate* (Delémont, Switzerland) 9 February 1966.

4. Gloton R., p. 15.

5. Bourdieu and Darbel, p. 90.

"Any deliberate attempt to spur youngsters on to practise some form of culture is liable to exert no more than a fleeting, shortlived or superficial influence, unless it is supported by systematic and sustained action on the part of the school."¹ A museum can draw up an educational programme and devote particular attention to it. But it can only offer what it has and, therefore, can never take the place of teaching.

The museum is acknowledged to have one great advantage over all other presentation techniques, namely the possession of the object. By the mere fact of being there, by the opportunity thus provided for scrutiny, objects afford satisfaction to the senses as well as to the aesthetic demands of the visitors. In this actual presence lies the essential value of the museum.

Science and technology museums endeavour to explain ideas and illustrate experiments and thereby perform a didactic function which is certainly not without interest. Nowadays, it is no longer felt to be sufficient to display exhibits of cultural value, and so direct experimentation is encouraged. To afford pleasure to the public, at least the public at large, has ceased to be the sole aim, but it can be guessed how much schools have to gain from this type of programme. The modern science museum takes upon itself the task of demonstrating natural laws, of illustrating how they work, through the processes of nature and the world of technology.

The museum is becoming a complement of the school. Its success in this role rests partly with the educators, partly with the curators, and also depends partly on the use of the communication media outside. Nevertheless, "foremost among all these various factors making for the museum's success or failure comes the personality of the curator"². By the same token, whatever popularity the museum enjoys in the school depends on the teacher. It is for him to attract the pupils' attention, to awaken their sensibility by appropriate teaching methods and to demonstrate the cultural significance of the objects exhibited however unpretentious they may be. It is business to provide the stimulus. And if he is an enthusiastic teacher, what success he will have! Here we are reminded once again of the absolute necessity for co-operation between the school and the museum. Both will stand to gain thereby.

Something has to be done for the teaching staff. In towns, there is generally no problem. The museum opens its doors to them, free of charge, once a week at a regular hour. Associations of friends of the museum are formed. The cinema presents cultural films. In rural areas, on the other hand, things are not so easy. The cultural societies, which are few and far between, do not always have a programme of activities likely to sustain any great interest: manifestly, only too often their heart is not really in it.

1. Bourdieu and Darbel p. 90.

2. Sir Henry Miers in *Textes et Documents*, N^o. 24, 1965, p. 3.

Something, too, therefore must be done for the museum. The "museological vacuum" of the population is disturbing for those responsible for cultural centres. Steps need to be taken to create the conditions necessary for the growth of an artistic sense, which is not seldom inadequately developed (through failure on the part of the school, or else a lack of cultural programmes on television)¹.

For some years now it has been customary for courses of lectures to be arranged to train schoolmasters in the use of audio-visual techniques. It is indeed an accepted thing in a good many countries, owing to the evident educational benefits to be derived from such courses.

So far, so good... But it is not enough. Such courses need to be completed by:

- training courses for museum curators in the use of audio-visual media. These courses should bring together the users and producers of these media with the object of making the most of museum collections;
- training courses for teachers in the use of museums.

There have already been a number of successful experiments in museum-school contacts. I may perhaps cite the example of Neuchâtel (Switzerland), where teachers were invited to visit the ethnographical museum.

Here is the curator's comment on this:

"To facilitate the task of primary and secondary school teachers we are placing at their disposal our library and its card-indexes, all our stocks of photographs, films and gramophone records. And also we are preparing for their benefit a 'card-index guide'. The principal headings of this card-index take up the themes of the exhibits - for example: THE COUNTRY... PEOPLES... TECHNIQUES... MARKETS... Generally speaking, we limit the bibliographical references to one per card - plus photograph and film particulars when such are available. This documentation is completed, where necessary, by a 'guide for the use of teaching staff', a 20-40 page mimeographed booklet."

The curator goes on to acknowledge that participation by the schools is still erratic and inadequate, only too often for lack of information and preparation².

Any number of possible solutions have been experimented with in order to increase the power of attraction of the museum². One 20th century idea, for example, is the "open-air museum", and the United States has given us the "children's museum".

1. *Gazette de Lausanne* 13/14 Sept. 69.
2. Gabus J., *Relations publiques*.

The function of museums in the educational field has been the subject of a great many publications¹. The most striking thing about these is the absence of generally acceptable solutions. Not that there is any lack of examples, but they are based on particular circumstances which do not apply generally. Every teacher obviously has his own procedures, his own methods, just as every curator has worked out solutions and arrangements for his particular problems and needs; experiments which have been carried out cannot be implanted with the same success in another environment. Yet the teacher is entitled to expect that the museum will one day become a documentation centre accessible to his pupils and, if possible, a centre where they will be welcome visitors.

From the educational point of view, the influence of a museum clearly depends on the way in which its collections are utilised and not so much on the actual collections themselves. The museum of the town of Worms (Historical Museum) may be cited by way of example. It was obviously an educationalist, qualified or not, who was responsible for arranging the collections: it is not necessary to have a guide in order to understand².

A historical museum enjoys, it is true, possibilities of arranging its exhibits which are denied to a picture gallery. Attention, could however, be drawn in this latter case, to ideological affinities and reciprocal influences.

A museum visit raises the question of methods, whether the pupils are of primary school or of grammar school age. Here, as in any other discipline, consideration must be given both to the style of teaching and to the matter taught.

As the Association of Norwegian Art and History Museums points out, the main problem in the utilisation of museums for educational purposes is the difficulty schools have in fitting museum visits into the curriculum. The museums, for their part, have so many management problems to solve that they have little time to devote to exploring ways and means of being of service to education³.

Difficulties of this nature are encountered everywhere. The school has its difficulties too.

Occasional acceptance of radio or television broadcasts, outside the ordinary school curriculum, does not involve major alterations in the syllabus. But regular use of the mass media does entail a good many readjustments. So it is understandable that the school should sometimes turn a deaf ear to appeals for collaboration. Each class follows a certain routine. Moreover, the teacher often has the feeling that auxi-

1. See the special numbers of *Museum*, Vol. VI, N° 4, 1953.

2. Worms — see also p. 126 and 160.

3. Observations — Norway CCC/ACV 14 prov., p. 15.

liary techniques would encroach on the fundamental role he has to perform in the classroom. And, finally, there is always the possibility that the method employed in school broadcasts may interfere in some way with time-honoured class procedure. These are so many obstacles to the *entente cordiale* which should, theoretically, be established between radio and television producers and the school.

What can a schoolchild derive from museum visits?

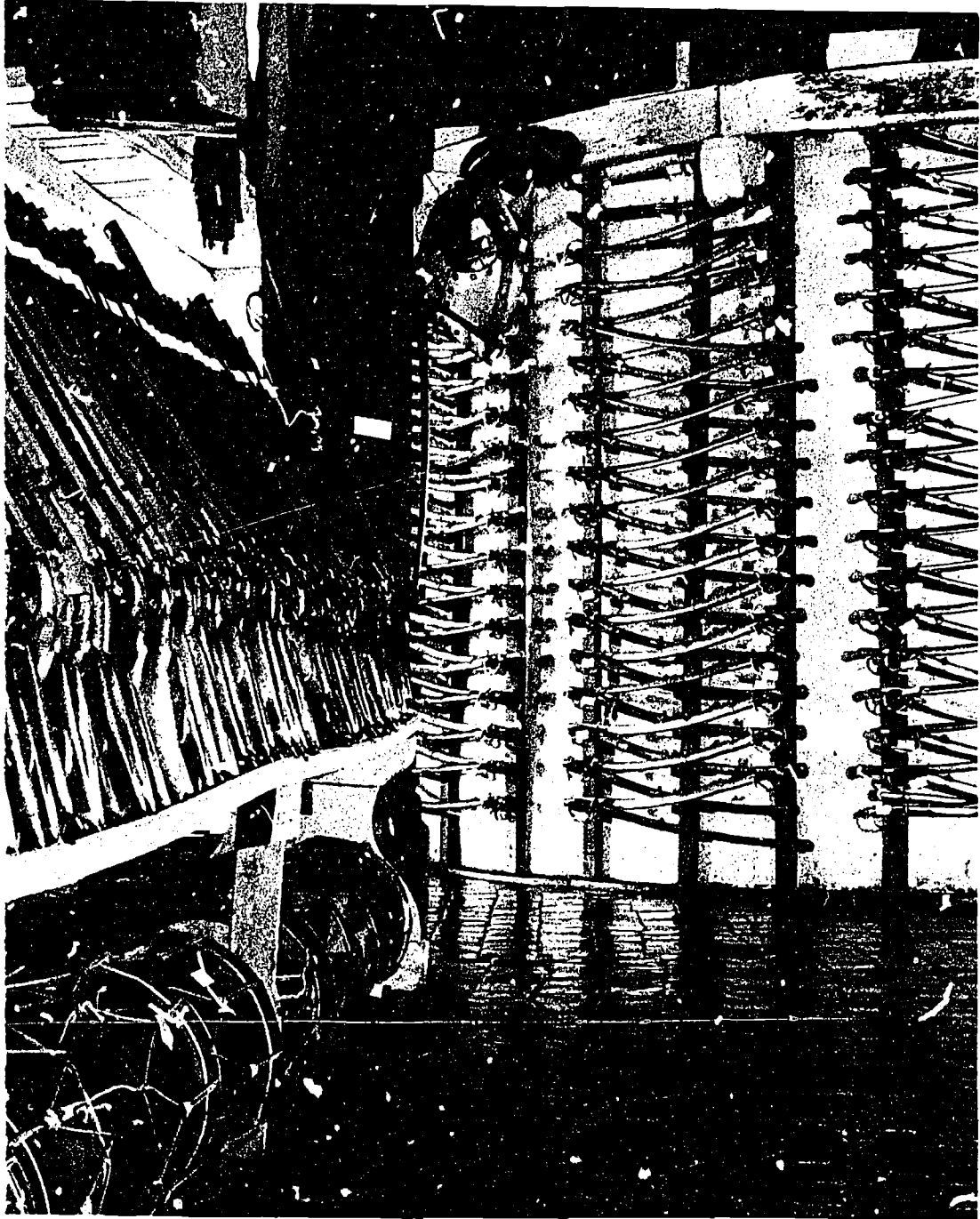
First of all, a broader outlook. School education is divided up into grades, years and syllabuses, leading necessarily, and by the quickest possible routes, to a certain stock of knowledge, an examination, a diploma. The advantages are manifest, too much so, perhaps, for the pupil who has made self-advancement his goal. Regular museum visits included in the school time-table will enable the pupil to find his way back to independent activities, to subjects of his own choice, to a world within his reach, a world of boundless possibilities.

Secondly, a reversion to individual training. In the museum a pupil reveals, more clearly than in the classroom, his particular tastes, aptitudes and gifts of observation. He undergoes a process of self-discovery and he learns to derive profit from the contributions made by other human beings, other civilisations, other epochs. The museum is the bridge between pragmatic schooling and culture for its own sake. And the museum offers better opportunities than the school (where didactic methods are still predominant), for real participation by the pupil in his own development - through wonderment, research, group work, and the absence of constraints such as marks, examinations, or the application of rules that have not been properly assimilated.

Many adults, many children, who live in the neighbourhood of the most richly-endowed museums suffer from a lack of artistic and aesthetic experience. This may account for the mediocrity of their communal life. By contrast, certain districts or schools, ill-equipped culturally, provide examples of human relationships in which a studied introduction to art and beauty produces remarkable results. We have seen this for ourselves in a number of cases and have achieved similar results more than once.

“ It is not enough to keep proclaiming the need to make *art accessible* to the public at large; the customary discourse on this theme leaves things exactly as they were. Left to themselves, these people will never do a thing. Faith in the general public's interest in art and innate aesthetic sense has died, as has the charitable illusion of a similar character - shattered by experience - that all that is needed in order to educate people's taste is to open wide the portals of the museum. ”¹

1. Marangoni, p 13.



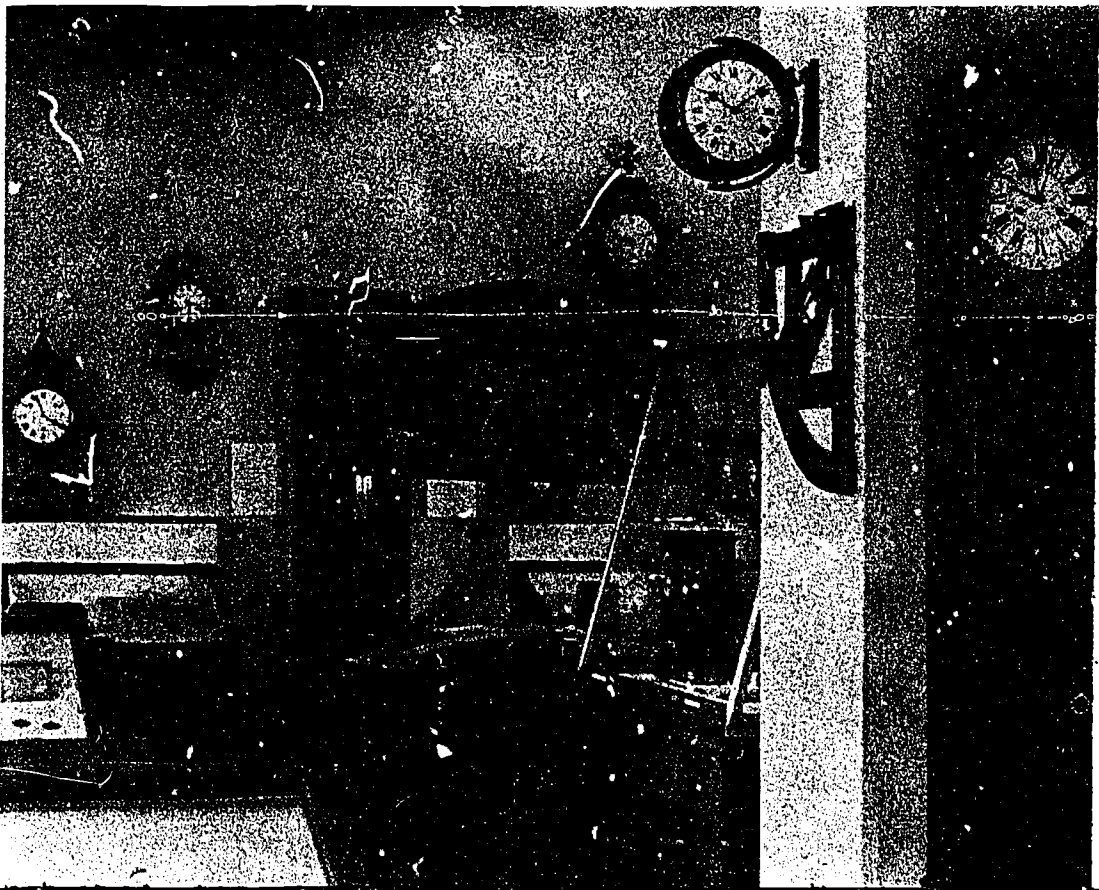
7. Every museum has its own purpose.

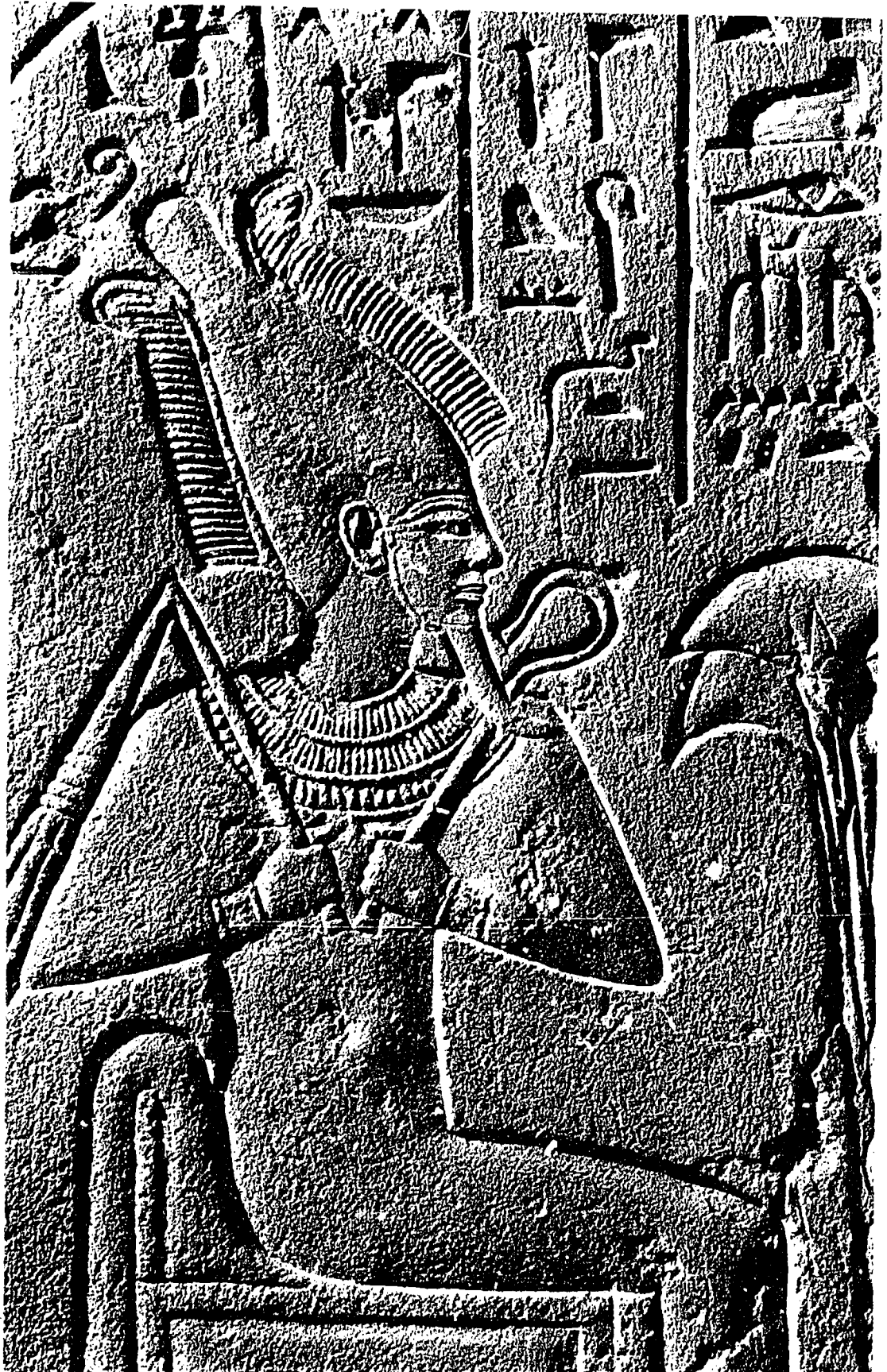


8. The presentation of objects can reveal their functions.

10. The museum offers the public cultural values for its enjoyment.

9. Education is part and parcel of the museum's purpose.





12. No perception
without pre-perception.
No conception
without pre-conception.

11. A child becomes involved when he discovers
of his own accord, without our help,
a relationship between himself and the exhibits.







13. In a museum we see only what training and interest prompt us to see.

14. As well as appealing to the general public, the museum is an aid to education.



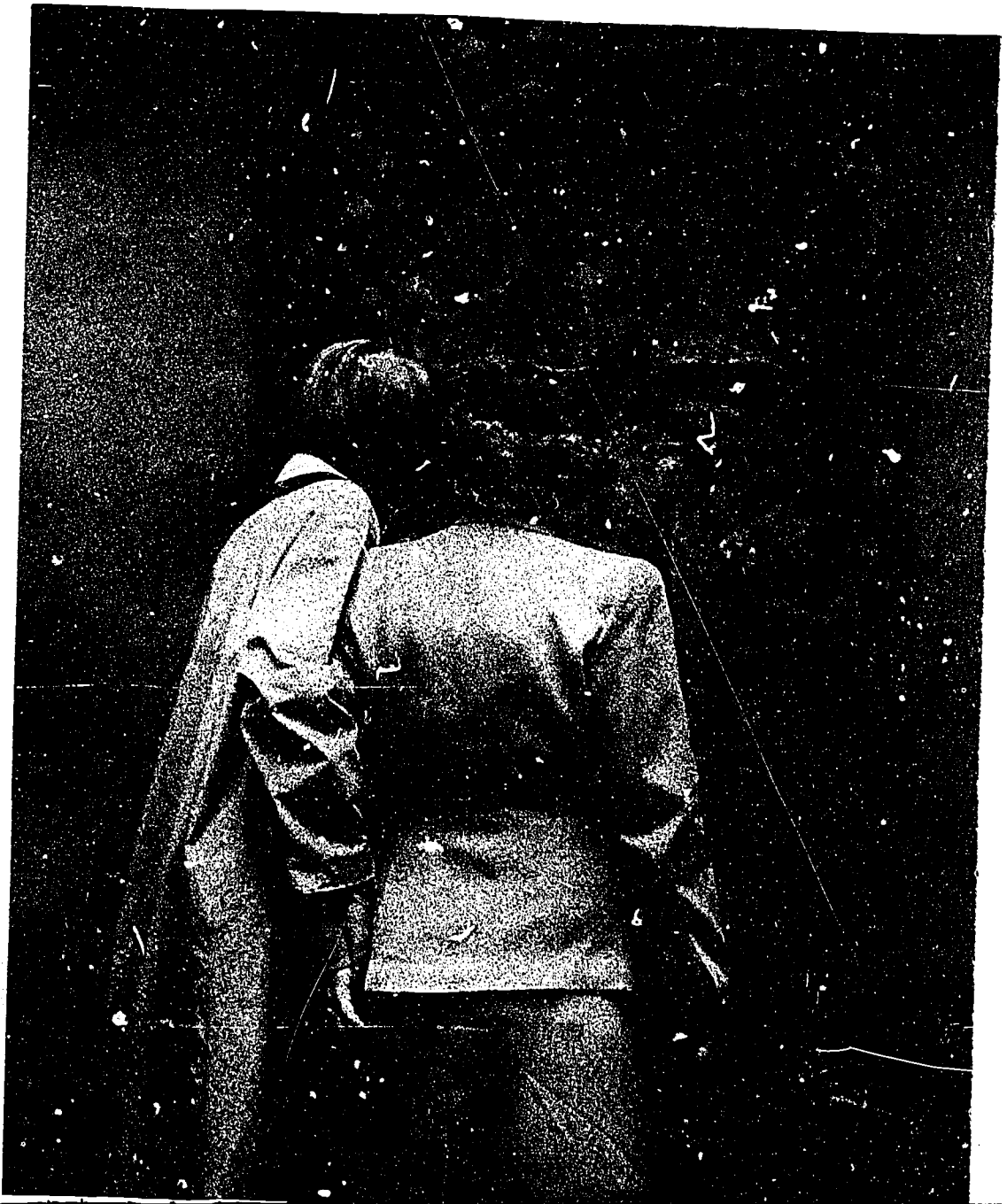


15. Pure brainwork and reflection,
can be very active too.

16. The museum must appeal to everyone
able to communicate with the exhibits.



17. Lifelong education. In the museum young and old can make true contact with culture at their own level.



Initiation in art is indispensable. But who is to provide it? The museum? The school? Art associations? Here is a concrete case. In a well presented little booklet, A. Cristophe has something to say about amateur art in the USSR. In the Soviet Union, the cultural revolution, he tells us, has been going on now for half a century, and there are more than 127,000 cultural associations or "houses of culture". It embraces the broad sections of the country's population: one citizen out of every three. Amateur art activities are one element of this revolution. At the beginning of 1956, ten million persons were members of various amateur clubs or groups. Singers, dancers, monologists, musicians, are all art enthusiasts. All of them have jobs or are studying, art being simply their hobby, an occupation for their leisure hours. And who are these artists? Housewives, retired persons, but also young amateur artists, members of *kolkhozes*, wage-earners, engineers, secondary-school children and students.

And what do they do in these associations? Some go in for singing, some for dancing, some play the accordeon, and the children learn the rudiments of music. In the main concert hall boys and girls practise the mandolin, the accordeon etc., in the orchestra-pit. In other rooms, local teachers give lectures for the benefit of those wishing to attend, on the principal composers and their works, on literature, and on a great variety of other subjects. Statistics show that the majority of these amateur artists are trying to raise their cultural standard. Art arouses in them a thirst for knowledge. Among those taking evening classes are ordinary office and manual workers. Many go on afterwards to some popular university. Others take higher education correspondence courses.

One difficulty cropped up: how to get the women to participate in this cultural life. They did not feel at home in these rather juvenile gatherings. They were invited, first of all, to visit the Palace of Culture. Then, they were shown films and they listened to talks which gave them food for thought.

The pursuit of the arts is enlivened by thousands of young specialists - agronomists, engineers, doctors who have graduated from universities or institutes. They leave the towns behind them in order to go to work in the country. Numerous institutions (industrial, educational, agricultural and medical) comprise, in addition to the basic faculties, departments for various kinds of voluntary welfare work, an arrangement which promotes the spread of culture in rural areas. In short, the artistic activities of the Russian people can count on strong support from the public and the State: this explains the enormous scale of the movement.

The activities described above patently exceed the scope of the museum's normal function. They do show us, however, that a form of popular artistic activity is developing successfully in these cultural centres. To what extent are the museums part and parcel, or on the fringe of

movements of this kind? This varies from case to case, apparently. It would be a thousand pities if what the museum and the museum alone, has to contribute, failed to figure in such programmes of activities. For what is to be found, first of all, in the museum is the essence of human feeling. All of it. Each period has its own aesthetic stamp: man has adjusted to it. By trying to discover what discipline or what enthusiasm he was obeying, by observing the objects he fashioned, we come to know him better, to understand him better.

We are taught that "the pleasure derived from art springs from an agreement between man's consciousness and his subconscious. And man's sub-conscious is an echo of the past not a foretaste of the future".¹ It may seem astonishing that the industrial era should upset these notions, and change the relationship of man with the universe. But the young generation discover that, in the world into which they have been born, such changes have already been made. So, while it is only right to speak to them about the merits of the past, we must not seek to ignore the contribution of the present. The museum can teach them that the notion of what is beautiful varies according to a person's taste and that initiation in art has its merits but at the same time its limitations. For masterpieces have a mystery all of their own, as we are reminded by Rodin: "Beautiful works of art, which are the finest testimony to human intelligence and sincerity, tell us all that can be said about man and about the world, but then give us to understand that there is still something more which is unknowable. Every masterpiece possesses this mysterious quality."²

And here we are up against an additional difficulty. It is one that demands a special form of preparation: the habit of contemplation. Contemplation is a sort of state of grace enabling us to be receptive. It arouses admiration in us for the beauty, the perfection of the product, the patience or the skill of the artist, the choice of precious materials, the presentation or the inherent gracefulness of the things themselves, the choice of colours or the harmony of the composition, of lines or masses. Without the faculty of contemplation, an understanding of art is impossible. The museum is the most suitable environment for fostering this aptitude, whose effects on the cultural plane can never be sufficiently appreciated. "The museum must remain the refuge of the contemplative life."³

14. Museum premises and layout

Since the early years of the present century some museums have abandoned the practice of displaying their entire collections and, redu-

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1. Thierry Maulnier, *Le Figaro*, 16 July 1964.
 2. A. Rodin, *L'art*, Mermod, Lausanne, p. 268.
 3. E.H. Gombrich, *Museum* 1/68, p. 83.

cing the exhibits to the essentials, have consigned to the store-room the remainder of the objects in their possession, for the benefit of specialists.

Teachers will appreciate this arrangement, which makes examination of the objects, and any commentary on them, so much easier. We would emphasise this point: the essential elements are whatever makes it possible to give the layman useful information, without stale repetition, in the various sections of the museum. But the singling-out process will obviously not consist in leaving rare or particularly significant objects in the cellars. "The manner in which exhibits are displayed and made accessible must meet the needs of those who know what they want to see."¹ This is a good rule for school purposes. But are all curators capable of observing it? We simply do not know.

On the other hand, we consider that there is a place for the dual-purpose museum in that it suits the general public: this type of museum, which reserves for the public only a few specimen works and for the specialists a set of rooms containing the bulk of the collections, was advocated long years ago by Goethe. This system would be well worth trying whenever practicable, in the interests of both art lovers and teachers.

"Rather than discourage the visitor by a plethora of objects, with good and bad placed side by side, offer him only high-quality exhibits, displayed with artistic skill."²

The two separate sections contrived in this way will constitute two parallel museums. Their purpose, like their beauty, will be different. The galleries open to everybody - and therefore to schools - will not be any the poorer for that. The mode of presentation will have a didactic purpose without any shock effects: this will apply to descriptions, presentation, light and colour. Nevertheless, understanding of the works exhibited, and of their periods, will definitely be made easier and a discreet appeal directed to the visitors' sensibility.

Do reconstructions have educative value?

Reconstructions of 19th century middle-class milieus, or 18th century pharmacies, or 17th century artisan workshops, are, above all, ways of reviving the past. Experts are sceptical about the curiosity aroused by such reconstructions, curiosity which has very little to do with a historical sense. The teacher can only reply that his pupils find it hard to differentiate between historical sense and historical sentiment - that these museum objects are the only documents to hand and that a love for history begins with sentimental curiosity and folklore. "A large museum must be able to tolerate all manner of compromises, must appeal to the most unsophisticated as well as to the most complex tastes."³

1. John Hale, *Museum* 1/68, p. 72.

2. *Textes et documents*, N° 24/1965, p. 22.

3. *Textes et documents*, N° 24/1965, p. 25.

In smaller museums things are not so simple. But it is always possible to arrange something.

To meet the needs of the school, the museums should have in one of its sections a workroom where objects can be *inspected* close-to; a place with facilities for observing, drawing, copying or creating, where the original can be *compared* with reproductions or analyses in text-books, where *contact can be made* with realities instead of merely suggesting them by word or picture. This would meet the needs of the child as he becomes aware of a world which might well belong to him if only he were given the keys. Alongside the exhibition galleries there must therefore be rooms which can be used for lessons and practical work (drawing, modelling, handicrafts, cinema, music, theatrical performances or dancing).

And let us not be told that arrangements of this sort would cost a lot of money! We have found that with a few stools and a few boards placed on trestles it is possible to keep a whole class occupied. Even in a small museum with odds and ends of equipment, the children can really get down to work. We therefore urge the need to provide somewhere for them to do so.

Since the museum is required to offer education, its internal design and the presentation of the collections must obviously meet this need. The ideal arrangement would be to give the museum an educational structure. We shall be told that not all museums lend themselves to this. That is something to be looked into. Here is what a curator has to say: "I would put comfortable study rooms, a constantly revised catalogue and a speedy photographic service above any expenditure for educating the casually inquisitive visitor or parties of schoolchildren."¹ To which the teacher answers: "And a room for schools to use for practical work, where the children can observe and create things, would be of immense service."

The museum, then, must teach the visitor to use his eyes. It develops his sensibility and helps him to understand. But if it has placed itself on a level inaccessible to the majority of its users, it is not fulfilling its mission. We therefore ask that the labelling of exhibits should be sufficiently descriptive, and the use of sound or light for conveying information sufficiently discreet, for the museum to retain a welcoming atmosphere. It will serve for instruction, yes, but also for relaxation. We doubt whether an ideal way has yet been found of making it perform this dual function; and yet there is no shortage of innovations or experiments. One has only to think of those in Sweden!² A modern presentation is not necessarily harmful to contemplation or to the evocative power which it is the function of the museum to foster. "The meaning

1. John Hale, *Museum*, 1/68, p 72.
2. See page 129.

and the very beauty of a museum, once the material arrangements have been completed, depend a great deal on the imagination of its visitors"¹ and on the good sense of the teachers.

15. Teaching aids

A teaching aid is some material instrument or process capable of assisting the master in teaching and the pupil in learning. The term is applied in general terms to books, catalogues, pamphlets, photographs, reproductions, lecture-outlines, prospectuses and the variety of reproductions put out by museums to make their collections known or to facilitate instruction. Such devices make it possible for lessons to be presented in more concrete fashion and made more attractive; they save time and help bring the museum to public notice. Let us consider the most important of them.

1. *Printed material*

Bookshops contain the whole world. Nevertheless, the most ornate volumes are not necessarily the most valuable to the teacher, who prefers a specific document on a limited subject to a big illustrated encyclopaedia.

This is why the publications issued by museums are the best. Some of the so-called catalogues for the use of the visitor, it is true, seem sadly out-of-date in their presentation. But take the series of summary guides issued by the Louvre, on glossy paper, the up-to-date prospectuses of the Scandinavian countries and the amusing little notebooks for children produced by the Russian museums. In these the school has available admirably prepared outlines for class work. If we really look, we shall find special handbooks issued by museums which are models of what a didactic publication should be. One example is: *Education artistique, cours du certificat d'aptitude professionnelle (Fédération des Industries mécaniques et transformation des métaux, 11, Avenue Hoche, Paris VIII)*.

Indeed, school and museum have all they need for close acquaintance.

2. *Audio-visual aids*

These have already been described. Museums offer visitors postcards and colour slides and even recorded commentaries. Obviously, the teacher has not the funds to equip his class with all the reproductions or transparencies which he could use. The school may have a documentation

¹: *Textes et documents*, N° 24/1965, p. 25

centre and the regional or national headquarters be even better supplied. The important thing is not to have everything available but *to want to* make use of what one has and *to know how to*. Experience shows that, generally speaking, there are enough audio-visual aids but not sufficient users.

3. *Wall-maps*

These are to be found above all in historical museums (e.g. the Aix-la-Chapelle *Rathaus*). They depict, in the same way as a historical atlas, the situation at the different periods featured, so that the objects in the museum become all the more eloquent. Teachers like such maps to be reproduced in the museum catalogue; they are then a great help in preparing the visit and making the most of it. (An example of this is the catalogue of the City of Worms historical museum).

4. *Models*

In the form of reconstructions, in miniature, of works of art, mediaeval cities or primitive machines, models are being used more and more as teaching aids. Museums should certainly make more use of them.

We shall be told that to construct a model is expensive. Yes, if it is necessary to make a precision instrument; but not if all that is needed is a few figures evoking certain activities of bygone ages without being meticulous about details of the costumes or surroundings. Quite a number of museums are past masters in the construction of models. There are examples in London, Hamburg and Munich. Others are very successful at less cost (e.g. the Roman museum at Augusta).

Models have considerable importance for the teacher, and some pupils can only understand things when they are reduced to their own scale.

We know that sometimes models are made available to schools; this could well be the general rule. And of course some models cannot be taken out of their museums: the one depicting Notre-Dame cathedral in Paris, for example, at the Palais de Chaillot. But in such cases the model should be found a conspicuous place in one of the rooms most frequently visited by school classes. This would be greatly to the advantage of teaching.

5. *Facsimiles*

Production of an exact copy of a parchment, a seal or a carving is too costly an undertaking. The museum can make great use of it and the school also benefits.

The sales department of any museum can supply the teacher with first-rate documentation; yet sufficient use is not made of the facsimile.

We have, conducted interesting experiments with a number of seals and, more particularly, with the patinated casts in the Louvre. There is a piece of sculpture from each of the classic periods (Egypt, Mesopotamia, Greece, Rome, the Norman, Gothic, Renaissance, Baroque and so on) standing upright, life-size, in the school. Their presence helps to give meaning to art and history teaching.

If facsimiles are no substitute for contact with the originals, at any rate they prepare the mind for it.

6. *Basic documents*

By this term we mean those that can serve as an introduction to museum visits. Every country possesses educational documentary material for use by teachers and their classes. It is not for me to list such documents, but simply to cite some examples. Here are a few in French:

(a) The review entitled *Museum* (published in English and French) mirrors admirably the vitality of museums and activities undertaken to capture public interest.

(b) The *Textes et Documents* published by the *Institut pédagogique national*, Paris, offer illustrations in loose-leaf form, for putting up on walls, and generous accompanying texts.

The same can be said of

- *Documents pour la classe* (same publisher);
- *La Documentation photographique*, 14-16 rue Lord-Byron, Paris;
- *La Documentation française*, 14-16 Lord-Byron, Paris;

(c) *L'initiation à l'histoire par le document* (Maréchal P.) is a means of establishing liaison between the museum and the school and gives actual analyses of documents.

7. *Educational services*

We have already explained how we see the division of labour between the educational services of the museum and the teacher accompanying the class there. Here are some of the duties of the educational services of a large museum:

(a) Organisation of conducted tours - for pupils. The object of these tours is to illustrate the teaching given in class, at the same time cultivating the children's feeling for art. The tours can cover a great variety of subjects, chosen by the teachers and treated according to their wish.

- for teachers. These will take the form of tours combined with lectures for teachers on the subject of the use works of art in teaching. Such visits are designed essentially to supply teachers with information that will enable them to show their own pupils around the museum.

(b) Special courses for apprentices.

This is what happens in Paris: vocational training is supplemented by periods of general education. Certain academic subjects have been replaced by a study of the arts, and the assistance is sought of the educational services in the museums. The time spent on visits comes out of the general education period, and the teacher concerned accompanies his pupils. Groups of about fifteen apprentices visit museums about eight half-days a year. The subjects are dealt with in the presence of the works themselves. The fields of study include ceramics, metal working, architecture, sculpture, classical painting, the Impressionists, modern art.

The organisers describe their venture in these words:

" In the general enterprise of encouragement of artistic appreciation undertaken by the French Museums' Educational Service, a special place is occupied by the activities for the benefit of manual workers and, more particularly, apprentices.

The transformation of working conditions and the social development which is expected to result raise problems of education of the masses to which the museums can no longer remain indifferent.

In our endeavour to bring art - considered as an element of general culture - within the reach of this new public, we felt we were responding to certain present-day preoccupations of all those - sociologists, educationists and psychologists - who are seeking to improve the human condition . To give attention to the apprentices, who have up to now been too often abandoned to their own devices as soon as they have left the school-bench behind them, is to make a contribution to the contemporary efforts for the promotion of social welfare. "

(c) Training of auxiliary personnel, by invitation, account being taken of the needs and interests of the school.

(d) Publication of instructional literature.

We may cite, by way of example, the instructional leaflets drawn up by the Paris Building Federation in conjunction with the French Museums' Educational Service. Here is to be found a clearly set-out four-page statement, a glossary of the necessary technical terms and a historical summary. Each leaflet includes also a brief questionnaire which requires the pupil to observe what is happening around him and opens his eyes to what he may have seen as he goes about.

(e) Exploitation of the results.

In connection with the conducted tours, pupils are asked to reply to a four-point questionnaire. The information supplied is processed with a view to improving the system and the arrangements for contact with teachers. Familiarity with these admirably constructed questionnaires would be of value to educationalists.

(f) Campaign for the arts.

Some museums arrange travelling exhibitions of selected items in their collections. A "campaign to make persons of school age and after familiar with the arts" is then conducted in the provinces.

8. *Loan Services*

"Museums must give maximum help to teaching institutions." This is a general recommendation of a symposium organised under the auspices of ICOM¹.

Certain museums make available to schools transparencies, illustration material, some object of minor value and models. A real loan service, however, is a rarity. There are the Louvre experiments and mention should also be made of the experiments conducted in Sweden and Great Britain.

In this last-named country the Standing Commission on Museums and Galleries has recognised that for schools in rural areas the loan service offers "the only regular contact with museums", which is surely as true in other European countries as it is in the United Kingdom (and in the USA)".²

9. *The Swedish experiment*

In Sweden at the present time an interesting enquiry is proceeding. A committee of experts was instructed to study museum activity in general. This raised, straight away, the problem of travelling exhibitions designed to go out to meet the public and bring to them such specimens as the silex flint, naturalised birds and Rembrandt originals. The experts asked themselves these questions:

- (a) Can we interest the public in all social strata in what we are doing?
- (b) How do we reach the public outside the large towns?
- (c) Can we truly serve the interests of compulsory, secondary and life-long education?
- (d) Is some central machinery for co-ordinating exhibitions necessary?

As the programme laid down is carried out, it should become possible to answer these questions. We have already a certain amount of experience to go by.

The National Theatre, for example, is a travelling company which serves the whole country except the capital. The "National Concerts"

1. Doc. 65/1/EDU.19.

2. "Comments of United Kingdom", CCC/ACV (68) 14 prov., p. 17.

do the same thing for music. Will the "National Exhibitions", in their turn, transport from place to place in the provinces, the pictures and other objects housed in the museums? Certain pilot experiments are being carried out but their results will not be known for some years. The national exhibitions have set as their goal:

- to integrate their activities with theatrical and musical performances;
- to improve the presentation of objects in the light of educational need and transport difficulties;
- to work out the economics of production of objects and of their presentation in exhibitions;
- to undertake scientific enquiries into the return on exhibitions;
- to make the riches of the museums known by other means than travelling exhibitions (films, television etc);
- to improve sales possibilities for Swedish artists.

16. Pilot experiments to be tried out in teaching

Real educational and psychological research on the relations between schools and museums is rare. One can, however, usefully consult the works - cited in the bibliography - of Bourdieu and Darbel, M. Harrison, J. Wojnar, the *Deutsche UNESCO Kommission, Museum und Schule, Didattica dei Musei*.

As a result, one will be forced to admit that the manifold attempts to be "up-to-date" in education coincide only seldom with a realistic approach to the problem.

Science and technology have their pure and applied research. Current international developments demand the same thing in education which, no less, has need of research workers. In the immediate future these might propose various ways of getting school children interested in our artistic treasures. Following that, attention could be given to organising education so as to permit direct participation by pupils in creative effort, brought about through the fostering of "guided" curiosity. Experiments of this kind would be profitable: those who have already tried them will vouch for this.

Without experimental pedagogy, education is deprived of the foundations necessary for it to develop. Over the past 40 years, human sciences such as linguistics and psychology have made giant strides; but education does not seem to have benefited by new ideas to the same extent, and tradition still holds sway. Culture and the traditional methods have few innovations to show, for prejudices are strongly entrenched: schoolmasters teach by the book, and lecturing is so much more convenient than analysing living things. But today this is not good enough.

It has been said that one of the tragedies of our age is that the people in authority, the people who have knowledge and the people who use it meet but rarely. In the running of museums, the contacts between directors, teachers and pupils (or the public) might have some chance of success. And neither those in the saddle nor the consumers would have anything to lose by it. That education should open its windows to life is, of course, a familiar slogan. But this idea has not yet found such aggressive application in practice as one would like to see, even if the aggressiveness is subsequently toned down.

In our opinion, one part of life to which school windows should be thus opened is museums, which display various aspects of the achievements of man. The best way of obtaining the support of teachers for this idea - which is not a new one - would be to organise international courses. Each individual would bring his personal experience to the course and measure the gap between what he is doing and results elsewhere. In the long run, nobody would be content simply with saving face; spurred on by nationalism in the best sense, everyone would seek to do as well as his neighbour. International gatherings of this type would have the advantage of compelling each individual to reconsider his methods, his procedure, his work plan and the resources available.

An international symposium might successfully contribute, also, to establishing a teaching system that will make the best use of museums. Not every country, it is true, has a Prado: one must often make do with the regional museum. But in schools everywhere there are like-minded generations which need to be made alive to culture. How is one to set about it beyond the Pyrenees, say, or on the shores of the Baltic?

Now, if schools are to make more use of museums, different points of view and methods need to be confronted. Following the example of mathematicians and geographers, meetings of museum-minded or potentially museum-minded teachers could be organised. A knowledge of museums is an integral part of general culture? Then those teachers who will have to propagate the idea in their homelands must be trained for it! They will also have to be champions of new methods, skilled in using modern aids and zealous for innovation.

Courses for the training of teachers in the use of museums and those in the use of audio-visual techniques would be inseparable. Screen education¹ and teachers training in and by audio-visual techniques already exist; what is less often met with is the education of teachers in the use of museums. Attendance by curators would be indispensable and would bear fruit, since they, too, need to know the possibilities of the new techniques. A practical example is the use of the videotape recorder in the training of practising teachers. This is how it can be done:

1. See the Unesco publication bearing this title.

We start with a preliminary exchange at the museum, under the direction of the curator, with the teachers in the same room. A videotape records the curator's talk, together with questions and his demonstration of the characteristics of the objects to be studied. The subsequent discussion covers the way in which the class lesson is to be prepared. Each of the teachers then does his own work at home and conducts his research, bearing in mind the level of his pupils' knowledge and the aim of the lesson. He goes over the words and images recorded on the videotape, viewing this several times if necessary, thus discovering anew the objects in the museum and their background and so familiarising himself with the museum atmosphere. A few days later he gives his model lesson in the museum, in the presence of his pupils and with the video-camera, which will tell him subsequently what degree of success he has achieved.

The videotape recorder can be used for the training of teachers in most subjects. Recordings made at the museum, as well as any made outside the classroom, should enable the cases studied to be conjured up again at will and facilitate exercises in observation, analyses, the conduct of discussions, exploitation of the lesson and its repetition with a view to assimilation.

There are other pilot experiments that can be conducted to bring closer together museum and school. We would advise those who do not feel adequately prepared to undertake such experiments to proceed rather to research that will throw light on the present state of affairs. Here are a few suitable subjects for research or experiment:

1. The existing state of museum-school contact in a given environment.
2. An analysis of the educational system from the angle of contact with reality.
3. The formation of social groups interested in new cultural tasks; for instance, museum visits.
4. How to influence the present educational system with a view to improving relations between the school and its environment.
5. Co-ordination of efforts to bring school and museum closer to each other.
6. Analysis of the possibilities of training auxiliary teaching staff selected from the teachers' ranks.
7. Institution of introductory courses on museum visiting in colleges of education.
8. Institution of similar courses for practising teachers.
9. Contacts with curators to bring museum arrangements and their educational facilities more into line with the needs of the school and the general public.

IV

EXPERIENCES AND REFLECTIONS

1. Riches to be exploited

"The object of the cultural centres is to acquaint the greatest possible number, not merely an élite, with contemporary intellectual, artistic and even scientific thought"¹.

Museums have a similar mission, to which must be added the imparting of knowledge of antiquity. A visit to a museum, however, is not an end in itself. It is not a question simply of bringing the classes together but rather of knowing how to make the most of the treasures exhibited.

As Paul Valéry wrote, a friend does not come in unless he wants to. The important thing is to awaken the desire. The rest - taste and, in the end, culture - will follow. For centuries, art was regarded as "ornamentation", as "decoration of reality", it was an "element in the way of life of the upper classes or else the concomitant of a high level of instruction... Actually, art is no more a luxury of civilised man than it is an imitation of nature. It is a creation of man: his creation *par excellence*"².

There are so many museums in the world - and so many museum visits which lead to nothing. Yet these riches are capable of being exploited. What is more, in addition to the museums there are the historic mansions, the churches and their treasures, the libraries with their archives, botanical or zoological gardens, country houses and towns with a rich past - all bound up with our origins, our history, our territorial culture and social development. The public can partake to the full of these treasures of Golconda, can derive profit from them without any sacrifice of their educational and formative influence. To this end the museum

1. Michelet, E., French Minister of Cultural Affairs, in *Le Monde*, 12/13 Oct. 1969.

2. Bernard, p. 946.

visit is incomplete unless use is made of the impressions received. That will reveal what true riches these are.

Firstly, there is real pleasure in discovering those riches, and then in helping others discover them, in commenting on them, in making them accessible and awakening love for them. If explanations sometimes amount to very little, there is here, all the same, the stuff that dreams are made of. Others before us have faced the problems that we face and have solved them in a way appropriate to their era, taking steps befitting their needs and their tastes. There lies the joy of it, the thrill of knowing what, in each period, was a real treasure. As Guizot used to say " Let us get rich " - but by other means and with a different vision.

What the world produced yesterday will help us to produce tomorrow. Technical or artistic creations are the seed of future creations. And to know what the world wrought in days gone by, one must look in museums or in books. " Thanks to the great advance in the techniques of reproduction and communication.. the art of the whole wide world is nowadays within everyone's reach. " ¹ So it is that mass culture is winning disciples, as each country, in its own way, encourages the exploiting of the riches in museums. For example, we are told:

" The museums of the Soviet Union are the object of constant affection, concern and attention on the part of the people, now that all are freely admitted to view their treasures; the best evidence of this is the increase in the number of museum visitors. Thus, in 1963, 60 million people visited the museums, that is to say, twice as many as in 1953. In recent years, on the initiative of the social organisations supported by the workers, thousands of popular museums have been founded and organised in accordance with social principles. Thousands of enthusiasts from among the ordinary people devote all their leisure hours to the care of museums which they have founded and now actively support. " ²

There are still many other means whereby the riches of museums can be exploited. The Council of Europe, for instance, is concerned with the co-production of educational films and is desirous of giving a lead in this field. Irrespective of the difficulties that may be involved in such a programme, we find this undertaking very necessary. In Europe there are not enough films on museums for the use of schools and adult education. Films are, it is true, only one form of publicity, and an excellent one at that, for spreading knowledge of other peoples and bringing nations together. Albeit administrative difficulties are, at present, far too much of an encumbrance to allow of the free exchange of films among

1. Bernard, p. 947.

2. " The Function of Museums " G. Koslov, *Comité National Français de l'I.C.O.M.* 64/14/EDUC R 7, p. 2.

the countries of the free world - an infinitely regrettable state of affairs. " There is no true culture without freedom, but neither is there any true freedom without a very wide access to culture. " ¹

2. How can the impressions and knowledge obtained in the museum be used in education?

The answer again is, by trying to *make men*², that is, by encouraging the full flowering of the personality. Increasing one's knowledge of geography, history and science is a preoccupation but it is not the goal. The impressions which the school seeks at the museum will therefore be general rather than dogmatic, humane rather than practical.

If they do not, at first sight, produce results which can be checked at school, it does not matter. These diffuse impressions can permeate the whole personality, condition a state of mind, and affect the interior life. That is why I have referred, throughout this study about the relationship between museum and school without always drawing up a balance sheet. This might be as follows:

1. The risk of visits to the museum: to see everything without really looking.
2. It is not the quantity of half-seen objects which makes for the best lessons.
3. The knowledge sought at the museum will be in touch with reality.
4. The visit will be restricted to the section on the subject under consideration in order to avoid a dispersal of interest.
5. There will be repeated visits to the same section and the same exhibits in order to ensure that the impressions received are remembered thoroughly, just as a musician polishes his rendering of the concerto which he will be playing at his concert.
6. If you do not know what you are looking for, you will not know what you are finding.
7. A visit to the museum may be no more than a barren entertainment and the city of light merely dazzling. There is no sure formula; the mental climate must be right.
8. It is not the most perfectly displayed exhibitions which will be of most value for teaching purposes.

1. Michelet, E., in *Le Monde*, Paris 12/13 Oct. 1969.

2. See p 73.

9. As every museum has two cultural houses, its own and the world, the greatest benefit which the schools can draw from the impressions received is to teach the child to discard his blinkers. There are other horizons beyond his own.

10. There is no rule against going to the museum simply in order to enjoy it. Learning and delight are not sworn enemies.

It is essential to exploit the impressions gained at the museum (or in a museum-city and so on). This may take many forms, ranging from drawing and painting to simple composition. Such means of exploitation should encourage creative activity, the exercise of judgement and delight in participation.

The following are a few examples.

At Waterloo

The day has been prepared. Teachers and pupils climb the steps leading to the upper platform of the monument. The children are told the positions of the armies in the field. They seem to have understood. After a time they start feeling bored with this empty plain where Europe and France met in battle. This is the moment when the teacher recites Victor Hugo's poem, "*Waterloo... morne plaine.*"

He points to where the armies met in a ringing clash among the dips and rises; over there, Wellington, driven back against a wood; over here the centre of the battle and the confused shock of arms of the *mêlée*; the horizon is dark as the sea. With the distant arrival of Blücher, the Prussian General, while re-inforcements were expected with Grouchy, hope swings to the other side. The battle changes; here at our feet the English battery overwhelms the French troops and the regiments fall like corn in the harvest. But over there, behind a little rise, the massed guards are the last hope of the Emperor. Napoleon throws them into the battle. The veteran cuirassiers, knowing they are about to die, salute the Emperor before falling in the furnace of the fight. It is the end. "Everyone for himself."

Throwing down their flags, coats and rifles, the proud battalions flee across these fields, stumble into these ditches, seek hiding in those patches of barley. Thus vanishes the grandeur which was the Great Army.

Poetry, the evocation of the scene and a knowledge of historical facts have given the pupils a lasting impression of this close of day. Waterloo is no longer *simply* something one hears about at school, nor merely a plain like so many others. It has been enough to set it at another level.

In the class

The impressions received can be exploited by objects, texts, research in books, and synoptic tables. The school can set up a permanent exhibition where taste and ingenuity are married to didactic purpose. The presentation of a period, of a civilisation or of a region cannot be improvised. It must be the result of assiduous research and careful distillation.

“ We know truly only that which we know how to do ”, said Paul Valéry, and if we do not evoke in children the delight of creation and execution, the impressions and knowledge gained at the museum will remain illusory, because sterile.

School collections

In order to make the most of the knowledge gained at the museum there is no better method than to make one's own collection. In the primary school, there is no difficulty; it should simply be borne in mind all the time. The simplest objects of everyday life have their place, together with those which come from earlier generations or which are brought back by those who have travelled abroad. The requirements of the school are different from those of the museum, but the school will observe the rules governing the scientific classification of the objects - source, date, name, purpose and so on. The variety of contributions will depend on the enthusiasm aroused among the pupils, and the school museum may often prevent the destruction of old articles cast aside by the people of the present day. The school will also awaken a sense of the past and will lead the children to take part in the *life* of society.

To this may be added a widening of their vocabulary, as the children will have before their eyes the things talked about in books, cereals, minerals, exotic produce, primary products, manufactured goods and so on - together with a touch of actuality.

Render unto Caesar...

One of the pedagogical difficulties in making the most of museums is to make the object itself (weapon, piece of pottery, Gothic setting) accessible to the pupils.

In our school museum, we have a Roman coin bearing the head of Caesar. It was found a few miles from the town. Holding the coin up before the class, we say: “ This coin shows us that the people living here used to pay for their tools and their food with similar coins at the very time when Christ was preaching in Palestine. ‘ Whose is this image and superscription ? ’ ‘ Caesar's. ’ ‘ Render, therefore, unto Caesar the things which are Caesar's. ’ When Christ said that, he was referring to a coin like this one. ”

For children of twelve years old it is already a shock to imagine people in their own district living at the time of Christ. To be able to touch a coin referred to in the Bible is a genuine thrill. Does this mean that historical truth is being a little forced? That is not the point. In this sort of demonstration the important thing is not to deceive.

To what should a visit to the museum lead? To a humanist outlook.

The impressions and knowledge gained will mould education - aesthetic, intellectual and moral; they will leave their mark on both sensibility and senses. Springing from contact with art, this education will reveal itself in the art of living.

When the teacher's commentary is well prepared and clearly presented, the museum visit opens the door wide to exploitation of the museum's riches. "The more bounteous they are, the more out of the ordinary, the greater will be the delight in bestowing them."¹ Without realising it, the children absorb the ideas presented to them (art, history, technology or science). There is no lack of variety, and meaning and value await discovery.

A visit to a museum is not a refresher exercise in the strict technical sense of bringing one's existing knowledge up to date and ready for application to some branch that is in process of development. It can be better described as a form of supplementary education and thereby an instrument of advancement. Such advancement, while neither spectacular, rapid nor remunerative, is nevertheless well worth while. It demands:

- (a) *at the school* (primary or secondary) a new conception of teaching methods and the teacher's approach;
- (b) *at the teachers' training college* a new conception of such training;
- (c) *practical initiation* and thorough training of teachers in the new ideas;
- (d) *in society in general*, awareness of the cultural and spiritual values requiring to be safeguarded in the face of the allurements of technical progress.

Practical problems

1. Let us run over some of the methods open to a teacher going with his pupils to a museum².

1. Giono, Jean *Les vraies richesses*.

2. A detailed description of the teacher's role in the museum has been given above.

(I) On arrival at the museum, the children are allowed to satisfy their initial curiosity by making a quick tour of one section. After that they can be collected together for a conducted tour of the section.

(II) The children choose their subjects of study and are then divided into working groups. The master is on hand to answer any questions.

(III) Group visit according to a plan made by the master with or without the assistance of the museum's educational staff.

(IV) Visit by the whole class divided into small groups led by the master in turn, while senior pupils supervise the other groups.

(V) Complete freedom for the children. Explanations are not required except perhaps just a cautionary word from the curator!

2. Procedure

(a) The visitors are left to themselves or given guidance.

(b) They follow the chronological order of presentation, or
- follow another logical sequence, or

- select a centre of interest and seek out everything which relates to it.

(c) They try to recreate in imagination the general feeling of the past (relevant reading, discussion, questions and answers, imagination).

(d) Finally, a summing up is presented, so that the children are not prevented from seeing the wood for the trees.

3. Principles

(a) When he enters a museum, the child should not be discovering something for the first time, but should be coming *face to face* with something about which he already *knows* a little.

(b) In order to have some *preliminary knowledge*, there must be visual and oral preparation (pictures, and words).

(c) Proper names should be already "common" to the children (e.g. Louis XIV, Beethoven, Van Gogh).

(d) They should be familiar with technical terms (e.g. turret, rhythm, gold-leaf).

(e) The children should be extended, even given a touch of the spur, not in their mental age but in their capacity for astonishment.

(f) They should be given every opportunity to ask questions, draw comparisons, express opinions and formulate judgments.

(g) The master should not be the only one with knowledge.

(h) Before arriving at the museum, the master will *already* have given all he knows. Now it is up to the children to make discoveries, and for the master to share their curiosity and make discoveries with them.

3. How to make the best use of museums for teaching purposes

New educational systems try to subordinate themselves to the pupil's needs. In some countries, Sweden for example, there has been a great advance in this direction. In such systems, education in the arts and creative activity obviously form an integral part of the curriculum.

There does not exist, as far as we know, any educational documentation putting forward general methods for museum visits. Publications on the subject relate to experiments carried out in particular areas or are designed to meet the needs of a particular environment.¹ The difficulty lies in the diversity of museums, of teaching methods, of curricula and of our views with regard to the role of the school and the needs of the pupil. On the museum side, we do not know of any work which provides an analysis of the best methods of presentation in relation to the needs of the school. Every curator follows his own line, reacting in accordance with his own knowledge and his own taste. Every museum appears to be different in its organisation and in what it contains. Not all of them welcome visits from teachers with their pupils. What is lacking, obviously is training that will equip the teacher, whether elementary or secondary, to extract the maximum benefit from the visit.

But it is pre-eminently in the schools that museums can be exploited. Any teaching worthy of the name seeks to arouse, and then exercise the child's curiosity and taste and to train his intellect. No more than this is necessary to make him an enthusiast for culture when he reaches adult years.

To get the best out of the visit to the museum, then, the teacher will not restrict himself to the transmission of technical skills or information. He will also aim at developing and heightening the child's various intellectual and moral capacities. This is what training means. The teacher will thereby enable the pupil himself to find enrichment for his general cultural, social and professional life.

As far as the children are concerned, exploitation of the museum visit means:

- *in the first place* in discovering for themselves, through team work, and with help from the teacher, facts that could have been conveyed to them by word of mouth or by demonstration; then
- *either* conceiving, working out and achieving solutions in keeping with their own outlook and judgment (development of aptitudes);
- *or* bringing to life again an atmosphere favourable to their development (sensibility, reasoning power).

Exploitation of the visit does not mean finding fresh difficulties. The time for research has passed; everything has been duly annotated

1. See Bibliography, under Harrison, Herff, Nordland, Olofsson.

in the museum. There remain only the practical problems, and these can be solved by personal contributions made within the group towards its work.

4. Children at museums

The influence of the museum on the school and the attraction of the school for the museum have not yet reached their maximum potential.¹

Let us compare the Paris and Warsaw school statistics on museum visits. It will be seen that even in the most favourable circumstances (as regards the town and the variety of museums) much remains to be done.

Interests and artistic tastes displayed by schoolchildren in Paris and Warsaw

Frequency of visits to Museums and Exhibitions	Comparable levels and similar curricula		Comparable levels and similar curricula	
	Class 4 Paris (a)	Class 7 Warsaw (b)	Class 2 Paris (c)	Class 9 Warsaw (d)
<i>High</i> At least 6 times a year	27%	28%	19%	29%
<i>Low</i> 1-5 times a year	63%	69%	72%	69%
<i>Nil</i>	10%	3%	9%	2%

(a) 203 pupils, girls and boys, Class 4 of *collège d'enseignement général*

(b) 269 pupils, girls and boys, top class of primary school

(c) 205 pupils, girls and boys, Class 2 of *lycée*

(d) 250 pupils, girls and boys, Second year of secondary school.

Visits other than guided ones may well be encouraged by the school. Their success is mainly a tribute to the curators and the contents of the museum. Visitors - parents and children - thronging in through the doors, taking part spontaneously in whatever activities are prompted by the machines on display, exploring the thousand and one obscure corners are expressive of happiness and interest induced in them by museum arrangements; sometimes, too by the need to escape from the constraints imposed on them by daily life.

School visits to a museum demand active participation on the part of the pupils. As the lesson will have been prepared beforehand in class, the explanations given by the cultural service of the museum, or better still, by the master in front of the show-cases or on the way through the galleries can be restricted to essentials. But what are essentials? They cannot be defined in abstract terms.

1. See Wojnar, Bourdieu and Darbel.

Our schools are generally organised on a grading principle, and this constitutes the principal form of distinction. In such a school, differing pupils are gathered together in one room, under the authority of one or more teachers who take turns with the class. There can be no question of paying overmuch heed to the pupils' differences. Their backgrounds, affinities, interests or motivations are scarcely ever taken into account. A new environment is created for them, with time-table, curriculum and code of behaviour all laid down.¹

At the museum, things are different. There is little or no grading. The objects are on display to all visitors and so set off a process of mutual enlightenment. Anyone who understands explains to the others. He addresses a whole group at the same time, regardless of differences of age, training or interest. Having understood or sensed the meaning, he repeats it to those who are with him and shares with them his impressions and opinions. This mutual enlightenment operates between:

- pupils in the same class,
- members of the same family,
- tourists in the same group,

and the like. It is a valuable method in the museum, for it causes children to teach one another and is the opposite of the academic process by which the pupil receives knowledge only from the mouth of the teacher. Its advantage is that, in the case we are dealing with, it does not demand any apprenticeship and it gives the children a degree of freedom adaptable to *any* kind of instruction. The master applies a corrective to this spontaneous mutual instruction by relating the knowledge gained in the classroom to the problems posed by the exhibits.

In practice, museum visits vary according to the teacher's experience and existing forms of organisation. Here, for instance, is:

An American example

There is no doubt that brief visits give the best results. They may last 40, 60 or 90 minutes, depending on the age of the children. It is quite different when the museum is at some distance from the school.

" For example, the American Museum of Natural History in New York, arranges visits lasting four hours, led by a guide. The programme includes a tour of the museum, lecture with slides, films, break for lunch, demonstration in the lecture-hall and final tour. During the demonstrations, the children are given the opportunity to handle objects, sing, dance, listen to music, draw or sketch and take notes. Standing and waiting about is avoided as far as possible."²

1. See p 166.

2. *Museum*, Vol. VI, N° 4, p. 239 and No. V, p. 239.

An example from England

The Geffrye Museum is a small history museum in Shoreditch, a poor district of London¹. It tends to be regarded as a "children's museum", for though it is an ordinary public museum, it has directed its appeal to young people. School visits last about an hour and a half. Schools from over a hundred kilometres away spend the day there. For these an introductory talk is followed by various activities for different age-interest-groups, and then by discussions. Children who cannot read are given toys connected with the objects on display. There is a room for children's painting and they are supplied with the material.

This museum has become a real "place of work" for its young visitors. They learn to do research using the documents supplied to them, and to express themselves through the graphic arts².

An example from France³

"First of all, as always, not too many children. A whole class, i.e. about thirty children, is too many. There should be about fifteen young visitors or two masters dividing the class between them.

Next, they must know exactly what they are going to see. Needless to say, the master must know the place and must himself have selected the precise object of the visit. Do not say, "We are going to see the such-and-such museum." Unless it is very small, this comes down to saying that the children will see nothing at all, because they will have seen too many things too quickly. The visit should be strictly limited to certain rooms, or even certain exhibits.

Once there, and they must be quiet and orderly, let the children gain their first impression of the exhibits. First stage: the pupils must be silent, and especially the master. Here, the active method is the best. After a few moments, the children will begin to react. They should be allowed to express themselves freely, with a word or two to encourage them. Let them give free rein to their opinions, with an *occasional* remark from the master to sum up, to qualify a hasty judgment, or to suggest a different approach to the exhibit. He will avoid both authoritarianism, or telling them what they ought to like, and a complete lack of guidance, or letting them express any sort of mistaken taste.

If they are going to see one or two rooms, the children can first be allowed to wander freely around as they wish, then they should be con-

1. From *Museum Adventure* by Molly Harrison, University of London Press Ltd., quoted by G. Dreyfuss Sée.

2. Dreyfuss-Sée G, p. 31-32.

3. *Petit Dictionnaire portatif de pédagogie pratique*, p 48, J.D. N° 39, Dec. 1962 Pub. SEVPEN, Paris, *Cahiers pédagogiques*.

ducted on a guided visit together, followed by a few minutes of free movement before leaving.

It should not be forgotten that it is tiring to give one's concentrated attention and that here, over-saturation is particularly harmful. The master should not hesitate to make his class sit down if there are seats available.

It goes without saying that it is always worthwhile applying to the educational services recently set up in some museums, or to the curator if he is known to be fairly discreet and not too overwhelming or long winded."

A common example

The scene is the most modest of museums. At the entrance, waiting for the doors to open, the youngsters are making a din and looking forward to enjoying themselves. In its indivisible unity this small museum holds infinite riches. God has enabled man to express his aspirations through the variety of the works he has created. Our museum is an example.

Here we are inside. Everything is revealed at a single glance - a wonderful collection of beautiful things in a time worn setting. First of all we go back to the Flood and to the time of the cave-men on a beautiful summer morning. Their clothing is somewhat rudimentary. Engravings; in this one the Druids are teaching the Gauls; in that one we see the exodus of the Helvetii. Now Rome is growing important. Aventicum, the capital of Roman Helvetia, is expanding. St. Maurice speaks with an Emperor, while the she-wolf suckles Romulus and Remus. A reliquary is gleaming in all its *cloisonné* enamel. Here is Charlemagne, a copy of a bronze statuette. And here the Château de Chillon. The children think of that poor prisoner of Chillon and they have to leap back through the centuries to return to the Middle Ages. Then they see the princes of high lineage - Habsburg, Kiburg and the lords of Rarogne. The reconstruction of the Abbey of St. Gallen is impressive, and the photograph of Basle Cathedral dominates the whole scene. A caravan winding its way up to the St. Gotthard, the Rütli Oath, William Tell. The Swiss, threatened for a time, win their battle (Morgarten 1315). The fighting breaks out again, ferocious with hand-to-hand combats and voluntary sacrifices. Facsimiles attest the authenticity of the stories. Several engravings of religious subjects point to the gravity of the situation. With the weapons are mingled various objects such as antique furniture, vases, musical instruments. The Adoration of the Magi follows upon a Descent from the Cross. Here are the thirty pieces of silver, with their date, but the worn effigies call for a greater faith in the label than in personal observation. We come back to the religious statues, the alter-cruets and the censers. There is Einsiedeln in a gilded frame, an 18th century clock from Neuchâtel, and a portrait of Voltaire

after Largillière; and here already is the guillotine. Not in fact, of course but it is implied in this scene of the death of Marie-Antoinette, Queen of France. The soldiers' haversacks recall the massacre of the Swiss Guards at the Tuileries; the Lion of Lucerne you know already. One child thinks confusedly of Tartarin and his lion hunt, but does not dare to voice his thoughts. When they face a picture which seems to mirror them, the class comes back to reality: the tableau of Pestalozzi surrounded by the orphans of Stans bears a resemblance to this group of children surrounding their teacher in this journey into the realm of imagination.

There are two more rooms to see. What did people use for light? How did they smoke their pipes? Who crossed the Great St. Bernard with his army? So many questions, so many things to see without touching; to be looked at without real understanding, because these old pieces of machinery, these old engravings hanging from the ceiling make it impossible to understand everything. The approach of modern times is announced with a penny-farthing bicycle, and the first Swiss locomotive steams into the station, while the crowd wave their top-hats and their knobbed canes.

Canon Schorderet, the artist Hodler and the engineer Louis Favre. The children laugh because Louis Favre is the little fair-haired fellow in the third row. The last room shows the troops marching in 1914, then the objects become more ordinary and easier to grasp, until finally they are like the everyday things around us. Gilded frames have given way to the sort of picture-frames you can see anywhere, and the sofa is really rather like grandmother's! The visit is over.

"Louis Favre, Louis Favre!"; the children tease the little fair-haired-boy in the third row. "Argand lamp", says another, more taken with the word than with the thing itself. They go out, their heads spinning with so many names, so many facts, personages and memories, which they forget as the door shuts after them for closing time.

Out in the street, the children blink in the summer sunshine and the din of the traffic. They are tired, they would like to sit down, but now they must get home. As for the museum, they will talk about it again tomorrow!

5. How we did it

The *Ecole normale* (teachers training college) at Delémont, in Switzerland, being concerned with problems of aesthetic education, gave them a concrete meaning.

The experiment described here began in 1945 with a more "flexible" approach to the teaching of drawing. Since Victor Hugo was much better known than Giotto, courses on the history of art have been given

and exhibitions of art reproductions organised. Lectures, plays or concerts take place three or four times a year. Nothing affecting man's activities is neglected. By means of several new courses the trend towards aesthetics is accentuated: rhythmic, elocution, an introduction to acting techniques, film club. Straight teaching is accompanied by free discussions. Cultural productions have gained a lot.

The introduction of practical work (the arranging of collections by the pupils) and artistic manual work means that our end-of-term exhibitions are now worthy of interest. Preparations for teaching practice in the schools provide the opportunity to make an inventory of the cultural treasures of the regions which are to be visited. When the students return from such visits, we are able to add to our documentation and our collections.

Without upsetting the compulsory curriculum, new artistic activities contribute to extend our interests: plastic art, plaster casts, modelling, linework, toys, a puppet theatre, basket-making, "do-it-yourself" or more ambitious projects. It would seem that nothing daunts us. But the provincial town is cut off from everything. Art reproductions no longer satisfy our requirements. The Cantonal Fine Arts Committee placed a statue in the garden and, a few years later, it made us the gift of a fresco which was painted on a large bare partition wall.

Vocational training begins at the age of 19. Immediately she begins to try her hand at teaching, the future teacher demonstrates her special aptitudes before the pupils. One may play the piano, another the violin and yet another the recorder. Drawing on the blackboard, building a geographical relief in a matter of minutes, gathering source material for a lesson, all these activities are part of the daily duties.

And in all this coming and going of girls attending lectures, exploring the school museum, collecting the material required for tomorrow's lesson, bending over their piano or dancing on the lawn, one has the impression that aesthetic education has produced its effect and made its mark on the gestures and actions of this community. Not that education has reached perfection, but the work of the hand is linked with that of the heart and with that of the mind. Regard for one's neighbour is the leitmotiv of this education, which aims at remaining human.

This, then, was the background to inclusion in the curriculum of museum visits and training for the purpose. We began by regular and repeated visits to the regional museum; then, just as a pebble thrown into the water produces waves radiating outwards, we progressed to museums of national, and eventually international, importance.

The regional museum

A small town of 12,000 inhabitants, Delémont, situated in North-west Switzerland, about forty kilometres from Basle, cannot provide for its own cultural life. The regional museum has 1,200 visitors a year and is more of an ornament than a spiritual need. Yet this museum has a

special function to perform. It crystallises the glossy image which has been formed of the "good old days".

Assuming that it has not been allowed to sink into a state of suspended animation, a regional museum plays an important part; firstly as far as the school is concerned, and then with regard to the population in general. Its influence is not immediately perceptible. It depends on those responsible for the museum: the curator, the Society of Friends of the Museum, and the school.

The school ought to take an interest in the regional museum. The documents it provides could be used directly in the lessons on objects and the study of the environment, themes which are frequently dealt with in primary education. It is able, on occasion, to make use of a few fragments of information or a few witnesses of local history as an introduction to large scale enquiries which can be completed elsewhere. In the case in point, the Delémont Museum makes it possible to refer to all the important dates in Western civilisation without making too great a demand on imagination. And what the museum is unable to offer, the "witnesses of the past" in the area can provide. Step by step, by piecing together the data provided by the museum, the town and the environment, it is possible to establish, in a logical manner, a general vision of the history of the country as confirmed by its monuments, the classified documents and the authentic records. If regional history is linked to History with a capital H, our museum becomes a source of dynamic information.

The regional museum remains a stimulant. Thanks to its limited size it is well suited to the pupil's powers of assimilation. And the public can even pay several return visits, without exhausting all the possibilities.

Education, stepping outside the limits of its special subjects, shows the relationship between life as lived in one area at a given period and the life of neighbouring countries. It provides the link between local activities and cultural pre-occupations, between industry and art, between the great man of the region and the great men contemporary with him who brought lustre to the story of humanity.

Such a regional museum will avoid the mistake of merely "filling in the gaps," and will constitute a continuous chain of documents stretching down the ages. It can give us, of course, no more than what it has. But it demands greater efforts on the part of the teacher, who, with no other resource at his disposal, seeks to illustrate every century by authentic documents.

The national museum

Compared to the museum referred to above, exploitation of the cultural treasures of a provincial or cantonal capital yields great profit for a teacher and his pupils. Let us take Basle as an example.

Basle (300,000 inhabitants with its suburbs) is, by its size, the second town of Switzerland. Buildings dating from the Middle Ages and the Renaissance stand side by side with the exuberant contribution of the recent past. Basle offers a wide variety of artistic attractions. Its museums, its galleries, its monuments and its zoological garden all have record numbers of visitors (400,000 a year). The Fine Arts Museum alone had 127,500 in 1965. We have chosen this to demonstrate that between the regional museum (such as that in Delémont) and the museums in very large cities (Rome, Rotterdam or London) there are others, much nearer, having large enough collections to introduce youth to a knowledge of art. Basle is included in the programme of annual excursions of the *Ecole Normale* at Delémont. A satisfactory visit can be organised in one afternoon, including travelling time.

First of all, what is to be found at Basle museum?

- the largest collections of the paintings of Conrad Witz, Hans Fries and Holbein;
- the German Renaissance;
- the Flemish masters;
- Swiss and German Classicism and Romanticism;
- French 19th century paintings;
- a wide selection of modern paintings.

This museum is certainly too rich for a single visit. A choice has thus to be made, in the knowledge that in art any break in the evolution must be artificial.

I am talking here of regular experiments made with groups of young girls aged between 18 and 20. It should be borne in mind that there is no "set formula" for such visits. The plan depends upon the time available and the impression sought.

The visit could be made in three stages, the first being a guided visit. Only two or three paintings are discussed in each room and we do not stop in every room. We are anxious to secure an overall view and not to make a detailed study of the subject. After this comes a second stage in which everyone is left to his or her own devices. The whole group, which has been rushed along, almost at the double (despite our wish to conduct the operation efficiently), now returns at leisure to the masterpieces which have been singled out. The introduction took place in class before the visit and many problems were left unanswered, many curious questions unsatisfied. The time has come to allow individual interests a free run. Then comes a short rest, after which everybody comes together again for "questions". Enquiries concerning biography or chronology are not dealt with, since everybody is able to look for answers to them in the dictionary of arts. Attention is mainly directed towards similarities and differentiations which require a certain refinement in taste. If the teacher has already got to know his museum in advance, he

will be able to answer the questions without pretending that his reply is the most valid.

As a rule, in a group of young girls between 18 and 20, it will be found that three-quarters are responsive to such visits or, better still, show a sustained interest. Ten per cent of the groups is made of specialists who do not need to be "taught". These data correspond to a general appreciation which it was possible to check, to a very large extent, on several occasions.

The most striking thing about pupils of this age is their direct contact with the work of art. It seems that art takes on hitherto unsuspected proportions. Although they have been initiated by means of reproductions, the pupils are nevertheless deprived of the effect which only an original can produce. For many young people these visits are a revelation. It has been written that "The reproduction is to the painting what the record is to music."¹ Although the artist's temperament is to a certain extent lost in a reproduction, it does offer a valid form of preliminary perception, since it places the great periods of art in their chronological order, groups the artists into "large spiritual families" and makes it possible to establish links between painting and the other manifestations of the human spirit (literature, for example) which are extremely useful to the beginner. A final remark: a pioneer backed by even the most stubborn energy does not get very far in the labyrinth of the Fine Arts Museum if he relies on his intuition alone.

The international museum

The regional museum, although situated within a stone's throw, is not always the best known. It is more likely that one or other of the world famous museums will sooner or later be encouraged. You have to learn how to visit such museums.

By their size, by the variety and wealth of their collections, they tire the inexperienced visitor who wants "to see everything". They offer the teacher inexhaustible resources, but a rigorous plan is required, if they are to be exploited. One does not "go to see the Louvre". One studies a few examples of Gothic sculpture, for example, and then one goes home. To come back at a later date.

These large museums have the advantage of offering - each in its own special branches - the best available in a given subject. That is where their superiority lies.

The pupil's first visit to such a museum should be an event which has been well prepared by the acquiring of basic knowledge, and should be offered as an intellectual and aesthetic prize. By way of demonstration,

1. The *UNESCO Courier*, March 1960, p. 23.

I have chosen one of these museums: the National Museum of French Monuments, which is by no means the most "entertaining".

In 1879, Viollet-le-Duc presented a report to the Minister of Public Education calling for the setting up in the Trocadéro of a museum of comparative sculpture. Three years later the plan was executed and the museum was called the *Musée National des Monuments Français*. In 1937, the new Palais de Chaillot replaced the old Trocadéro and the collections were re-grouped. Thousands of plaster casts make it possible to trace the development of "French" sculpture from the 3th to the 19th century. In addition to the rooms reserved for sculpture, there are others for mural paintings and stained glass. I am concerned here exclusively with the section on sculpture in which only French sculpture has been assembled, arranged in chronological order and grouped according to geographical origin. The rooms are spacious and light and, on entering, one feels that the aim was not merely to preserve the works in the form of plaster casts, but also to educate and teach. Although the conception which led to the installation still seems valid, it can be said that it has been outstripped elsewhere by other forms of arrangement. From the practical point of view, the rooms are large enough to receive visits from school classes, but they are not arranged so as to make it possible to stand in front of works which often call for long commentaries. A pupil who wants to note down his observations, to draw or sketch a relief, cannot find anywhere to sit or on which to place his belongings.

Apart from Thursdays, which are reserved for school visits, the museum is quiet. We are told that "it has not yet found the public it deserves"¹. That is quite probable. But it is due to the nature of the works which demand greater application, a knowledge of history, of the history of art and above all a keen interest in the artistic heritage of the country, even if the works which are evidence of this are not always expressive. Our world, which has been captivated by the moving picture, must relearn the virtues of silence as an encouragement to study.

If I chose this museum as a specimen of the museum with an international reputation, this is because it has part to play in any educational programme, as in general culture. It can be visited after Notre-Dame and before the section devoted to "Cathedrals" in the Louvre. For these reasons:

1. Notre-Dame-de-Paris gives us the *Foundations* which enable us to understand the art of the 13th century. Going from the exterior to the interior it is possible to study the technical vocabulary peculiar to a mediaeval cathedral, and the works of art, the sculpture and the stained glass can be seen in their own *environment*, but from below and therefore, in most cases, from a distance.

1. *La Documentation Française*, N° 197.

2. At the Museum of French Monuments, it is possible to look again at what has been seen at Notre-Dame, but in a more convenient manner, since the exhibits are grouped together and can be easily inspected. They are in the form of patinated plaster casts. The features noticed at Notre-Dame can be compared with others which are also exhibited, but which come from elsewhere. Thus connections and differences become more familiar. This all helps to facilitate the observation of details and the various forms of expression.

3. Actual specimens can be seen at the Louvre in the "Cathedral" section. Thanks to the study made at Notre-Dame (the foundations) and at the Museum of French Monuments (the various expressions of one and the same style) the visitor is now better able to appreciate the fragmentary study represented by the various exhibits in the Louvre. A visit to the Louvre will then be a crowning achievement for some, a sort of résumé of the elements studied, and for others again a revision of ideas acquired elsewhere, or a test of opinions which have been formed.

Several visits are, obviously, required to get to know various departments of the Museum of French Monuments. Although the curators have classified the exhibits logically, we have to understand the objects on display. Each one has its history and its style. The subjects represented should be intelligible to anyone who wishes to obtain not only an impression of the themes invoked, but also to grasp the deeper meaning of gestures, attitudes, the links between and the distances which separate the personages.

In so doing it is possible to come closer to history and to life. Pupils are thus helped to pass from one reality (which makes us live among new symbols) to another (which led to the creation of the works in the museum) whose position in time conceals the circumstances which brought it into being.

After all these visits it will be time to return to reproductions of works of art. They will enable us to look at details which had escaped our notice. They will serve as a link and a memento for both pupils and teachers.

Master and pupils soon discover that what they are looking for in the museum can also be found elsewhere:

- historical monuments or cities,
- some work of art in the open air,
- some object at home.

The museum has started something, and has found new contexts. It is in the street and in everyday life, and calls for wider investigation and more extensive knowledge.

The following are examples:

The object as a museum

We are not concerned solely with such things as the mobiles by Calder on the banks of the Seine, a filiform statue by Giacometti or the Rosetta stone. There is no lack of historical documents or works of art which excite wonderment and provide food for thought. As happens with the museum, a host of problems is raised at once.

A lake canoe, a blast-furnace, the church bell or a 1914 soldier's cap are all objects which are of interest to the school; they may serve to illustrate a lesson - or they may be an encumbrance.

In this arduous advance towards knowledge, the child relies on faith or perception. There is the everyday world, in which he is more or less at home, and there is the world of the past, mingled with the world of the imagination, which he deciphers by giving fiction its rightful place and reality his reasoned acceptance.

In the teaching of all subjects, the "museum object" serves to enhance the range of perception and limit that of the imagination from which it is virtually isolated. The school will teach the child that a monument may be both a record and a work of art. As the former it bears witness to the past; as the latter it retains its influence despite the passage of time.

The school should urge the permanence of beauty. It will warn the children against absolute judgments which condemn for good the works of a past epoch. When many people, or even many generations and many countries have followed a certain direction - in other words, have produced a certain style - there must be something transcending their actual work, something more valuable and greater than themselves. It is quite possible that this undefined something may be eclipsed by a new aesthetic departure, but this is no cause for perturbation. The tolerance taught in school also extends to artistic movements, and this will prove a new field for school activities.

The monument as a museum

The Lion of Lucerne and Daudet's Mill, the statue of Erasmus in Rotterdam and Montaigne's château - these are all sources of inspiration for the school and for the education which it offers.

A monument is the tangible distillation of facts and ideas and the school comes to learn from it. In the presence of his true environment, that of his studies, the child breaks free from what he has been taught by outside authority. He learns to use his own judgment and so to develop his own culture.

Notre-Dame in Paris will serve as an example. Engravings and museums themselves cannot match the appeal of a cathedral for those who

wish to learn about mediaeval art. Notre-Dame is a museum in itself, as rich, vast and accessible as the finest of museums. It is no cause for wonder that its attraction for the general public is comparable with that of the richest art collections. By reason of its dimensions, its position and its immense forecourt it can be studied at leisure, both inside and outside. For purposes of education, it offers as many advantages as the most carefully planned exhibitions mounted by museum curators.

Let us pause before the portal of the Virgin on the left of the west front. The master will first explain to the children the aspects which appeal to their feelings. The charm of the face or gesture does not usually need to be explained at length. Then the symbol itself; Mary holding the Infant in her arms is a manifestation of the tenderness of any little girl playing with her doll; the Middle Ages idealised this gesture. Finally, the homage paid to Mary was intended to establish her role as mediator between heaven and earth. In this way, artistic beauty and symbolic meaning combine to show the meaning of divine love.

This commentary is an example. It would need a great many more to explain Notre-Dame and to bring the child to realise that he is in the presence of a world which inspires the teaching of history, the history of art, of a civilisation and literature. Here is the opportunity:

- to rehearse the styles of architecture and their vocabulary,
- to re-read Victor Hugo,
- to discuss the film "Notre-Dame de Paris" and Quasimodo,
- to re-discover the Romantic movement,
- to listen to records of the Bach fugues and chorales played by Pierre Cochereau on the great organ of Notre-Dame.

Before a monument of this grandeur, the teacher can exploit all his resources, bring in all types of activities, without exhausting his source of inspiration!

How many historic mansions, churches, convents, villages, towns and walled cities make certain areas virtual open-air museums!

The museum-city

Staufen, in the Black Forest, Pérouges, in the Ain Department, Morat in Switzerland, and so many other towns can teach us a great

1. For a knowledge of the Cathedral and explanations for schoolchildren the following are useful:

- Allan Temko, *Notre-Dame de Paris*, Editions Marabout, Paris.
- Maréchal Paul, *L'initiation à l'histoire par le document*, Vol.I., which deals with Chartres Cathedral.
- *Documents pour la classe*, Nos. 85 and 136, *Institut Pédagogique National*.
- See also *Paris-Match*, 21 Dec 63, and the posters of the *Office National du Tourisme*, avenue de l'Opéra, Paris.

deal. An excursion to these towns makes an appeal to the eyes, the mind and the heart.

There is no lack of "museum-cities", but they are being turned into towns for tourists. Thousands visit Ghent every year, and of these how many go home none the wiser about the centuries which have given her their charm! Schools eager for subjects of education haphazardly include visits to Colmar or Siena in their excursion programmes and so claim to become more knowledgeable. This is by no means certain.

Some "museums-cities" no longer fulfil their original functions (the walled ramparts of Carcassonne for instance), while others are swamped in a hectic activity which swallows up the old parts. They can also be so decayed as to make the past look cankered and revolting.

All these types are equally difficult to exploit for teaching purposes. To instil a belief in the genius of those who designed them, the fervour that was required to defend and develop them and the youthful energy which left its splendid mark on the past, calls for the gifts of a poet. Teaching method is replaced by artistry.

Furthermore, museum-cities worthy of interest are often threatened. It is our duty to avert the worst. The school-children of today are the town-planners of tomorrow. The school will open their eyes to the values to be defended without rejecting modern culture, for new approaches have made their own valid contributions. When the question arose of restoring old Lyons it was said: "The buildings of the past cannot remain like slums... as they too often are today. They must not be transformed into lifeless museums for the pleasure of archaeologists alone." In the future as in the past the charm of these old stones must continue to be animated with a living purpose, so that, both by their architectural quality and by their living appeal, they may continue to fulfil their true role as the counterweight which is needed for the equilibrium of our streamlined functional cities.¹

Both for children and for adults the past preserves its mysterious side, bewitching or appealing. "Once upon a time..." This is still, for many, the only introduction to the infinite power of dreams.

Son et lumière

This spectacle is a new asset for the museum, and the school could hardly remain indifferent to it, with its appeal of novelty and its merit of presenting something worthwhile. How many tourists used to go through cities without glancing at the castle! But tonight there is *Son et Lumière*. First, with careful treatment, the atmosphere is created.

1. Neyret, R., "Comment restaurer le vieux Lyon?", in the *Journal de Genève* 29/30 oct.

Then by illuminating in turn certain parts of the building connected with certain events, the old stones are brought to life. They tell their story. Great lords return to tell us of their joys and their sorrows and then vanish. On the opposite wing rises a new century with its own manner of building and thinking. The leaders of the time proclaim their exploits and make us feel their presence. They, too, disappear into the darkness. The audience begins to regret their death when suddenly from the shadows springs a new castle and a new prince. The princess with the charming voice lives but a moment, and while the bell tolls, the whole palace is filled with strange rumour. So treason comes again; did a century of glory have to bring the downfall of a great house! Time marches on. The populace rises up against triumphant arrogance, the gilded lackeys and their masters; and with them fall all those whose fortune made them their servants.

The scene has conquered us. History has come to life and the castle itself has, for a moment, rediscovered its original youthfulness. *Son et Lumière* is a living spectacle. It can arouse new interest and even those who have never been fond of history can become interested in it.

6. Thoughts on visiting different kinds of museum

The art gallery

"In the best ordered museum how will visits by the general public be organised? Without help or advice, lost in a world of variegated and ill-defined sensations, how can the public be expected to derive real benefit from this random encounter with masterpieces? Considerable qualities of observation and sensitivity are needed, and the guide-book purchased at the door will not be much help." ¹

Initiation to the world of art is difficult. Some say that the layman should be asked "to empty his mind completely in order to be receptive to beauty". Others maintain that repeated contacts with masterpieces will produce the result without effort. Others again believe in a certain predestination which guides men in matters of taste. It is enough to say only that art museums are a means of training us to greater sensitivity and enable us to appreciate beauty.

But how is beauty to be defined? "It is hard to think of it as a property of objects, as an objective characteristic of things. The concept of ideal, universal and intangible beauty has outlived its day; beauty can only be defined by the subjective agreeable and exciting impression which is experienced at the sight of certain objects, in particular material and emotional conditions." ²

1. Gloton R., p. 19.

2. Gloton R., p. 39.

For Kant, "the beautiful is whatever gives unreasoned pleasure."¹

Art museums are too often thought of as being accessible only to the educated public. The public at large ought also to be invited to visit them. Cultural groups are interested in this possibility. For its part, the school can do excellent work by bringing its pupils along. But teachers of a certain generation are suspicious of the progressive art forms which do not lend themselves to an objective appreciation. Yet contact with contemporary art is beneficial, even if it does not plunge the viewer into deep and prolonged meditation. Moreover, this art constitutes a stimulant for young people who are expected to engage in creative activity.

In order to arouse its pupils' taste for art, the school should introduce them to the subject by organising visits to museums (if they exist), by exhibitions (when that is possible) and, lastly, by means of the "imaginary museum". André Malraux coined this expression. With the help of reproductions it is possible nowadays to make contact with the art of the world, to increase knowledge and to strengthen powers of sensitive perception.

We shall be told, "Leave works of art to exercise their natural eloquence, and they will be understood by the many: this method will be more effective than all the guides, all the lectures and all the talks in the world."² It is possible that repeated visits to masterpieces will secure this result. But the school has not the time for such a slow process of incubation. It must move more quickly. In no more than a few years its pupils will be out of its hands. It is in a hurry to get them over this hurdle and would like to do so without any shock to the system. The funds and time at its disposal are limited. Herein lies one of the main difficulties when museum visits are included in the curriculum.

A work of art is a product of civilisation. As such it has its place in education. The language of music is familiar, but there is little instruction in the language of the plastic arts. We are thus deprived of all manner of forms of sensitivity³.

"Reading" a work of art is indeed a problem. Anyone who wants to be good at reading well must learn, as with any branch of knowledge. And as art changes its style, its methods and its meaning, "refresher courses" become necessary, even for the initiated. But how is one to learn to "read" sculpture, how is one to study art? By looking at it, certainly, and then looking again. However, since not everyone has the same sensitivity, a confrontation of personal views is indispensable.

1. Bourdieu and Darbel, p. 145.

1. Schmidt-Degener F. — Quoted by Bourdieu and Darbel p. 11.

2. *Le Monde*, 11 April 68, p. 11, interview with Pierre Francastel.

Speaking of the period of the Gothic cathedrals, Jacques Maritain wrote: "Oh, age without compare, when the ordinary people were trained to beauty without ever realising the fact". We pass by without perceiving them, works of art which are still accessible to us today. Maybe we have never learnt how to see sculpture. We are ready to acknowledge that initiation into the fine arts cannot depend exclusively on teaching methods, but contend that masterpieces can be made easier to approach if there has been a preliminary initiation in the classroom. This makes it possible to understand by reason and logic what will later be apprehended by the sensibilities alone, by intellectual comparisons or even by states of mind. In other words, we believe that an appreciation of art can be acquired through pedagogic influences. Think of the important and valuable place occupied by illustrations in the imagination and creativity of twentieth-century man. In this context the art gallery plays such a preponderant role that it is astonishing that the school makes so little use of it, seeing that, after the pupil himself, it would be the principal beneficiary. We have known many cases where the contact of a man with the fine arts has influenced his whole personality. The consequences of this training are increased sensitivity and a development affecting the whole being. The whole direction of a man's intellectual, emotional and moral gifts is affected¹.

Education in art appreciation teaches us "to share in the benefits of all that portion of man's heritage... which one encounters when passing through certain famous cities, visiting museums or entering concert-halls"². We must admit that the school has in this respect, too, a great deal to learn.

Here is the way things are done at the "Children's Museum" in Marseilles. In imitation of a similar venture in the United States, this museum includes not only reproductions but also originals. Is it the only one of its kind in Europe? In France they say it is.

The exhibits have been selected for their artistic value, and the cheerful, light and colourful lay-out is an inducement to the young visitors to feel at ease. One of the guides explains, "Words serve to tell stories, but so do colours. We arrange words to suit ourselves; the painter does the same thing with colours, lines and shapes. No two persons tell the same story in the same words: two painters will not necessarily paint in the same colours."

Remarks such as this, accompanied by appropriate documents, are very quickly assimilated by the little ones, who soon come to recognise warm and cool shades, different techniques and certain characteristic styles. And so they go on to the acquisition of abstract notions, such as perspective and still life, without any great difficulty.

1. Wojnar I, p. XV.

2. Souriau E., Professor at the University of Paris. In Wojnar, p. VII.

Opened in 1967, this museum receives, every week, some 1500 visitors between the ages of 4 and 12, accompanied or not by their class teacher. Thursday is reserved for parents and children, but adults are not generally admitted. But they get their own back on Sundays, when they come to the museum themselves and bring their children with them. Sometimes it is the little ones who act as guide¹.

People generally fail to realise the link between *art* and *technology*. There is one artistic movement, however, the *Bauhaus*², which has tried to bring the two together, while insisting that *technical skills are taught*, whereas *creative imagination* can merely be awakened and fostered by the school.

In museum visits teachers possess an exceptional means of awakening creative talent. They should also indicate the different techniques which enable the pupil to give concrete form to the fruits of his sensitivity and imagination.

It is claimed that art is on the way out. This is to misstate the problem. The art critic used to insist that there were a certain number of values common to the artist and the public. Having said that, he would define the laws and state when they had been broken.

Since the beginning of the century individualism has come to play such an important part in the creation of the work of art that these common values have tended to be forgotten. But if the classic definition of the work of art can no longer be applied to contemporary productions then it is time for the definition to disappear. In any case, there is no lack of epithets to define the products of modern art: do-it-yourself art, constructions, objects, researches etc. This flexibility favours a new form of relationship between artist and public. It has a favourable influence on the sympathy of new generations. For this reason the work is younger than the artist who created it. The public's attitude is less the result of mystical contemplation than of direct contact. Art acquires other forms of expression than the cult of the past.

The ethnographic museum

Through its illustration of the various racial divisions of humanity a museum of this kind has a tremendous amount to offer. But to my knowledge, the school has not yet discovered how to make use of it in a desirable manner. Let us go, for example, to the *Musée de l'Homme* in Paris, which is installed in one wing of the Palais de Chaillot.

1. see *Neue Zürcher Zeitung*, N° 537, 1 Sept. 1968.

2. Founded in March 1919 at Weimar, Germany, this school of artists had considerable spiritual and artistic influence. The idea was to establish contacts between art and industry, between the conception of a work of art and its execution, between artist, craftsman and technician.

In this vast establishment, which is really a scientific centre, we shall be concerned with that part which is open to the public at large: the pre-historical, anthropological and ethnographical museum. Most collections require special training to be really understood. Each room must be approached in a different way. But it is not necessary, in this instance, to understand and explain everything. For a child of between 12 and 15 years of age, it is more a question of his making contact. Let us confine ourselves to the gallery which more especially concerns the school. This section is called " Art and Technology " and sums up some of the basic human activities (agriculture, hunting, building, the making of tools, navigation, handicrafts, human associations etc.). This takes us to that part of the museum which is best suited for educational purposes. Accumulation gives way to decanting which sets out to be demonstrative. The arrangement of exhibits has been made with an educational bias and the texts - which are indispensable for an understanding of the meaning of the various phases evoked by pictures or by the setting - are fairly brief, but complete in themselves, in order to achieve the aim in view. This section makes it easier to understand the other galleries in the museum but, above all, it should encourage the teacher to organise similar exhibitions dealing with the various sectors in class. Examples already exist. They should be imitated. They can transform teaching and encourage the pupil to undertake research himself. The way in which the objects are presented could serve as a theme for the making of educational films, each of the techniques being made the subject of a short film, which could be sent without difficulty to distant classes. In this matter of ethnography the schools need to bring themselves up to date and revise their opinions. The world is knocking at the classroom door seeking to make itself known. New countries have acquired their independence. People from all over the world are meeting, in our own countries or elsewhere. The problems which preoccupy them are not our monopoly. Europe's traditional education makes too much of the pre-eminence of Western civilisation. Ethnography opens out fresh avenues to **culture**.

The history museum

The history museum performs an important function as a witness of civilisations. Our Century is already thinking of ways and means by which to show posterity what it was like. Paris is thinking of setting up a museum for radio and television and has invited all French people to contribute to the collections¹. A similar initiative should make it possible to create an international museum on the cinema. Turin, Stockholm and Paris are among those interested in the idea².

1. See *Le Figaro*, 14 Oct. 1965.

2. *Paris-Match*, 23 Oct. 1965 and *Le Monde*, 1 June 1966.

For the teaching profession, the history museum is both essential and depressing. The multiplicity of exhibits constitutes a hindrance to true education. The progress made in class in the understanding of the concept of time is called in question in such a place. Very few history museums have the courage to confine themselves to the bare essentials. Few of them give any thought to the primary and secondary schools, which should be able to find in the museum a structural pattern and not just an accumulation. One of the successful ones that may be mentioned is at Worms, with its telling didactical representations of the great periods of history in the various rooms in which objects from those periods are exhibited.

Despite everything, a visit to a history museum is a delightful experience for children, even though difficult to follow up effectively because of the multiplicity of impressions without logical connection.

" Some civilisations vanished thousands of years ago, others a few hundred years ago and yet others are disappearing now. Investigation into lost civilisations is the historian's most exciting but also the most difficult task... We have always looked for models, examples or aesthetic sensations when delving into the past... especially since such patient enquiry has shed some gleams of light on our origins and on the wayward path trodden by humanity. "1

That is a preliminary explanation that might well be given to student-teachers when initiating them into museum visiting.

It is generally thought that the history museum does no more than range over the centuries and never reaches the present day. We have been shown that this is not so. Some museums successfully present the contemporary period and assimilate today's ideas. They, like the museums concerned with ethnography, contribute to the struggle against racial prejudices and fanaticism 2.

The natural history museum

Since the time of Buffon, Linnaeus and Rousseau, natural history has won favour with the public and the school. The natural history museum is one of those which most attract children's attention, even when the animals exhibited stand motionless and rigid behind the glass of unimaginative showcases.

1. *A la recherche des civilisations disparues*, Edit. *La Documentation française* illustrée n° 55, p. 3.

2. French National Committee of the ICOM Doc. 65/1 EDU, p. 19.

I should like to refer to the attempts made to instil life into that world¹. Some museums have been able to reproduce the environment in which the animals live, or to draw attention in a striking manner to the origin of the phenomena, their cause, their development and their consequence. That is the pleasing aspect of the museum. But science also has its requirements, and the natural history museum also offers, in a didactic form, collections which call for an effort at comprehension and sustained application on the part of students and visitors².

The school usually has many items at its disposal to teach the sciences. If the natural history museum is too distant, slides, films and television can nevertheless bring living evidence to the classroom³.

The open zoo is also a popular favourite. There are more visitors to Thoiry (west of Paris) than to the Louvre. This must probably be attributed to the fact that contact with living creatures (in this instance, lions, giraffes, elephants, zebras, rhinoceros, ostriches and the like in conditions of freedom) has greater interest for the general public than static, abstract works. We do not condemn this liking for the exotic, we merely claim that interest in the Louvre should not suffer as a result.

It is however, possible that the school lacks the ability to get sufficient benefit from natural history collections. The University of Nebraska museum at Lincoln, USA, admitted in 1962, that in spite of all its efforts, its biological resources were too little used by secondary school pupils. Tests combined with conducted tours were used in an attempt to improve the visiting arrangements⁴.

The science and technology museum

Science and technology are indeed related, but it seems that technicians are a little scornful of men of science " who do not know how to make a factory work ". The latter pay them back in their own coin by maintaining that " manufacturers are not able to work for science unless there is a profit motive ". Yet, without the laboratory there would be no technology, and without technology there would be no apparatus for the laboratory. Having said that, let us ask the educationalist for

1. The natural history museum in Berne, Switzerland, is a good example of how animal specimens should be exhibited. " Neuchâtel possesses an extremely attractive and interesting natural history museum. Birds and animals are presented in their natural setting with so much care for detail that the visitor almost sees them move. The background and landscape have been painted by a talented woman artist. All the elements of the living environment — trees, leaves, bark, needles — are real and are treated so as to make them last. In the bird room, sound-equipment creates the magical atmosphere of a forest alive with bird song and twittering. No more exciting form of instruction could be imagined. " *Gazette de Lausanne* 7 May 1969.

2. See *ICOM News*, February/April 1963, p 20.

3. E.g. the film *Le Monde du Silence* describing Commander Cousteau's submarine explorations.

4. *ICOM News*, February/April 1963, p. 20.

his advice. He will say that for him a museum on the history of technology, a museum on the history of the sciences or a museum on means of communication are valuable aids. They are dangerous to , because they take up too much of young people's attention (which inclines towards the functional rather than the world of the senses) to the detriment of the fine arts museum.

The Transport Museum at Lucerne has 430,000 visitors a year, which puts it ahead of all other Swiss museums and all Europe's transport museums. Clearly, a museum of this kind can cater for visitors of all ages and the most diverse interests. People go there out of curiosity or for fun; and they always find something to satisfy them. How many of them see the connection between transport and economic or cultural development is another matter. The museum has fulfilled its function.

Science and technology museums strive by suitable means to illuminate ideas and translate the results of experiments. This is a didactic aspect of them which is not without interest to schools. It is no longer enough to display exhibits of cultural interest; there must also be encouragement of direct experimentation. Mere entertainment of the public, at any rate the general public, has been left behind: but we can form an idea of what a programme of this kind offers to schools. The modern science museum has the task of demonstrating the laws of nature and to illustrate their natural and applied effects. Demonstration methods are essential for this purpose. Passive spectators are no longer presentable.

Present-day science, outside the museum is beyond the reach of the layman, whilst the museum induces man to reflect. This is where the really keen members of the public are to be found, and, indeed, where the numbers are greatest. This type of museum is not generally content to invoke the past, it looks to the future by showing possible uses which might be made of recent inventions. From the educational point of view, it may present serious difficulties. Thus, it is not possible to go unprepared to the Palace of Discovery in Paris¹. At its neighbour, the Planetarium, on the other hand, it is possible for the spectator to remain a passive onlooker, since the whole demonstration is recorded and projected. For a visit to be beneficial, the pupil has to measure up to the obstacles: the understanding of a phenomenon, the recognition of a concept which has been learnt, the search for the meaning of parallels.

It being the task of scientific and technical museums to translate ideas and experience and to reveal the natural laws behind them, it is obvious that the schools find their programmes very similar to their own. The museum acts as a stimulant, the school is the beneficiary. It gains from the contemporary language used by the museum to explain its time.

1. This institution does not appear in the catalogue *Répertoire des Musées de France*, since its director felt that it could not be looked upon as a museum (see the Introduction to the *Répertoire*, p. 6).

To be fully effective, the museum should use the most modern techniques of presentation and make the visitors participate in the working of the apparatus on display. The museum can also provide somewhere for groups of pupils to carry out practical work¹.

Two museums should be mentioned which take their inspiration from such principles or have given rise to them: the *Deutsches Museum* at Munich and the Science Museum at London.

They were real teaching machines, before their time, arousing interest and appealing to reason in a completely natural manner. They are magnificent teaching institutions.

In these two museums - there are also others - school children are more at ease than at home and more inquisitive than at school, more eager to understand things immediately, often without this requiring any great effort. The good teacher will know how to exploit this spontaneous interest while aiming higher. For him the museum must be educational: it teaches the visitor to use his eyes, develops his sensibilities and helps him to understand².

Sixty-seven years ago, when the *Deutsches Museum* was founded in Munich, Oskar von Miller was accused of wanting to make his museum a "fair". In addition to objects which evoke the historical development of certain and machines techniques, one finds in Munich demonstration models which move backwards and forwards, act and teach to the great entertainment of the uninitiated, and serve as an introduction for those who seek to understand. I still remember how excited I was when I discovered the *Deutsches Museum*. For the first time here was a museum which allowed you to "touch everything". Physical phenomena were shown in their different phases. And these phases could be reproduced and repeated. What a wonderful contribution to knowledge!

The *Deutsches Museum* set a new fashion. And schools learned a great deal thanks to the methods used there. But all these conquests are not enough, even if they have been made accessible to the public. Modern chemistry has withdrawn into its laboratories and modern physics into its factories. No contacts with the outside world are possible. The result is that today "the average man has almost no knowledge of technology except through the by-products designed to satisfy his needs and provide for his comfort"³. Many museums would do well to seek inspiration from the *Deutsches Museum*⁴.

1. French National Committee for ICOM, Doc. 65/7/EDU 19 January 1965.

2. The Science Museum, London: see 50 *Things to See, The Children's Gallery and Making Fire*.

3. *Museum*, Vol. VII, N° 2, 1954, p. 99.

4. See *Le Figaro*, 9 April 1965, "A youthful spirit is abroad in the museums of France".

Because our age has an infatuation for the natural and exact sciences, these are the museums which hold the attention of the masses. But modern man is no longer satisfied with contemplation of the means by which this or that proclaimed result - aeroplane, bathyscaphe or sputnik - was achieved. He wants an explanation of how these machines work and what difficulties had to be overcome to create them. Schools are the gainers, then, from the direct language which is employed by the museum to explain the times we live in.

The composite museum

This is the type of museum found in the provinces. The educationist does not find there the complete development of the subjects offered, or, if he does, this development will be traced by means of exhibits which are unworthy of being displayed there. Every region has its folklore and its important personalities. How is one to blend all this into a coherent expression? Two aspects of the merits of the composite museum are worthy of mention:

1. It is often the only museum in a very large area and teachers are only too glad to make use of it.
2. It provides the opportunity for "finds" which throw new light on teaching given in class, for the discovery of a "pearl" whose presence had hitherto been unsuspected.

"The Schenectady Museum (State of New York) had the idea of staging a special exhibition for visitors particularly curious to know 'what's inside' - and that means the majority of children. Everyday objects, simple gadgets or machines, such as alarm-clocks, locks, mechanical toys, musical instruments and so forth... furnished the capital, modest at that, for this ingenious exhibition."¹ It was a reminder that every normal child needs to be active and that personal activity is what bears the finest fruit.

It might almost be said that this museum is exceeding its function and trying to take over from the school and the home workshop!

7. If the mountain will not come to us...

Rousseau thought a child should learn unaided, in the first place by direct observation of the phenomena of life and nature, and, after that, by reflecting on what he had seen.

1. *ICM News*, February/April 1963, p. 20.

This is an excellent method to adopt for the visit to a museum. By tempering - a good deal - Rousseau's idealism and - to some small extent - the freedom allowed to Emile, it is possible to achieve satisfactory results. We have proved this on many occasions. Having made their selection in a museum, children are face to face with the chronological difficulties, the mystery of the various objects or their relation to a given civilisation. Attentive observation becomes the basic tool. The reflection which follows can always rely on the - in the pupil's eyes infallible - support provided by the master's knowledge

Fine! But the children still have to be induced to go to the museum themselves. For if their visits have always to be guided, directed and regulated, school and museum will have failed to achieve their object. The attraction of the museum should in the long run create in the child a new attitude of mind and among the public a sort of ideological commitment to increase their own knowledge.

But left to their own devices, the general public and school children will hardly set foot in a museum. So we feel that Rousseau was being something of an idealist when he fancied pupils learning on their own through observation and reflection. The school will always need to help itself, just as the museum will at all times have to take steps to go out to meet the public¹.

One paper has already said, " By 1970-72 American super-jets will be carrying 1,000 passengers at low prices. These armies of tourists will have no wish to visit museums or historical ruins. They will want to rush to the beaches and the holiday factories. " ²

That is possible. The seventies are upon us and we still have no constructive programme, not to steer but to guide towards culture a population whose numbers make a mockery of statistics. This is what the world may well come to look like if nothing is done:

We are on the beach belonging to a leisure school which is situated in a village of 1,500 inhabitants. There are 20,000 people there in the summer. If it rains you are left with 20,000 idle people, all of them bored to tears. " The people you see there ", says the " professor of leisure ", " have never read anything in their lives, apart from the newspaper. And then they only read the sports page and the lottery results. They don't know how to read; of course they can recognise C-A-T as cat and they know enough to fill up the social insurance forms, but as far as serious reading is concerned, that is to say, dealing attentively with a printed text of a hundred or two hundred pages, that is out of the question. The

1. Molly Harrison (see Bibliography) tells us that the Science Museum in London has seen an increase in the number of its visitors because a certain film made in Britain contained scenes photographed in the Museum.

2. *Journal de Genève*, 3 May 1966.

brightest specimens have sometimes got as far as a Digest, but if you don't offer them predigested food they are literally ill." ¹

Museums demand training, so someone will have to take the matter in hand if things are to be changed.

8. Coping with the difficulties

One difficulty for the teaching profession is that the same class contains children of very varied age and maturity. The same difficulty, as often as not accentuated, occurs in the museum.

"We feel rather lost in those museum galleries, all on our own against so much art... What can we do? We become superficial." ²

The museum visit cannot be compared to a news broadcast. Too much talk in the museum is "whistling in the wind". The children do not pay sufficient attention, they do not look, they do not listen. Only too often the few moments spent in the museum give the impression of a series of riddles without any real participation, owing to lack of fundamental explanation or, indeed, understanding. The "brilliant" teacher is not always the right man for the museum. He may forget to help the children to understand and assimilate. He may forget that he is there to satisfy their needs.

The master, nevertheless, is familiar with the general level of instruction of his class. He can visualise what form the visit should take; this involves:

- recognising where the difficulties lie,
- using them to stimulate his pupils to overcome them,
- tackling other obstacles in turn by choosing subjects in advance,
- translating into concrete and lively terms the instruction supplied by the museum,
- going over in class beforehand the symbols, vocabulary and conventions employed in the presentation of the exhibits.

The acquisition of practice in museum visiting demands first and foremost that the teacher should be competent, in other words that he should have the necessary knowledge and technique in exploiting the museum and should have had training in communicating this specific knowledge to his pupils.

One disappointment in store for a teacher seeking to make arrangement for the exploitation of a museum visit will be the attitude of

1. Giono, J., *Une école* (in *Le Démocrate*, Delémont, Switzerland, 18 March 1966).

2. Valéry Paul, *Problèmes des musées*, 1925.

some of his colleagues to "manual" work. Science teachers are accustomed to "mounting" experiments in class; and the art master handles paints and brushes. But what about the others?

In those subjects where teaching has remained verbal, gradual persuasion will be needed to secure acceptance of the use of slides or films by way of illustration, and the tape-recorder or flannelboard to vary the presentation of the subjects to be studied.

And what will be said about "do-it-yourself" gear?

"What, use scissors and paste, clay, plaster, cardboard, plywood, saws, files, nails, screws, adhesive tape and so forth? Whom do you take me for?"

Indeed, for some teachers, "do-it-yourself" expedients are degrading. But there are others quite capable of raising manual work to secondary school level and supplementing theory by sessions in which everybody works together. It is important to get to the point where teachers and pupils acknowledge that talking and writing essays are not the only ways of making the most of museum visits.

9. The delights of discovery

Industrial psychology aims not merely at efficiency but also at satisfied workers. It is the same with pedagogy. Without neglecting efficiency, the master must set his sights higher: at giving the pupil a sense of fulfilment.

By intuition, the adolescent is able to establish contact with things, and to this must be added interest deriving from activity, intellectual curiosity and emotional commitment. As far as the museum visit is concerned, the element of attraction must not be overlooked. However, without adult assistance, attraction will scarcely get beyond mere curiosity. But deeper interest can develop and take a constructive direction, which needs only to be backed up and nurtured by occasional successes. This is why a sense of fulfilment in the pupil remains a valid argument in favour of museum visits. In itself, it constitutes an educational triumph whose result is apparent in an expansion of the personality.

There is surely no need for proof of how real are the delights of discovery in a museum. Statistics tell us that in three months the Ingres Exhibition at the Petit Palais in Paris drew 212,693 visitors (between 27 October 1967 and 29 January 1968), that the Carnavalet Museum recorded in 1968, 96,228 admissions and all the museums of the City of Paris (leaving out the national museums) had a total attendance of 700,000 in that same year. The joys of discovery are a recognised phenomenon, but not one that is sufficiently appreciated. Hence our crusade for their propagation by the school.

The slow progress brought by the frequenting of museums is at times a source of discouragement to teachers. What our children learn in the museum "is no use to them", they think, and it takes up a lot of our time. And so lassitude sets in. There is only one way of saving the situation: perseverance on the part of the teacher. He will very soon perceive that the delights of the museum depend, in part on a little notion of some elementary methods:

- If you look at everything at the same time, you grasp nothing. If you simply observe a single object, you realise that it has utility, meaning and character, that it is a thing of beauty;

- If you simply glance at all the pictures, you will appreciate none of them; but if, you examine just one, you realise that "the first merit of a picture is to be a delight to the eye"¹;

- If you tackle all the problems simultaneously, you will get tired. But if you analyse them one after the other, you will find something interesting in them.

To visit a museum also involves co-operating in the discovery of the atmosphere which the curator is seeking to convey. Like him, one effects a synthesis, though along the route mapped out in school. There are plenty of obstacles in the way, it is true but this is no reason for giving up.

On one side, then, there is the teacher and his knowledge; on the other the museum and its treasures. Between them there is the child with his "why?" or his silence. What is necessary is to connect him up with the museum, to replace his silence by spontaneous questioning, and start him off on research and the delights of discovery. The teacher's store of knowledge is not enough for this, and anyway cannot be automatically transmitted. Let us try motivation, simple in theory but rather more difficult to practise. To grammar school children we say this:

"In the museum, we are face to face not just with objects but with living things: mineral specimens, furniture, pottery, all have a past of their own and are ready to tell us their tale. We can ask about the contents of the show-cases and learn that such and such jewels or sacred vases had a definite part to play. Every object is bound up with a definite civilisation, and so can only be understood in its historical context. We shall notice that it is distinctive firstly in style and secondly in the technique of the period; that it is in accordance with a tradition or out of line with it; that it reflects certain secular, philosophical or religious preoccupations. So there we are launched on a course of fertile research. We don't understand everything, but it is all there available to us. Even

1. Eugène Delacroix.



18. Encouraging the development of creative faculties



19. Combining the work of hand and brain.

20. The museum serves as an extension and aid to teaching.

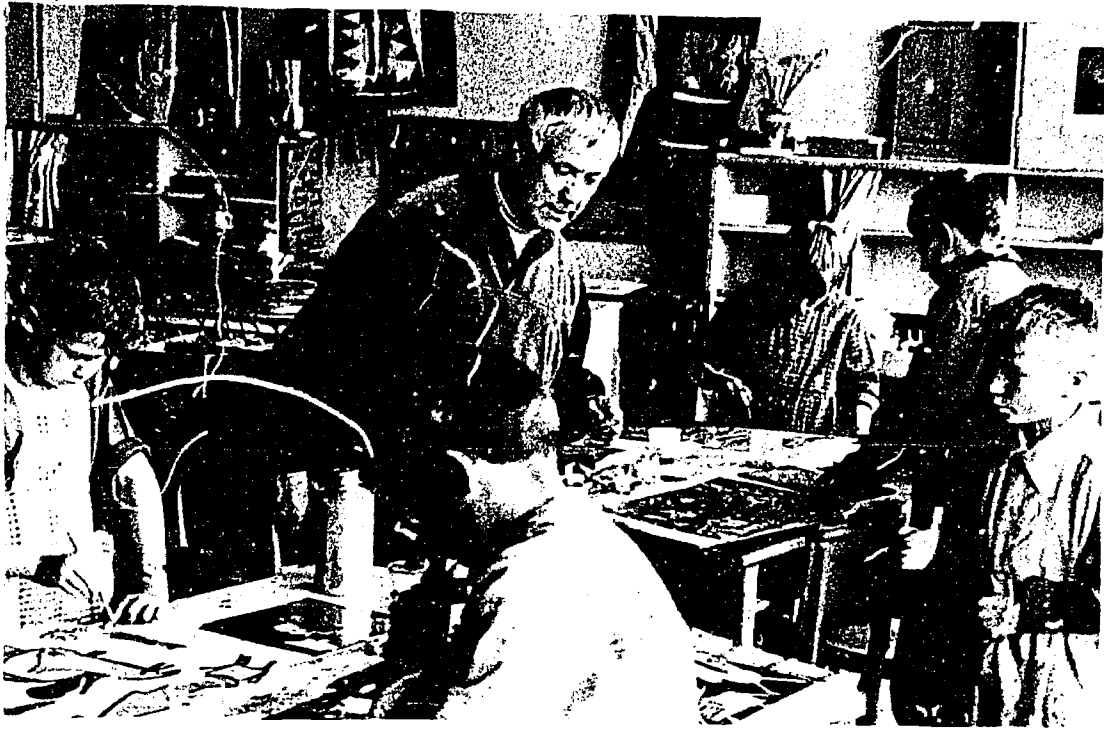




21. Showing is easier than explaining.

22. Without practical follow-up, museum visits leave only fleeting impressions.





23. Visiting a museum can provide fresh inspiration.

24. If the mountain won't come to us, we must go to the mountain. The loans service and audio-visual aids will see to it.





25. Museums can supply extra-mural teaching and information.

26. "A work of art is not just something to look at; it must be communed with." (Bernard.)



the bits that we grasp supply an initial image of the period, so that we are better equipped to contemplate the other works and to appreciate how they are related to the centuries we have studied in the classroom". Here, then, is the pupil's first lesson. It shows them that the relations between men and things, between visitors and exhibits are the key to discovery in the museum. The children's unbelief lessens.

Subsequently the discoveries made in this way can become sources of real delight, for the following reasons:

(a) *The real presence of the object*

Education between the ages of 6 and 20 makes huge strides. It touches on time, space, duration, matter and formulation; every day it adds new ideas, abstract or concrete, like pearls to a necklace. It scarcely has time to stop to enable the child to enjoy what he knows or marvel at what he is shown.

In this race against the clock the museum visit affords a respite. The child enters the world of things and the domain of art for the first time. This real presence of the objects astonishes, captivates and moves him. He discovers for the first time that civilisation is not a myth, and beauty not a fiction. He feels a deep sense of delight. What is more, he is left with many undefinable impressions which fill his soul with beauty and one day will change his behaviour.

(b) *Participation*

To the pupil, it is an honour to join in the master's work. Where every one of them has a part to play - according to his skill, his talents and his interest - each feels a sense of responsibility and is in earnest about fulfilling his mission. Participation is easier in the museum than in the classroom, where there can be only a limited diversity of functions. And besides, it alters the children's conception of the museum, which becomes their museum, seeing how much they have explored it to discover what they were looking for.

(c) *Finding on one's own*

The system of teaching used in the museum ordains that the teacher shall withdraw into the background as soon as he can, so as to leave the pupil to discover things for himself. The teacher will have demonstrated that if one does not know what one is looking for, one does not know what one is likely to find. So for the child the hunt is up.

It is astonishing to see the positive results that this kind of practical exercise obtains. The team-spirit comes into play; division of labour shortens the time required for the mission; and the final synthesis provides satisfaction all round.

(d) *Freedom to create*

A necessary sequel to the museum visit is exploitation of the results. It is in the course of this process that we really see what the children have felt, understood and assimilated. Where possible their work will take the form of free creation in order that the satisfaction experienced in the museum shall be reflected in the joy of making things. And so, since every human being admires himself in his work, the outcome of the museum visit will be a gain bearing the stamp of happiness.

10. Everybody sees in the museum only what his training and interest prepare him for

If you ever travel in a group of tourists, observe the reactions of children and adults as they watch the landscape go by, as soon as fatigue sets in, they react only to the sight of what they know already. The farmer will lift his head to observe cattle grazing in a meadow, the industrialist will spy a factory chimney in the distance, and the children will shout remarks at little ones on their way to school. The first things spotted are always those that are known already. Not having learnt the significance of the other things, the observer finds no interest in them or else simply fails to make contact with them.

This is why it is not enough to fling open the doors of the museum to attract visitors: it is also necessary to explain the meaning of the treasures proffered to them. Faced by the unknown, man hesitates and often rejects. It is therefore, essential to teach every generation anew what beauty is and what feelings it engenders. Artists have symbols, a language and forms all their own. The public employs other symbols, another language and forms accepted by society as a whole. They do not find contact with artists easy. Sometimes indeed a barrier is set up between them because they do not speak the same language or share the same interests.

Communion with a work of art demands a minimum of initiation or familiarity which, barring exceptions, is not acquired at a bound. "People of taste" have the benefit of an acquired habit. This was certainly known by that famous singer in Rome who, to the boos of the groundlings, replied "I sing only for the gentry;" - i.e. for connoisseurs¹. A connoisseur is some one who has learnt how to use his eyes, how to use his ears, who has developed taste - one who remembers the remark by the Goncourt brothers "Perhaps what hears the greatest number of idiotic remarks in the world is a picture in a museum." Here is an example taken from the theatre - Dr. Gadarin explaining what heroic painting is:

1. Auguste Rodin, *L'Art*, Mermoud, Lausanne, 1946, p. 62.

On the stage: Dr. Odilon Gadarin, his wife Héloïse; Léon Bouquet, a painter.

GADARIN

And what sort of thing do you particularly like to paint?

LÉON

Everything.

GADARIN

But not everything is paintworthy!

LÉON

Oh, yes, it is... It depends on how you look at things...

GADARIN

Personally, I appreciate talent wherever it appears! In the first place, that is one's duty. One must be eclectic. Otherwise one gets into a rut. Nevertheless, in painting, I have to admit, I do not agree with the new ideas. What I prefer is battle-scenes... battles of long ago naturally... for nowadays war is as horrible as everything else... Have you been to Versailles?

LÉON

Never.

GADARIN

There, you would see what I mean... huge canvasses... 15 metres long, at least, by four or five metres high.

LÉON, quietly

You couldn't hang them in your dining room.

GADARIN

No, of course not! But that's painting as I understand it. Something that uplifts the soul, that transports you... that takes you away somewhere else, into the past... to the Beresina... to Friedland. There are some where you can see Napoleon just as I see you, Monsieur Bouquet! They make you want to jump to attention and salute, by God they do!

HÉLOÏSE

Odilon!

GADARIN

There are some I've stood contemplating for hours. It seemed to me I could hear the cannon-shot, the words of command, the military

bands, the Marseillaise, the whole damned lot! Really, at Versailles, that's great painting! When you come away from that you're not in a mood to let anyone tread on your toes!

LÉON

In fact, it's heroic painting!

GADARIN

You've defined it exactly!¹

Francastel, a contemporary art critic, claims that "many intelligent and cultured persons are 'blind' when in front of a work of art". At the museum they see what is written on the labels, they read the subjects, but do they see the pictures?" Sensitive persons and artists are struck by the pictures themselves; the subject does not interest them. The picture represents for them a coherent complex of observations, a complete perception, and a human creation².

Everyone sees in a picture only what he has learnt to see. Let us compare the following interpretation with the one I cited earlier of *the same* painting: "A certain famous picture by Breughel has always seemed to me to symbolise the antagonism between Right and Left: I mean the Fall of Icarus³. The handsome figure of Icarus is high in the golden skies. He has been close to the sun, and his wax wings are still quivering from contact with the divine. But his fall is imminent, and the rash lad will soon be swallowed up in the seas of Greece. On land a farm-worker is calmly ploughing his furrow. He does not even turn his head: he is doing what he has to do, and men's folly has no hold on him.

Icarus, no less than Prometheus, typifies the man of the Left. Breughel's peasant, on the other hand, is the man of the Right⁴.

As far as the school is concerned, commentaries of this kind may have a place in grammar school literary work. But for an appreciation of painting, regular museum visiting is needed:

"Only long familiarity with works of art and constant and assiduous looking can fully open one's eyes and make pure contemplation

1. René Fauchois, *Prenez garde à la Peinture*, (Edit. du Dauphin, Paris, 1932).

2. Francastel, *Le Monde*, 11 April 1968.

3. This canvas by Breughel the Elder was painted about 1555. It is often viewed as the typical universal picture which, "presenting itself as a vain attempt to reduce the multiplicity of things to a unity of the spirit... provokes in us both a craving and a kind of despair" (Germain Bazin, *Le Messager de L'Absolu*, Hachette).

4. Pierre de Boisdefre, *Lettre ouverte à un homme de gauche* p. 9, A. Michel, Paris, 1969.

possible."¹ We do not know whether there are any ready-made formulas for discovering the treasures of a museum. There are certainly no universal ones. Any such formula would have to take account in our view, of the aptitudes which pupils should possess: ability to open their minds, to draw comparisons under the expert guidance of the teacher and to venture forth on voyages of discovery. To delight in discovering the museum's treasures is something acquired as the result of a series of influences. The environment in which the child lives the teacher who had charge of him, these are the principal agents in such training, which can indeed be a group activity - requiring a certain aptitude in the class as a whole - but remains pre-eminently a personal affair.

Furthermore, the habit of frequenting museums is reflected in the ability to marvel, to use one's eyes, to express oneself spontaneously, to communicate one's impressions and to remember things already seen and heard.

" Knowledge is not a matter of explaining or demonstrating, it is the acquisition of vision."²

11. Pre-perception and preconception

There is no perception without pre-perception

By pre-perception we mean the sum total of sensations compounded by images and memories. Sensations produce images in every one of us. The mind fastens on these images and bestows on them a meaning related to the object under consideration.

This work in the mind is important. Day-to-day experience nurtures it, and the objects around us acquire significance thereby. The significance changes with the years. Dad's motor car, for instance, does not summon up the same images in his mind, being a commercial traveller, as it does in his son's, who is an adolescent ripe for emancipation.

" Perception is essentially a process of anticipation. Its purpose is to make us anticipate the properties of an object which has entered our field of perception."³ Thus perception first passes through lower stages of formation which we may call pre-perception.

In the museum, face-to-face with well-known objects, the meaning attributed to them by the child depends on this pre-perception. The role of the museum, the curator and the teacher is to complete the process of pre-perception, if not to direct it. Face-to-face with unknown objects the same pupil registers a fresh image to which he imparts a meaning.

1. Marangoni, p. 48.

2. Saint-Exupéry.

3. H. Piéron.

There occur in him mental processes either propitious or detrimental to the future relationship between him and the object: admiration or repugnance, interest or indifference, and so forth. Through the intervention of the teacher or the educational services of the museum, the connection thus established between the pupil and the object can produce either a negative or a positive motivation. Hence the importance of such intervention!

It can be argued that interest in museums depends on how their exhibits are perceived (i.e. on the influence of the teacher) and on how welcoming instructive and demonstrative the layout of the museum is (i.e. on the influence of the curator).

John Dewey says that the beginnings of any form of instruction must always be grafted on to the children's existing experience; and this experience, enriched by their capacities developed through exercise, must in its turn serve as a starting point for subsequent teaching. And according to Montaigne, "If the child does not go half-way, he will not assimilate."

So any museum visit must take account of the knowledge already acquired by the pupils.

There will be no starting from scratch, as this would be a waste of time and the pupil would lose interest.

In order to avoid being taken by surprise, we shall not assume that the knowledge in the curriculum for previous years has been absorbed. The museum visit will be preceded by a revision of the basic knowledge. It is for the teacher to decide the extent of such revision and the form it should take.

There is no conception without preconception

The information supplied by museums in France is - if the expression may be allowed - of university entrance level."¹ The same situation obtains elsewhere, too.

But a schoolchild entering a museum often has in his head mere words that have not yet come to mean anything. He can repeat words such as prehistoric, medieval, the Great Discoveries because they are in his book. But the terms do not correspond to any firm ideas. The museum will help him give tangible shape to them.

This is real training of the mind, and the time necessary for it must not be stinted. And since time is short, a wise teacher will resort to the museum at each stage of development.

1. Bourdieu and Darbel, p. 98.

(a) *From preconception to conception*

The pupil is trained to repeat what the teacher has said or what is written in his textbook. There is nothing inventive about this. But with a teacher who, instead of supplying everything makes the children look for it, the whole situation changes. Straightaway an image of the thing to be discovered emerges: this is the phase of preconception. Then the class gets accustomed to using a word to indicate an abstract idea: the Tuileries, for instance, or Buckingham Palace. Finally, after a visit to the museum, the children use unerringly a vocabulary which relates to the ideas summoned up by the exhibits they have seen. Such phrases as "parcel post", "economic crisis", "the turmoil of war", "fall from power" constitute an integral part of the ideas received and grasped by them. When they repeat these words, they find in them a link with real life and connect together a whole range of different elements.

This transition from the word to the idea, then from the idea to abstract thinking is the business of the teacher, who will find valuable aids in the museum.

(b) *Conception as a product of the mind*

Bent over his desk or drawing board, the pupil is instructed, say, to write a piece or make a sketch there and then about life in the *Grand Siècle*. The only resource he has is his memory, and the result is mediocre. He has indeed some conception of it, but no idea of the details. In the museum, the identical task becomes easy. The *Grand Siècle* is present: the pupil needs only to examine the objects and reconstitutions contained in the museum in order to bring them to life. Next day, in class, ask the children to describe the *Grand Siècle*. The majority of them will be, if not brilliant, at least fluent, and their drawings will reveal a real sense of observation.

(c) *Conception as mental grasp*

Teaching calls for this kind of conception every day, particularly when teaching on notions extraneous to the classroom. History lessons demonstrate this: one talks about, for instance, the Spread of Christianity, *Entente Cordiale* or the House of Austria.

Notions such as these, or others, crop up again during a museum visit. If the didactic presentation of the exhibits fails to dispel the children's doubts or confusion, which are always possible in such questions, the museum will merely increase the difficulties and distract attention. The objects should find a perfectly natural place in a system of preconceptions which is able to receive them unhesitatingly. Only then is it possible for the pupil to observe, admire, analyse and join in the lesson.

(d) *Conception as representation*

This aspect of conception is the end-product of training. The child is led to see connections between particular objects and the words chosen to describe them in the context of the whole, without taking account of their individual peculiarities. Mention will be made, for example, of:

- Impressionism
- Louis XV furniture
- a Gothic arch
- the monuments of antiquity.

Plainly, in this case a preconception is supplied by the school, using the illustrations in the textbook. Then the museum's turn comes, and it will present actual elements which are classified as Louis XV furniture or Impressionist paintings.

The museum's contribution will be characterised by the quality and simplicity of the presentation.

As far as the pupil is concerned, there will be preconception by virtue of the curiosity aroused by new objects and by the motivation created by the teacher's enthusiasm and power of conviction.

If the child lacks motivation, the benefit of the visit to the museum is impaired. He will see objects but will not look at them; he will hear but will not listen. Thus both perception and conception depend in part on motivation.

A museum visit has an emotional appeal for every one of us. What strikes one individual will always be different from what holds the attention of another. If we describe what we have seen, our story will be different from other people's. Perception, comprehension and creation all have individual accents, and it is these that enrich human sentiments.

12. The pupil begins to participate once he discovers of his free will, without interference from us, the relations between his ego¹ and the exhibits

Participation is the outward sign of an acquired habit.

(a) *Participation by the pupil* presupposes application of the principles of the new education which desires every child to be the agent of his own development. Let us recall one of the fundamental tenets of contemporary educational theory.

1. The word "ego" is here used to cover the sum total of attributes, tendencies, inclinations or states of mind which make a distinctive personality.

“ Knowledge ”, says Piaget, “ is not a mere reflection, it is an *operation*. I do not learn what an apple tastes like. I bite and try to describe the savour by comparing it with that of other fruits or vegetables. Knowledge is a whole complex of operations whereby a subject takes on shape and thereby gives form to the world. Biting the apple is not enough; it is first necessary to grow it, ripen it and preserve or market it. Hence experimentation, success, failure, hesitation, human contacts, decision.”

So knowledge is a product of action, and “ to know an object is to act on it and transform it ”. Let us attempt to apply these principles to the museum visit, viewing it as a series of operations whereby the child is led to discover his relationship to the objects under scrutiny. These objects have a past, a meaning, educational value. The child will connect with the inanimate object to re-discover its function and place in the civilisation which produced it.

(b) *For the child in the museum to discover on his own he must:*

- be trained for it, and
- be free to do it.

The new educational methods are successful only in a certain psychological climate. They give pupils the opportunity to play an active role. They arouse their curiosity, teach them how to glean information, accustom them to act on their own and train them to assume responsibilities and take decisions. In short, they provide apprenticeship to independence and serve as a preparation for adult life.

(c) *For the teacher's intervention to become superfluous, what is necessary is:*

- basic knowledge
- application of the principles of voluntary effort in a group.

“ Children know in their hearts, almost by instinct, and better than any psychologist or educationalist, what their intellectual potentialities are; and they are perfectly capable of choosing the kind of work that will best reveal and develop these potentialities, especially when such free activity is regulated and enriched by co-operation. ”¹

By choosing to make his pupil active, the master no longer expects to receive pat answers taken straight from the textbook or from what he has said in class. Research completes the lesson; and documentation fills the gaps left by the textbooks. We know the value of experimentation in making sure that abstract ideas or scientific laws are understood. The techniques of the “ active ” school are an encouragement to creativity.

1. R. Cousinet, *La Nouvelle Education*, 1935, No. 134, Edit. du Cerf.

However, even manual activity can become mere drill, especially in the arts: drawing, modelling, the construction of plans, relief maps and so forth. Every method is in constant need of a breath of life and liberty. Creativity, free expression and real participation on the part of the pupil will quite naturally find a place.

(d) *For the child to establish relations* between his personality and the exhibits, he must understand their significance and function. "I try, I can, I know."¹ These three stages mark his progress in the face of each element of the environment in which his faculties are deployed. The third stage, "I know", is not always reached. But external aid can help towards success.

Give a child the same chances of success offered to a skilled worker - a good apprenticeship, contact with realities and independent exercise of the faculty of discovery, and see what happens!

All that the child takes with him into the museum are his own faculties. It is for the teacher to encourage an open mind and for the curator to present the exhibits in such a way that their educative value can be brought out by the teacher.

The French teacher, F. Châtelain sums up the notion of participation by the pupil in the following words: "See that the child is active. That is the whole secret."

"The whole secret" is putting it too strongly. For, though indeed whatever is transmissible can be taught, how is one to teach what is not expressed in words? How can one teach the ineffable, the language of music, an "understanding" of painting, sculpture, harmony, rhythm, nuances, culture and so on? The only resource available to us is to expose pupils directly and frequently to the subtle influences of these phenomena.

One has to admit that a museum visit is of lasting benefit only to the intelligent and emotionally developed. Intelligence is too readily assumed to go with the attributes of the heart. But they may be divorced from each other. If intelligence is, among other things, an ability to see relationships, a great many relationships belong to the sphere of emotion. In other words, relationships established by intelligence and those born of the emotions are of a different kind. Heart and mind do not enable us to understand the same things.

In a museum, both heart and mind are essential. The intelligent child may be incapable of love, and the one who lives on his feelings

1. Max Bill, a contemporary Swiss artist and teacher.

often stands outside objective reality, in a world of imagination. We shall be told that the latter child at any rate contrives to escape from the banality of everyday life into a world of dreams. But this lies outside educational theory and is a matter for psychology or psychoanalysis, with which we are not concerned here.

The point is that for a museum visit to be efficacious, a degree both of intelligence and of sensibility are required.

CONCLUSION

The problem of museum visits concerns an activity which aims at transforming attitudes rather than imparting learning. An analysis of what is needed in the matter of education in the arts would show that it is necessary to draw up a programme of training for the primary and secondary levels as well as for lifelong education.

"Supposing we gave some thought to this strange abandonment of children in cultural matters?"¹ This pressing call, which is not from us has already been heard by others - curators and teachers - who have taken steps in response to it. Since there is conspicuous good-will in both camps, it would seem that some change in school curricula and museum traditions in the interests of popular education is possible.

A hierarchy of values is already being established in the educational theory for tomorrow's world. And those concerned will accord pride of place to appreciation of the arts and creativity. Both of these demand unshakeable faith and perseverance on the part of those who are anxious to make them their business. It is sometimes said: "Beauty is all about us, it is only a question of knowing how to look at it."² This is also true of the museum.

The effects of education in the arts will not become apparent overnight, and such education will not leave a similar or equally deep mark on all those who receive it; but all will be affected. They will have learnt to experience wonderment, to use their eyes, to judge, to appreciate, perhaps to be guided by new aspirations infinitely more effective than the slogans demanding culture for all.

The period in which we live sacrifices too much to what is profitable and too little to what is formative. But wait! In the near future, lifelong education will show us whether the hopes placed in it are justified. We hope that it will make provision for museum visiting, so that our artistic, historical and scientific collections may be of even better service to every one of us.

1. Raoul Dubois, a member of the Children's Press Supervisory Committee in the Ministry of Justice, *Le Monde*, 16 July 1969 p. 11.

2. The title of the exhibition by the photographer, Lucien Hervé, within the framework of the activities of the Abbaye de Royaumont — summer/autumn 1969.

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