THE USE OF AUDIO-VISUAL AIDS IN EDUCATION FOR INTERNATIONAL UNDERSTANDING

Report and recommendations of the international seminar organized by the Unesco Institute for Education in association with the Hungarian National Commission for UNESCO, Budapest, 27th July-8th August, 1965

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<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Foreword by Gustaf Ögren</strong></td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
</tr>
<tr>
<td><strong>A. OPENING SESSION</strong></td>
</tr>
<tr>
<td><strong>B. PLENARY SESSIONS</strong></td>
</tr>
<tr>
<td><strong>Chapter 1 - The Use of Audio-Visual Media in Education for International Understanding</strong></td>
</tr>
<tr>
<td>1. The Work of the Seminar</td>
</tr>
<tr>
<td>2. Utilizing Audio-Visual Media in Education for International Understanding (R. KENT JONES)</td>
</tr>
<tr>
<td>3. Mass Media in Education for International Understanding (H. CASSIRER)</td>
</tr>
<tr>
<td>4. The Senegal Pilot Project for the Use of Audio-Visual Media for Adult Education (H. CASSIRER)</td>
</tr>
<tr>
<td>5. Discussions in Plenary Session</td>
</tr>
<tr>
<td><strong>Chapter 2 - Visual Aids and International Understanding in the School Curriculum</strong></td>
</tr>
<tr>
<td>1. Film Viewing and Comment</td>
</tr>
<tr>
<td>2. Closed Circuit Television in School</td>
</tr>
<tr>
<td>3. Experiences on Using Educational Radio, Television and Tape Recording in Education for International Understanding in Hungary (G. VAGO)</td>
</tr>
<tr>
<td>4. The Use of Audio-Visual Aids in the U.S.S.R. (T. A. ILJYNA)</td>
</tr>
<tr>
<td>5. How do the World Literacy Broadcasts of the Hungarian Radio contribute to the Promotion of better International Understanding? (J. ZENTAL)</td>
</tr>
<tr>
<td>6. Four Cultures - One Country (H. CHRESTA)</td>
</tr>
<tr>
<td><strong>C. GROUP WORK</strong></td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
</tr>
<tr>
<td><strong>Chapter 3 - Group I - Radio and Television</strong></td>
</tr>
<tr>
<td>1. The Use of Audio-Visual Aids in Education for International Understanding (A. OKKENHAUG)</td>
</tr>
<tr>
<td>2. Work of the Group</td>
</tr>
<tr>
<td>3. Recommendations</td>
</tr>
<tr>
<td>4. Members of Group I</td>
</tr>
</tbody>
</table>
FOREWORD
The purpose of the Summer Seminar 1965 was to try to take a close look at the world theatre to see if the participants, by means of modern educational tools, could suggest practical improvements in the creating of international understanding.

The educational scene is changing very rapidly. This holds true for rich countries as well as for poor ones. In developing countries the chief concern is to combat illiteracy and to create primary schooling for the majority of the population. In industrialized countries there are problems like the raising of the school leaving age and the creating of a better technical and vocational education. An underlying motivation for this latter development is growing internationalism. No country can now sit isolated and make up their educational plans without looking to its neighbours and even further afield. No country likes to lag behind the others.

A specific recent trend in the changing scene is the effect on the primary schools of the introduction of a first foreign language. Until recently this has been done first at the age of about 11. Now experiments are going on in order to find out which is the best starting age for the first modern language.

One practical example: In Sweden, English was made compulsory in 1955 from the age of 11, that is, from the 5th school year. Four years ago it was decided to start one year earlier. This was possible for one thing by using the radio teaching, which had been established long ago, to help schools without qualified teachers. When Finland decided to adopt this method, they decided to begin even earlier. Their children will meet English at the age of 9. This new trend has at least two bearings on our problem: the introduction of a foreign language at an earlier age requires audio-visual aids to a higher extent than formerly the learning of a foreign language at an earlier age inevitably brings the children into earlier contact with a culture other than their own, even if it is related.

The rapid expansion of television has given the young audience greater opportunities than before to learn about other countries, directly through
school television, indirectly by home viewing. For the age-group of under 11, this contact was very rarely made with the help of radio. — Less visible are probably the changes in the age-groups from 11-12 and upwards to pre-university stage. Travelling to other countries is increasing in popularity. Even if language courses have the main purpose of improving the pupil's knowledge of the language of the host country, it is a recognized fact that the greatest benefit lies in the personal experience of living with a family in the host country.

There are many efforts made to organize and systematize the teaching of international understanding. In the book "Education for International Understanding" (1) there is an account from a school in Wales on a study of the Middle East. The supervisor says: "The teachers concerned strongly felt that no lasting changes of attitude towards other peoples could be achieved unless the pupils acquired a sound knowledge of the countries they were studying. Without this knowledge their sympathies would be fleeting and unstable and the effect of the course purely superficial and temporary".

Another source of experiences and views on the teaching of international understanding is "The Year Book of Education 1964" entitled "Education and International Life". Of the many good contributions in this book let us quote just one author, the President of the Academy of the Pedagogical Sciences in Moscow, I.A. Kairov. In the summary of his article entitled "Educating Children in the Spirit of Patriotism and Friendship among the Nations: a Soviet Contribution", Mr. Kairov writes:

"More use should be made of out-of-class readings, ethical talks, special radio and television programmes for children, reciprocal exchanges of delegations, and the expansion of tourism for children. Further, that there should be developed on a wide scale correspondence between school groups and individual pupils, the exchange of gifts, examples of creative work, the organization of exhibitions, commemoration of the anniversaries of great leaders of human progress, and the commemoration of outstanding anniversaries and outstanding events of interest.

It is absolutely essential in bringing up children to tell them the truth about other peoples and countries, and to avoid descriptions of the life of these peoples that are biased or lacking in objectivity; that a systematic review is necessary of curricula, textbooks, and educational aids, removing from them anything that may cause misunderstanding between the peoples, that is out of date or incorrect, and bringing in data and information which will foster better understanding of one another, mutual trust, and friendship”.

It would be easy to fill pages with quotations like these last two. It would be equally easy to carry on discussion, in plenary sessions and in working groups, where we would formulate phrases, appealing in their quality but all probably containing things which have been said before. It will be more difficult to analyze the present stock of experiences and shape them into something that has taken into regard the rapidly changing scene.

When we planned that this Seminar should work in three working groups, we knew that this would be a very conventional method. But it does not necessarily follow that the content of the work has to be conventional. We have no special design for the coming work that will provide for entering into new tracks. The only hint we have dared to give is to produce something of practical value, for example, a model filmstrip for commemorating the 20th anniversary of UNESCO, or a design for an exhibition that could be arranged without too much work. But these practical aims must be supported by theoretical considerations. Why this material? Why this approach? Why this psychology? My colleagues at the Institute staff have developed these views in greater detail as can be seen in their working papers.

Whatever our personal bias is as regards theory or principles of education and the use of educational tools and whatever our practical "know-how" of these things is, we are in the happy position to mould these elements together and thus - it is hoped - arrive at concrete results, worthy of wide application in the schools.

This report should really be regarded as the joint work of all the
seminar participants. Our thanks are due to all of them, and especially to Dr. Bucknell who has written the present report.

G. ÖGREN
The 11th annual seminar on Education for International Understanding was held in Budapest from 27th July to 8th August, 1965. It was organized by the Unesco Institute of Education, Hamburg, with the co-operation of the Hungarian National Commission for UNESCO, of which the Secretary General is Dr. Sándor Maller. The Director of the Seminar was Dr. Gustaf Ögren of the Institute and he was assisted by members of the staff of the Institute, the Education Department of UNESCO in Paris and the Hungarian National Commission. Participants from 20 member states took part.

The overall aim of the seminar was to investigate how education for international understanding can be improved by the use of audio-visual aids.

It was arranged to bring together men and women educators from two categories:

1) Those who make use of existing radio and television broadcasts, audio-visual aids, etc. at school or in groups outside the schools.
2) Those who produce radio and television broadcasts and other materials for audio-visual use.
It was also decided that the material under consideration should be most suitable for the 12 - 16 age range.

The working meetings were conducted in English and French and translation facilities during the plenary sessions and some of the group work were supplied.

On request working papers were submitted by many of the participants. These provided the basis for discussion after being read either in part or in full at group or plenary sessions.

Participants were grouped into three working parties:
1) A group concerned with educational radio and television;
2) A group concerned with educational films and related aids;
3) A group concerned with museums and exhibitions.

Other audio-visual aids in education, including wall pictures, tape recordings and mass media such as newspaper and journals, were not considered except where they played a part in combination with the above mentioned groups.

Consideration was given to the knowledge and attitude which are useful in promoting international understanding, to the assessment of different visual aids for specific purposes, to the programmes of the mass media and to the evaluation and integration of these various aspects. For the first time in this series of seminars some practical work was attempted.

Films, filmstrips and television programmes were viewed and discussed and the group concerned with films and related aids, with the help of Hungarian artists and technicians, produced material for a filmstrip. An exhibition of material relevant to the topic was created by members of the third group and there was also a collection of printed material available for inspection. Some aspects of group work were also linked with the 20th Anniversary of UNESCO.

At a late stage in the proceedings a group of Hungarian teachers was invited to see some of the practical results of the group work and to join in discussion with members of the Seminar.
One of the additional aims of the Summer Seminar is to make the member of each seminar acquainted with the life and culture of the host nation and to this end a programme of tours and visits was arranged in and around Budapest.

The report which follows presents a summary of the plenary session, some of the material submitted in working papers and the reports and recommendations of the working parties.

It should be stressed that this is not an account of audio-visual materials and techniques but only of some aspects of their application to the particular field: education for international understanding.
A. OPENING SESSION
The Seminar was opened by Madame Jóború, President of the Hungarian National Commission for UNESCO and by Dr. Jósef Bencedy, Director of the Department of Public Education of the Hungarian Ministry of Education.

Madame Jóború stressed the necessity for better co-operation for international understanding and thus the seminar, even though it could make only a modest contribution to this end, was an event to be welcomed and appreciated. Dr. Bencedy agreed that conferences and discussions of this kind are very important. One of the features of the rapid development of a modern world is the extensive production of books, articles and teaching materials and it is difficult to keep up to date. Audio-visual aids are being increasingly used in schools and they should provide a means for furthering international understanding. Although UNESCO's programmes include work on international understanding it was to be regretted that the financial means available are so limited.

Dr. Henry Cassirer of the Department of Mass Communication of UNESCO in Paris, made an opening statement on behalf of the Director-General of UNESCO. He conveyed the greetings of the Director-General and went on:
"In no age has international understanding been so important, but also so difficult to accomplish, as in the present. For the fate of the individual in any part of the globe has become closely intertwined with that of his "neighbour" halfway across the world. The individual and his country have become the play of forces - economic, cultural, military and political - which shake his very foundation, but whose epicentre is far removed, among people of whom he may barely have heard, and whom he has rarely ever seen with his own eyes.

To sustain this closely knit fabric of our world, man has devised rapid media of communication: the airplane and telegraph, radio and television, and lately communication satellites. He has also refined to an incredible degree the mode of communication: no longer do we rely on the messenger on horseback or the written word to receive news from afar. We see and hear this stirring world in black and white and in colour, still or in motion, two-dimensional or in three-dimensional realism, through instantaneous transmission, or through reproduction from films and picture page, from tape or record.

In Budapest as in Tokyo, in Nigeria as in America, young people walk in streets transistor in hand, accompanied by unseen voices, in almost desperate instinctive effort to be part of the larger community of man. When young men in Prague wear their hair in Beatle fashion down to their neck, when the orchestra on Margit Sziget sounds the tunes of the Cha Cha Cha, when the length of a lady's skirt is tailored to the image received from afar, mass media enter the heartbeat of young people.

And yet, such influences are little more than superficial. Man remains tied to his family, his village, his language, his nation and his continent. Frequently, we notice that ignorance of fellow-citizens of the same country is a deep obstacle to national unity. City dwellers have little knowledge of the life of the peasant, and vice versa. Nations are divided by tribal allegiances, language barriers or religious affiliations.

We see thus a double phenomenon: a closely knit world society in which the market price of a commodity or the gunshot of an individual may transform the
existence of men thousands of kilometres away; and a fragmentation of society in which the individual truly knows only his immediate neighbours in a manner reminiscent of his ancestors.

In this society, the role of audio-visual media - of Radio and Television, of Film and Photo - has become vital as a substitute for personal contact. If I mention such words as "volcano", "rice paddy", "African Village", "submarine", or "sputnik", immediate images inevitably come to the mind of the land-logged and earth-bound Hungarian, images derived from mass media rather than from any personal acquaintance with the object. These media have become essential in giving body to the notions we hold of distant brothers. But they have also become pitfalls of distortion, because the individual has little opportunity to correct through personal impression what was offered to him by the agencies of mass media. Stereotypes of other people, of other races, continents, or civilizations have become one of the major obstacles to true international understanding.

It is thus clear that these audio-visual media are both vital aids to all efforts at education for international understanding, but that they can also be obstacles to truthful comprehension. How to use these media best to promote that sense of unity and neighbourliness which is so essential in our world, and how to avoid their pitfalls, correct their misinformation, is therefore a subject which merits our highest attention. It is to this subject that your significant Seminar will devote its attention.

But beyond the use of audio-visual media and aids, beyond the techniques of education, there lies a deeper obstacle to international understanding: the intolerant attitude of mind. I am convinced that all talk of techniques at this Seminar will be of little use, unless it is inspired by a spirit of sincere tolerance and a sense of the community of man in all his diversity. So that man may live in peace with his fellow man, he need not love him, but he must respect him, he must have a sense of the limits of his own power and of the rights of others, he must have that spirit of tolerance and broadmindedness whose promotion is perhaps the supreme goal of UNESCO."
Dr. G. Ögren, Director of the Seminar, welcomed participants and emphasized the high degree of collaboration between the organisers of this international gathering, thus showing that such collaboration is not confined to mere words. The cordial atmosphere of the seminar was a concrete example of co-operation between different peoples.

The opening ceremony was graced by a chorale, "Szilágyi Erzébet" and after that films were shown to give an impression of the beauty of Hungary and of its peoples and their work and culture.
B. PLENARY SESSIONS
1. The work of the Seminar

The Seminar was so organised that work would be covered in both plenary and group sessions. The groups were arranged to consider different aspects of audiovisual aids and the discussions in plenary sessions afforded opportunities for preparation, reporting and elaboration of the group activities. Members of the Seminar, working together, also dealt with the broader aspects of the topic under consideration and these were opportunities for the viewing and discussion of films and other aids.

Problems inevitably arose. It is possible when involved in a practical task as were two of the groups, to lose sight of the educational aspect of the exercise. Equally, purely theoretical discussions can be unproductive and the principle of learning by doing is probably the sounder approach.

Secondly, the integration of the work of different groups is difficult but in this case the aim of each group was the same and some common ground was therefore inevitable.

In preparing and presenting material for international use there is a risk of violating the feelings of the people for whom the material is designed. Thus, it is essential that it should be accurate, unbiased and up-to-date. This means that
audio-visual material needs constant revision if it is to be a real aid to international understanding. A false or misleading picture or impression might do considerable harm and great care must be taken to avoid the establishment of stereotypes.

The limited time available in a seminar of this type is a handicap to progress particularly when the aim is to produce an actual teaching aid. Either a good deal of material must be available before the seminar opens or a lot of finishing off is necessary afterwards. This is not an unusual problem in Education and it did not deter the groups involved in practical work, so that they had material for inspection within a few days.

The work of the Seminar began in plenary session, and to stimulate discussion, papers were presented by some of the participants. Summaries and extracts of these are reported here with a brief account of the subsequent discussions.

2. Utilizing Audio-Visual Media in Education for International Understanding (Summary) by R. KENT JONES

"Since wars are made in the minds of men it is in the minds of men that weapons of peace are to be found".

"Education .......... shall promote understanding, tolerance and friendship among all nations, racial or religious groups and shall further the activities of the United Nations for the maintenance of peace".

These two quotations establish the basic principles of Education for International Understanding. Within the major project two important practical lines of approach are evident. These must be:

1) Improvement of texts and teaching aids
2) Improvement of teaching methods.

These are regarded by UNESCO as being inseparable. Over the last fifteen years UNESCO has organized seminars to improve materials and methods
and many of the meetings have been directed towards the teaching of international understanding in schools. These have been meetings of teachers and educationalists and of text-book publishers which have resulted in an international exchange of text-books for review. In spite of the problems of translation many different countries have been encouraged to submit texts for consideration. The criteria for the evaluation of these are:

1) Accuracy
2) Adequacy
3) Recency
4) Objectivity.

This seminar is the first to directly involve audio-visual aids with the teaching of international understanding although earlier UNESCO conferences concerning audio-visual aids must have made some contribution to this end simply because that is the background to UNESCO activities.

Approximately one hundred advisers have been sent to various countries to assist and advise with audio-visual techniques in schools and other establishments. Organization of film councils is proceeding and there is considerable encouragement and assistance from UNESCO, via fellowships, to enable educators to study abroad.

The Associated Schools Project involving selected schools using improved methods and materials is another way in which international understanding is being promoted.

UNESCO's attitude in fact is simple:

a) Improve what you have
b) Use more of it.

Aids must be integrated in the curriculum; this is not easy in some countries where the school curriculum is rather rigid. If the aids are not integrated they are likely to be isolated and relatively ineffective. Student participation is important and should cover a wide range of visual materials.

In dealing with audio-visual material for school use four points need
particular consideration:

1) Proper selection;
2) Proper production;
3) Proper utilization;
4) Proper evaluation.

If each of these points is fairly considered, the aims of improving audio-visual media and getting them into school use are likely to be considerably advanced.

3. Mass Media in Education for International Understanding by H. CASSIRER

Teachers may not and probably do not exert the maximum influence on the children since so many other factors, such as the home environment and the mass media, have such a great effect. The influence of the mass media has been the concern of UNESCO for several years. From this interest has stemmed a good deal of work on both the preparation and the utilization of audio-visual media. It is clear that the producer of mass media has a potentially wider range of contact than has the teacher and he has thus a greater responsibility as well.

In some cases there has been a greater development of the media than of their utilization; for example, insufficient use is often made of the radio facilities which already exist for the improvement of both the social and technical education of the citizen. Some successful development, such as the Farm Radio Forum, have been transferred to other countries often with considerable success and this is a technique which might be more widely applied.

Discussion with the audience on the techniques of presentation have sometimes led to improved methods and have helped to develop a link between the medium involved and the community. Such links will have special significance to those members of a scattered population who are not able to benefit from the activities of urban areas.

In spite of local difficulties the various audio-visual media are invad-
ing the lives of many communities and are even regarded by some as a potential threat to the printed word.

Their influence is not necessarily confined to technical education and many thousands of people are being drawn into some kind of cultural life. There are dangers however; the media may appeal more to emotion than to reason; they may create misunderstandings and prejudices between peoples and they could encourage the establishment of stereotypes. Further, if that much of the material used is likely to be of national origin there will be a tendency to re-inforce the existing cultural and national groupings instead of developing a spirit of international understanding.

Thus it would seem necessary to get more and closer co-operation between the agencies responsible for production and presentation of audio-visual material. Some international agencies, such as the European Broadcasting Union, do exist but the real potential in this field of co-operation is scarcely touched.

The development of such technical advances as the use of satellites offers still greater opportunities for international co-operation and one hopes that they will be used for more than just sensational events and sport.

Some suggestions have been made regarding the establishment of a central source of materials but this is really beyond the range of an organization like UNESCO and the development would best come from the national agencies themselves. Indeed some co-operation exists and exchanges of material do take place but on a limited scale and rather slowly.

Finally the educator himself has a responsibility in that he has some choice of the materials to be presented and perhaps even more important, he is in a position to give the audience a better understanding and more critical approach to the material. This could lead to a better audience in the future and so a demand for higher standards of production. The appreciation of radio and television broadcasts and of films should be taught as musical and artistic appreciation are already taught in many educational establishments. Such instruction is sometimes given but
in far too limited a way as yet and an extension of this aspect of education might avoid some of the dangers previously mentioned.

4. The Senegal Pilot Project
   for the Use of Audio-Visual Media for Adult Education

   by H. CASSIRER

   In March, 1965, the educational television station at Dakar, Senegal, began broadcasting a regular series of programmes to tele-clubs in the popular quarters of the city. This marks the beginning of the UNESCO pilot project which is described in the following background paper.

   Adult education is a matter of urgency in a society in rapid transition. The social and political development of newly independent states of Africa requires the active participation of the adult population in the improvement of conditions, the acquisition of new skills and the process of national development. New knowledge and new attitudes to tradition-bound concepts of work and society must be disseminated if the emergent nations are to face up to the pressures of existence in the modern world.

   Audio-visual media of communication, such as television, radio, films, film strips, posters and the illustrated printed page, offer vast possibilities for intensifying the required educational effort. But their use is difficult. Experience in a highly developed society is indicative of their value but does not furnish answers to the many questions which must be posed: How effective are these media under African conditions? Is the investment in facilities and production commensurate to the results obtained? How may these media best be linked with more conventional methods of interpersonal adult education in order to enhance all-round lasting impact? How may television programmes be produced in Africa to meet particular social and educational needs? How can technical obstacles to the use of these media in Africa best be met, such as lack of electricity, lack of skilled personnel, tropical conditions, etc.

   Only practice in an African country can provide answers to these and many other questions. Modern techniques cannot be transferred mechanically from
one society into another without consideration of its particular needs and conditions, of its traditions and customs, of its physical surroundings and its way of life.

The project

For this reason, UNESCO has decided to establish in Senegal a pilot project for the production, utilization and evaluation of a broad range of audiovisual media and materials including, in particular, television for adult education. The pilot project, for which a duration of six years is foreseen and which is based on an agreement concluded between the Government of Senegal and UNESCO in December 1963, is located at the Centre for Mass Information and Education (CIEM) in Dakar.

The pilot project is a field laboratory in the introduction of effective new methods and techniques of adult education to meet the specific needs of Senegal and to assist efforts for the economic, social and cultural development of the country.

In the long run, however, the project will also be a demonstration and training centre for other French-speaking countries of Africa. The work of the new experimental television station, which is established through the joint efforts of Senegal and UNESCO, is designed to provide guidance on the constructive use of this fast spreading medium of communication under African conditions.

During its initial operating stage, the project is concentrating on the use of television. However, it is envisaged that in the not too distant future other media, such as radio and film strips, will also be added. In conjunction with the television aspect of the project, films will be produced, which may also be projected independently, in addition to accompanying literature for use by receiving groups. Posters and wall charts will also be added. All these can be produced by the existing facilities of the CIEM. The basic principle of the project, which will be applied from the start of programming, is to use all suitable media of communication in conjunction - radio, television, film, filmstrip, printed matter, posters - whenever this promises to increase the range, effectiveness and flexibility of the educational effort.
During the preparatory period, compact television and film installations were acquired through the combined resources of the Government of Senegal and UNESCO, and on the basis of technical plans drawn up by a UNESCO consultant. Upon the arrival of the television expert, an intensive training programme was undertaken for the technical and programme personnel.

Today, the television station is staffed exclusively by Senegalese personnel and is operating with professional efficiency, aided by only one UNESCO expert.

Reception points for television programmes are being set up in popular residential areas for community viewing, primarily by women, and in industrial enterprises, garages, etc., for viewing by workers.

Programmes

The urban population of Dakar is the target of the pilot project during its initial phase, but the project will be extended to rural areas in 1966. Emphasis is placed throughout on production of programmes and materials in Senegal, though occasionally films produced in other countries will also be utilized where this is appropriate from an educational point of view. All television programmes are being presented in the Wolof language.

The first two series of television programmes deal with nutrition and hygiene. Next will come a magazine on subjects of cultural and civic significance.

During the second semester, a new series of programmes will be produced which is aimed primarily at workers and will be a combination of French-language and literacy teaching, oriented towards the professional interests of the audience.

To produce these programmes and assure the overall success of the project, an advisory committee has been set up consisting of those Senegalese organizations most directly interested in it, e.g. "Animation", relevant ministries and services. Each programme series, moreover, draws international agencies, including ILO, WHO, UNICEF.
Alongside the production and utilization of educational programmes and materials, a long-term assessment of the particular methods and techniques is being carried out. This will determine to what extent these methods help to accelerate the development of education among adult populations and will facilitate the adaptation of educational techniques to the particular needs of a developing country in Africa. Evaluation will also examine to what extent the project strengthens the effectiveness of educational campaigns and contributes to the completion and improvement of the work of educators. Such evaluation should be of value in all educational planning and in the application of media of communication to educational objectives in other developing societies.

At the same time, the project will provide opportunities to test production equipment and receiving facilities of mass communication media under the particular conditions of the West African region.

Finally, the project will soon serve as a training ground for fellows from other African countries, and as a place for intensive study of the application of the media to specific tasks of adult education. The first study, to be undertaken in 1965, will be concerned with the use of Television and Programmed Instruction in the teaching of literacy. A manual on this subject will be prepared by a group of experts gathered at Dakar.

UNESCO, in agreement with the Government of Senegal, is seeking the collaboration of other organizations of international and bilateral assistance to provide additional equipment and personnel. To date, the Governments of Canada and France are contributing to this project through materials and experts. (1)

(1) For further information contact:

Mass Communication Techniques Division
UNESCO
Place de Fontenoy
PARIS 7e.
5. Discussions in Plenary Session

These introductions to some aspects of the topic under consideration prompted a certain amount of discussion and questioning.

It was pointed out that geographical films frequently give a distorted view of the true facts, tending to show only the more attractive features and leaving out the less pleasant. A serious danger of the use of visual material is that distortion is easy. The statement that the camera cannot lie is true only in a very limited sense. The problem of misrepresenting is a formidable one particularly when the distortion is intentional as it might be in material which has some propaganda value.

A second point raised continues the theme of misrepresentation but for a different reason - that of the material being out of date. This applies equally to school texts and in many cases it is easier to bring audio-visual material up-to-date than to re-issue new texts. There is a good case for the use of audio-visual aids to bridge the gap between out of date and new text books.

Selection of instructional material causes many other problems, not the least being the arrangement and choice of material which is attractive enough to fulfill its educational purpose.

The equipment involved in projection aids also poses a problem to some teachers because of its apparent complexity and some hesitate to use audio-visual materials for this reason. On the other hand one might occasionally meet staff more interested in the equipment than in its use as an educational aid.

A participant summed up the reluctance to use new methods of teaching and audio-visual aids in particular, by the following reasons:

1) Psychological reasons - especially lack of interest.
2) The problem of economic motivation - modern techniques generally lead to a rise in income but this rarely applies to the teacher.
3) Difficulty in handling audio-visual material.

It was felt that documents and aids relating to international understand-
ing frequently do not rouse sufficient interest in the teachers concerned.

Possible solutions to these difficulties might be found if the following steps were taken:

1) The instructional programme and time-table should be more flexible so that the teacher could use the time more freely. This already applies in some countries where the time-table is far from rigid.
2) Audio-visual materials should be simplified where possible.
3) Teachers should be more adequately prepared in the use of audio-visual techniques.

The creation of a central service and documentation centre with coordination of the work being done in the audio-visual field might aid the teaching of international understanding but it was generally agreed that it was for national bodies, rather than international organizations, to take this up. UNESCO could provide the ideological background or the basis on which the governments might operate.

Some new and developing teaching techniques were mentioned which might further the cause of international understanding. For example, the exchange of magnetic tapes for correspondence between schools was proving very successful. The range of techniques is great, with possibly the best results being gained by a linking of established or conventional methods of teaching with audio-visual aids, including the latest developments.
The reform of the school curriculum is a topic frequently under discussion in many countries at the present time. Considerable developments are taking place and in this changing situation visual aids must play an important part. Text books and other sources of information frequently lag behind, are slow and expensive to revise and replace, and it would seem reasonable that in the use of visual aids one has a technique which can both advance the new subjects and changes in schools, and keep up to date the more traditional studies.

In that re-organization of curricula is likely to take a long time - indeed it never ceases - it is imperative that visual aids should be integrated with existing curricula.

International understanding is implicit in much teaching and one expects that the developments in school curricula will aid and advance the general aim. Constant revision of texts and other teaching materials is going on and UNESCO is assisting with this - for example in the production of new books on Africa. These and others like them will make teaching more effective and accurate and this will in turn further the cause of international understanding. In the meantime visual aids and the mass media in particular, can do a very great deal to fill the gap until the new materials are available.
Any approach, traditional or experimental, must satisfy both the emotional and intellectual aspects which are apparent in teaching, especially in the teaching of international understanding. It is vital to be honest and accurate and to avoid misrepresentation, intentional or otherwise. Visual aids, with their added impact are particularly vulnerable on this point but it is also very true that texts and other educational material can produce unfortunate impressions. Films of another country made by an outside body may be offensive and inaccurate to nationals of that country. Equally what is acceptable to the home country may not be understandable outside it.

Within the general framework of experiment and advance, it is pleasing to see the development of new techniques and adaptations of old ones, especially by the practising teacher in the classroom. The use of records to give a dramatic picture of some historical event, a linking tape recorded commentaries with film, filmstrips or slide sequences are methods which have been found to be particularly effective. Through various organizations there is an interchange of tape recordings and other materials between schools in different countries and this has been a considerable stimulus to education in general and to international understanding in particular. The Unesco Associated Schools Project has done a good deal to further this very commendable development and future changes in school curriculum might make available more time for such activities.

Technical developments are also helping the teacher in the classroom. Projects of all types, tape recorders and similar equipment are commonplace in schools in the more advanced countries but it should not be forgotten that in the less developed parts of the world, where perhaps the need is greatest of all, there is a shortage of all types of teaching equipment and visual aids are generally scarce or elementary. In such areas it is also more difficult to keep sources of information up-to-date and to arrange interchange of materials between different districts and different countries. It is here also that a spirit of international understanding and cooperation can have some of its greatest effects.

The introduction of overhead projection equipment and particularly of the easy-to-use and -handle auto-loop system of film projection, is making the
work of the teacher more effective. In addition, teachers themselves are receiving help in both the technical and educational problems of audio-visual aids and these developments are making themselves felt in the classroom. Some favoured areas have closed circuit television studios available for educational use and these aid instructions and have proved especially useful for teacher training. It should not be forgotten that far too much of this valuable equipment lies unused or inadequately used because the teacher is resistant to the new techniques, perhaps regarding them as ineffective or too difficult and complex to handle. More usual however, the teacher would like to use such teaching aids but has not got them, or has not time to become acquainted with them and to use them because of pressures from other sections of the time-table.

Some of these difficulties are overcome by the use of mass media, especially radio and television, but even here it is not always easy to fit the transmission time into the existing curriculum. Again, many parts of the world are inadequately served by such aids. Some of the programmes developed by the broadcasting agencies have been extremely effective in the cause of international understanding and some, such as the British Independent Television's "One World", \(^1\) have been specifically aimed at this topic. Programmes exchanged with other broadcasting agencies have also proved to be very useful.

The amount of material now being produced must involve a great deal of duplication of effort and there must also be much of value to other regions which is missed. It suggests a case for a central source or perhaps a series of smaller centres to which reference might be made.

Further co-operation between the producers of programmes in different countries would lead to the production of more effective, and, more important, more acceptable material. The process of co-operation itself would be a step towards improving international understanding and the programmes resulting from it might be of value in the classroom and to a much wider audience outside.

The importance of the teacher preserving a critical approach to the material he uses is clear. In the long term only he can make the method work and only he can make it fulfil its place in the school curriculum.

\(^1\) "One World". Presented by Rediffusion Television Ltd. 1965.
1. Film Viewing and Comment

Several films and related aids were viewed either by all the participants or by the group for whom they were appropriate. A list of films, filmstrips etc. presented is listed in Appendix III.

It is not relevant to list here in detail the comments which arose from viewing of specific films but some general observations are significant.

The assessing of the age group for which a particular visual aid is most suitable proved to be quite difficult. This was possibly due to the fact that the participants were from different countries and what might suit a group of twelve year olds in one country might be more acceptable to sixteen year olds or even adults in another.

The degree of sophistication may be related to the amount of visual material presented to the groups. A country with a comprehensive and widely viewed television system probably has greater problems in the presentation of visual materials in school than has a less developed region with no television and few, if any, cinemas. On the other hand the latter country will be that much poorer in available educational aids for school use.

There is the added complication that what is acceptable in a film intended for one country might not be acceptable in another because of different background and experiences. Variations in geographical conditions, stages of development, religions or ideological convictions, all will affect the attitude of the viewing audience.

There is a danger in making educational films too long and too complex. Interest must be stimulated and maintained without too many distractions. A method of raising interest in the audience can be over-worked and lose its effectiveness, especially where an audience is well served with some aspect of the mass media, such as television.

Viewing of cartoon films designed to transmit a particular theme aroused
a good deal of interest. The cartoon is clearly a most effective method since it is possible to avoid the introduction of distracting material and the character can be amusingly and attractively drawn with adequate emphasis, even over-emphasis, on the points to be stressed. At the same time there is a danger that the purely entertaining aspects will outweigh and even obscure the educational ones.

In films about other countries or peoples there is a risk of picking out the unusual or exotic and displaying it as the typical. The playing of the balalaika may appear typically Russian but in fact it is rarely seen. Presentation of folklore in its many varieties can however, give atmosphere to films and to television programmes. In the same way the cultural background and the way of life of other peoples often provide a firm basis for international understanding.

Filmstrips have an important place in visual education, although many participants favoured the use of a series of slides rather than a continuous strip. Several also suggested that it is often preferable to cut a filmstrip and remount each frame as a slide. This is because it is rarely desirable to use the whole of a filmstrip and it is easier to select and project just the relevant sections as slides. On the other hand filmstrips are easier to store and to transport and a careful teacher probably has little difficulty in selecting and projecting those sections he needs. The actual length of a filmstrip varies according to the topic but it was generally accepted that something between fifteen and thirty frames was about the usual and desirable length. Some countries were producing strips, often remarkably cheaply, of over sixty frames.

The filmstrips can be either in diagram form or made from actual photographs. It might tell a story, in which case it would be necessary to use frames consecutively, or it might be factual so that extracts only might be used. For the less developed countries, filmstrips are more common simply because they require less elaborate or less expensive projection equipment and can even be projected by apparatus relying on some other light source than electricity.

A very satisfactory development of the use of filmstrips is in the radio-vision or sound-vision technique. That is, a linking of the filmstrip with a broad-
cast or taped commentary. A very pleasing example of this was shown by the French participant who projected a fifteen frame filmstrip coupled to a taped version of the original broadcast. It dealt with a visit to Moscow and gave in a very effective way the background facts such as variations in time due to differences in longitude, climate changes, the home background, street scenes and shots of children at play. Such an aid is cheap and easy to make and is of considerable value to the teacher. It has great potential and even amateur productions can be effective in education and particularly in education for international understanding. There is no need for material to be out of date and one can visualize the possibility of material being selected by children, photographed and then sent with taped commentaries to schools with whom some international link has been established. (1)

2. Closed Circuit Television in School

Participants of the seminar were invited to visit a large school in Budapest in which a closed circuit television system has recently been installed.

The Apáczai Csere János School has about twelve hundred pupils aged six to eighteen and in twelve grades. It is at the same time a Teachers Training School of the Eötvös University which Budapest and student teachers attend for their practical training.

The School lays stress on the scientific and sociological education of its pupils and language teaching takes a considerable share of the curriculum. Six languages are taught and the children are encouraged to become acquainted with peoples and countries of the world. To further this aim the school is one which participates in the UNESCO programme of the Associated Schools Project, "Education for International Understanding".

Within the school is a strong UNESCO organization and correspondence with pupils of six countries in five languages is encouraged by staff and teachers in training. In addition visits to other countries are promoted both for groups and individual students.

(1) See also: Screen Education. UNESCO Report on Mass Communication no. 42
Recently a comprehensive closed circuit television system has been installed in the school and undoubtedly this will be used a great deal to further the UNESCO interests among the pupils. Here indeed is a fine modern example of a visual aid being used for education in international understanding.

The rooms of the system are:

1) A studio-classroom;
2) Two camera-rooms and camera-booths;
3) The studio centre;
4) Three rooms for demonstration;
5) The offices of the Headmaster and his deputies.

1) The studio classroom has sixteen places for cameras, the equipment being concealed, completely remote controlled with built-in cables and with a system of divided operation which is suitable for recording both sound and vision. The classroom is equipped like a normal schoolroom and is suitable for teaching any subject of the curriculum. The teacher's desk has a built-in tape recorder, record-player, sound amplifier, microphone and loud speaker. It has also gas, electricity and water connections suitable for chemistry, physical and biology lessons, as well as laboratory sinks. The blackboard contains a black and white magnetic board, a green and black normal board, an extra large board and a screen.

2) There are detached, light-proof rooms with a divided level at each end of the studio-classroom. Each room has five concealed openings towards the classroom and they are suitable for the six installations of the remote controlled mobile tripods of the cameras. Thus a great variety of camera positions and combinations is possible. In addition camera-booths, one on each side of the classroom, give additional coverage. These are light-proof and sound proof and their openings are camouflaged to give the appearance of a normal classroom. Two cameras are specially located; one is concealed in the ceiling, the other in the teacher's desk. Microphone and telephone links are established between the camera rooms and the studio-centre.

3) The task of the studio centre is to amplify, mix or select the different sound and vision signals from the studio-classroom and to transmit them to the different
demonstration rooms or offices as required. It also establishes a reverse link between the demonstration rooms and the camera-rooms, and it has a telephone link with all rooms. Additions, such as background music, are played in from here and all recording of sound and vision takes place here.

4) The demonstration rooms have a considerable capacity, the three together seating about 265 people.

5) The Headmaster, his deputies and guests can view directly from their offices.

The modes of operation of the system and the possibilities of application are varied. Televising of a club meeting or of a lesson can be done in two ways:

a) The camera selecting panel in the studio centre can select the picture of one of four cameras and transmit it to all screens.

b) The remote control panel broadcasts the picture of all four cameras to the form screens in each demonstration room, one giving an overall picture, the others close-up secondary short pictures of details as required.

The placing of the microphones and cameras makes it possible to broadcast lessons in classes and in groups as well as to observe details of test writing which otherwise are not available.

Recordings of programmes is useful for reproduction of material for visitors and especially for the visiting university students doing their practice work. Indeed the main task of this equipment is to aid the work of teacher training but it will clearly have a wider range than this alone.

It was considered that the observation of lessons by students in the classroom was disturbing while classes in the studio-classroom, once they were accustomed to the situation, were much more likely to be at ease. In addition many more students could observe by close circuit television than by any other means.

The school can now become the base for psychological and pedagogical
experiments carried on by the appropriate university departments. The school itself might build up a store of video-tapes of the best lessons, of difficult scientific experiments or of other school activities.

The participants of the seminar were privileged to see a programme presented by pupils of the school. Their relaxed manner coupled with the efficiency of the equipment and the lay-out of the studio-classroom made it a most effective demonstration in spite of the fact that this was a new, virtually untried installation of which the children had little or no experience. It clearly has a very promising future and its versatility must do a great deal for the development of teaching techniques in the school.

3. Experiences on Using Educational Radio, Television and Tape Recording in Education for International Understanding
(Summary of a paper submitted by György Vágs, Hungary)

I am a Hungarian teacher concerned with the teaching of foreign languages in the Apáczai Csere János School, Budapest. The school has both primary and secondary grades, pupils entering at the age of six and leaving at eighteen. The school is one of the oldest taking part in the UNESCO Associated Schools Project; such schools are the base and experimental laboratories of education for international understanding. Many languages are taught in one school and we have a class in which pupils begin to study English at the age of eight.

My own hope is to serve the cause of international understanding through the teaching of languages and, with my pupils, I use the English language transmission of Hungarian Radio and Television and also take an active part in the UNESCO work of our school.

The aim of education for friendship between peoples is not, however, limited to our associated schools. It plays an important part in the pedagogy of the country. Our educational plans of the general and secondary schools emphasize "The patriotism of the pupils should be exempt from narrow-minded nationalism, chauvinism and racial prejudice".
To assist us with our new curriculum, modern technical aids such as television, radio and the tape-recorder are employed both inside and outside the classroom.

Transmissions of educational radio programmes began in September, 1963. Language programmes are often presented in dramatic form and, in addition, material related to the cultural life of the country under consideration is also broadcast. Music, an international language itself, is presented to give wider experience of the life of other lands. As well as folk songs and music, lectures on the history of music are included.

There is not yet a systematic number of geography programmes but those broadcast do take the listeners to far away lands.

In the upper forms of general schools and in each of the four forms of secondary schools, the curriculum includes one "general conversation" lesson every week. The form master - who is primarily responsible for the moral development and behaviour of the children in his care - uses the lesson to discuss with the pupils the various questions of the week that occur during their studies and in disciplinary fields. More important, the teacher has the opportunity to have a free and easy conversation with his pupils on general human problems that concern them. The Educational Department of the Hungarian Radio links its work with that of the form-master and programmes on such topics as sincerity, truthfulness, courage, loyalty, responsibility, love, work and choice of profession are broadcast. To these are added programmes of peoples of other nations with accounts of their activities and examples of their folk songs. Studies of the culture of other lands are broadcast at appropriate times, for example a programme on France was transmitted on July 14th.

Educational television is relatively new in Hungary, the experimental transmission beginning in February, 1964. The majority of programmes so far have been concerned with languages, geography and science. The geographical transmissions were particularly effective, dealing with Hungary's neighbours and with more distant countries and these were sometimes linked with work in languages.
Language lessons from the BBC were used as the subject material for English language transmissions; this served a dual purpose, providing accurate pronunciation as well as a look at the English way of life.

School broadcasting can supply a much greater range of materials than a school could possibly obtain in any other way. It can supply any radio illustration for presenting a literary or musical work at a higher level than could the schools. It can support and stimulate an interest in the changing world and in scientific achievement by providing the detail which is rarely found in text books and is certainly more up-to-date. This is especially true of the television transmissions which play such an important part in modern instructive work.

Tape recordings have provided an important aid to education for a long time and have been particularly effective in the teaching of languages. Now the exchange of tapes between schools of different countries through the associated schools project, is doing a great deal to further the spirit of education for international understanding. Letters are no longer the only contact between schools and the tape recordings now present an account of the way of life, interests and cultural activities of pupils in other lands. The further possibility of linking tape recordings with visual aids opens up new fields.

All these activities take place in this associated school which has contact with other associated schools in Poland, Japan, Germany and with non-associated schools in other countries. Within the school itself members of the UNESCO club prepare a wall newspaper, arrange for the display of UNESCO publications and organized lectures on related topics. Foreign visitors are frequent guests at the school and on such occasions they are encouraged to join in discussions with the pupils. Groups of pupils have travelled to other countries and foreign groups have returned the visits.

Thus, over a very wide field, audio-visual aids are helping to broaden one of our main aims in educational work: education for international understanding.
The necessity for a considerable improvement in education has been spotlighted by the rapid developments in science and technology. One of the ways to further such improvement is through the use of widely spread, properly applied mass communication media. Regrettably, these are rarely used to their maximum effect.

A great deal of importance has been attached to the use of audio-visual media in education in the Soviet Union and recently a series of regulations and circulars has pointed out the possibilities of further development of cinema, radio, television and tape recording.

The use of audio-visual media for mutual understanding between nations may seem at first sight to be limited to a narrow, set, educational process under the guidance of teachers and educational workers, yet it cannot be isolated from the influence exerted by the cinema, radio, television and recording upon modern youth in the home. Here it is used for rest, recreation and possibly an individual searching for knowledge. This survey however deals mainly with school education and education of school age youth in the spirit of mutual international understanding.

The cinema is one of the oldest and most widely used audio-visual educational media in Soviet Russia. A large number of educational films are available and each town and district has a comprehensive collection in a film library. Schools are informed annually of film library funds and special catalogues are published, usually in the towns. The films are graded and classified to facilitate the choice and use of the aids by the teacher.

Educational films are normally projected as part of the lesson and they may be used to introduce the material of a lesson or series of lessons. Some cinema-fragments - short length of film - are made to show just an item or aspect and these may be used as film-loops.

Many of the films in use are silent and frequently black and white but
they are generally of high technical and pedagogical quality.

Among the many educational films there are a number which contribute directly to the mutual understanding among nations. Films on civics and history help the student to acquire a correct understanding of the world. Films dealing with geography, history, literature and foreign languages also introduce Soviet children to the ways and cultures of people in foreign lands. Such films are indispensable visual aids for arousing in children the spirit of friendship and respect for foreign nations and their mode of life and work.

Documentary films and those dealing with scientific and technical achievements are available in large number. They are not necessarily related to the school syllabus although they may be used for a specific purpose in a lesson. They do still more to widen the general education of the children.

Educational films on foreign language teaching are used but their number is limited. There is a special cinema — the Metropol — in Moscow for the showing of such films. In other towns they are shown at the special request of schools and higher educational establishments.

Political and cultural ideas are cultivated in the young by the showing of foreign films to which Russian dialogue has been added in place of the original. These films are selected to give a picture of the history and life of other peoples and also to present such literary classics as Oliver Twist and Tom Sawyer.

Special pioneer cinemas showing films for children at moderate admission charges are now being established and children are encouraged to undertake the viewing and selecting of films. Some schools also have their own cinema theatres where films are shown free of charge.

In addition to the wide choice of films, filmstrips are abundant, covering educational, scientific and popular themes. Again many of these are suitable for educating youths in the spirit of international understanding.

Particular care is taken in both film and filmstrip production to avoid the
possibility of misrepresentation of other peoples in any way.

Radio has been used for a long time in Soviet Russia as an educational medium. Moscow Central Radio has been broadcasting programmes at set times for several years and also publishes details of its programmes for the local Education Boards.

Transmissions deal with studies of other lands with their music, literature, scientific and technical achievements and historical background.

A special broadcasting cycle is given on civics for 11th grade children. Civics is a new subject introduced in Soviet schools only three years ago with the aim of broadening the student's political horizon.

There is also a series of special broadcasts for foreign languages which was established in October 1961.

Pieces of music and excerpts from literature recommended for tape recording are broadcast on Saturdays. Many other programmes are also taped for later use by the teacher.

It is desired that educational programmes should be worked out jointly by Central Radio workers, the RSFSR Ministry of Education and scientific workers of the RSFSR Academy of Pedagogical Science and later endorsed by the RSFSR Ministry of Education.

Most children do a good deal of radio-listening at home although the pressure of homework sometimes interferes with this. Occasionally specific programmes are recommended to the children as part of their home assignment.

The use of records is one of the oldest and most widely applied aids to education and most schools have access to a wide collection of records covering music, literature, foreign languages and many other topics. In addition to their use in school, they are in great demand for out of school activities of many kinds. Many records are now also available on magnetic tape.
Well equipped language laboratories have been established in many schools and higher educational establishments: these offer all the facilities for a better use of tape recordings. The improvement in language teaching is a step towards better international understanding.

There are, in the Soviet Union, 140 television centres and more than 250 additional transmitting stations and this will grow to over 200 centres in the near future to cover almost all town and inhabited areas of the country. The number of television sets in the home also grows steadily. All television centres transmit regular programmes for children and young people but these have been mostly for interest and self-education outside class viewing. Now there is a drive for the use of television directly in class and much of the development work is being done in the Moscow and Leningrad areas. The programmes are being set out in a clearly defined time-table so that schools can make the maximum use of them. The recommended method of use is:

- Teacher's introductory talk;
- A recapitulation of material necessary for comprehensive viewing of the programme;
- Viewing and following discussion;
- Consolidation of new material.

Thus the television programme is combined with the teacher's creative ability and it is meant to show what the teacher would be unable to present in class by ordinary means.

There are still problems such as shortage of equipment, lack of special viewing rooms in schools, difficulties of fitting the programmes into existing school commitments and a reluctance on the part of some teachers to use television because they feel a greater freedom in conducting the lesson on their own.

The Leningrad Pedagogical Institute is distributing questionnaires to investigate the use of television in schools and these will also be used for programme evaluation and construction.

Television programmes are being established in Moscow specifically
for those who are working and at the same time preparing for entry into higher educational establishments. There is also under consideration the possibility of setting up a joint methodological council for educational television. Investigation of methods of presenting of out-of-class activities in other countries may be helpful and the use of television programmes for correspondence and evening school students is of primary importance in this respect.

As with radio, children view many other programmes at home and again many of these are of educational value. These is no commercial television in Soviet Russia and the cinema, radio and television generally offer material of high quality and high ideals. All this educational work is supported by the printed word, particularly through the Press, and these agencies together serve to advance this progressive society and to further its friendship for, and understanding of, other nations.

5. How do the World Literacy Broadcasts of the Hungarian Radio contribute to the Promotion of Better International Understanding?
(Summary of a paper submitted by János ZENTAI, Director, Literary Department, Hungarian Radio)

Hungarian Radio, which is celebrating its 40th birthday, has now two and a half million subscribers in a country of ten million inhabitants. There are those, however, who consider that radio is a threat to literature, culture and the spiritual life of the public and that it belongs really to the field of the entertainment industry.

Radio is not in itself a new art but a technical instrument of the Twentieth Century which, together with other mass media, creates new possibilities of information, education and the dissemination of culture among the masses. There is nothing that illustrates better its importance and perhaps its revolutionising effect than the fact that such developments and discussions are still alive. They have accompanied radio and broadcasting from its inception.

Culturally, radio plays a dual role: firstly the reproduction of the arts and secondly the establishment of a new art form which would include the radio play.
As with all other mass media, radio is not in itself a danger but much depends on how it is used. It does not dissolve the relationship between book and reader but re-establishes, at a higher level, the spoken word. The listening public is not passive since listening claims as much attention as any other branch of art and stimulates the imagination to the same extent.

Even so there are dangers. There is a constant struggle for improved quantity and quality. The Hungarian radio aims at spreading knowledge and culture, strives for a higher artistic level and its establishment as a medium of public education.

About ten per cent of the programming of Hungarian Radio is made up by literature. This is not just because of its popularity but for objective reasons as well. Small countries have perhaps a greater need for acquaintance with the World than have large countries and literature is an aid to this. Secondly, literature has played a significant role in the history of Hungary and it has frequently been the method of expression of people under oppression. It also plays an important part in education and finally, it is a continuation of a peasant tradition of story telling: this is why the reading of novels and stories is so popular here.

We have a high esteem for the literary classic and we consider that great writers and great artists cannot be representative of anything inhuman. Literature is the most complex reflection of the world and its most important feature is the expression of the very best ideas of a given period taking shape in its characters. That is why literature is especially useful in education for an understanding between peoples. We publish and broadcast all the great and valuable works of World Literature from Homer to Hemingway and Sholokhov and we also include works which differ from our world-view but which are artistic. Only those which are retrograde and represent anti-human conceptions are barred from our programmes.

Within this broad framework we have the special responsibility of making known the cultural values of our immediate neighbours. Earlier, chauvinistic regimes of Hungary always held these peoples and their culture in contempt with the slogans of Hungarian cultural superiority. We hope also to broaden the concept of
World Literature which has in the past really included only the literature of Europe. It is also unfortunate that the great works and literary figures of small countries are less known because of language barriers than are the writers of larger countries. If we consider how little our greatest writers and poets are known abroad we realize we have a great responsibility in overcoming such barriers so as to become better acquainted with each other’s cultures. We not only have Bartok who broke through the barriers of obscurity but we also have our literary Bartoks who are almost completely unknown outside our own country.

Hungarian radio has transmitted programmes concerned with World Literature and with better international understanding. Of particular note are the ones involving international co-operation of some kind: international radio play festivals, celebration of significant anniversaries such as that of the United Nations, V-E Day and so on. Programmes presented in Hungary and another country have proved popular. "Quiz" type programmes which have linked Hungary with Austria and with Yugoslavia, and the "Sister City" series involving links between Hungarian and foreign cities, have both proved successful.

Radio University - the History of World Literature - covers a wide range of works from the Greeks to the present age. Travel programmes are popular and recently there was a three hour mixed broadcast, termed Podium 1965, which involved London, Paris, the Scandinavian countries and Japan. A new one for this year is Globus - a world cultural review.

Thus the programmes stimulate a spirit of co-operation between peoples, appreciation of the cultures of others and at the same time our greatest reward is that listeners become readers, friends of literature.

It is difficult to assess the success of our programmes and we are grateful when our broadcasts get a warm reception. One significant factor is in the recent increase in the purchase of books of literary value which are linked in some way with radio broadcasts. Statistics show that about forty per cent of the customers of a particular series were buying under the influence of radio. In addition the thousands of letters received indicate the appreciation of the broadcasts and show that millions of
our people are taking an interest in world affairs.

6. "Four Cultures - One Country"
(Extracts from a paper submitted by Dr. Hans CHRESTA)

It is not enough to acquire knowledge about other countries, such as geographical situation, climate, language, culture, one must also have the spirit of tolerance. Respect of a person and of his conviction leads to the respect of members of other nations which is a required condition for international understanding.

The number of hours at a professional school for instance is limited so that officially there is no time left for one or more lessons on "International Understanding"; in my opinion this is no drawback, because all work should always be done in the spirit of international understanding. It is very easy to make clear in an introductory course on economics that the human being is the most important. What are the differences between the various countries? - they have a different climate, and, consequently, different social and economic conditions:

- their inhabitants speak different languages;
- their inhabitants belong to different religions;
- their cultures are under the influence of dissimilar spheres.

Are these differences typical? Or in other words, is it possible that individuals of different language, culture, climatic region, can live together?

In the introductory course on economics we are first of all concerned with the foundations of the Swiss nation and we illustrate our exposé by slides as follows: 27 slides and sound tape which show the different aspects: different cultures, languages, races and religions. We found that Switzerland is not a homogenous unity.

1) The political borders do not correspond with its natural borders, mountain ridges, water lines, etc. and with the climatic zones.
2) The inhabitants originate from culturally different regions. They speak different languages and belong to dissimilar races and religions.

3) The topographical conditions, the languages, religions and cultures are not the unifying factor of the country, because Switzerland is the result of an equilibrium among three races, four languages and two religions.

The Frenchman André Siegfried wrote in his book "La Suisse, démocratie-témoin", 1948: "Nature made it possible for Switzerland to exist, but she did not create it; it is the people that have made it". Man as a historical being creates a nation. The nations have formed step by step. This explains to us why it is possible to create supra-national structures which go beyond the frontiers of a single state. We must therefore begin with the transformation of the states, we must "form the people".

My assumptions:
1) Audio-visual aids can help to acquire knowledge about one's own country and about foreign countries, especially in such disciplines as geography, history and culture, economics, civics, etc. But this is not enough.

2) The spirit of international understanding must be developed, here the audio-visual aids can be great help, too, because they have a strong emotional impact.

3) The audio-visual aids are - as their name indicates - only an aid. What is necessary is above all the encouragement by the teachers. The spirit of international understanding must accompany all educational efforts at school at all times and on every occasion.
C. GROUP WORK
Introduction

As already indicated, practical work was included in the group activities of this seminar. Quite early in the programme participants were asked to indicate with which of the three groups they would like to work and so far as possible, their wishes were met. This meant that groups were not uniform in size and it also led to some language problems, but, when possible, translation was arranged when the work could not be conducted in a single language. The activities themselves were, in fact, an example of international co-operation and understanding. In the short time available a good deal of material was discussed, some of it inevitably off the main topic but usually of value and interest. A considerable amount of responsibility for guidance and direction fell upon the group leaders and accounts of progress, achievements and recommendations were recorded by group reporters who are thus responsible for much of what follows in this report.

For each group, working papers relevant to the work under discussion were submitted by group leaders and, in some cases, by other members of the group as well. Some of these are included, either wholly or in part. These papers were either read during the group meetings to provide a basis for subsequent discussion, or read privately by the group members before the meetings.
GROUP I - RADIO AND TELEVISION

The group did not attempt any practical production because of consideration of time, space and equipment, but in addition to its discussions it did have the opportunity to visit studios of Hungarian Radio and Television services. It also joined with other members of the seminar in visits to studios and to the new closed circuit television system of the Apáczai Csere János School, Budapest (see page 38).

1. The Use of Audio-Visual Aids in Education for International Understanding (1)
   Working paper by Arne OKKENHAUG

   The group is faced with two major problems:

   1) What is the meaning of "international understanding"?
   2) How can "international understanding" be promoted by audio-visual aids?

   In its early years UNESCO has already in its Department of Education a "Division for International Understanding". Within the secretariat as well as

(1) This paper was submitted before the Seminar began so that participants were able to read it before groups were organized.
in conferences and meetings attempts were made to clarify the contents and the meaning of "international understanding". Later on the Division for International Understanding changed its name to "Division for Education for World Citizenship". This change of names signifies a deeper understanding of the problems involved. During the first period it seems that the stress was laid on the accumulation of knowledge, in other words a purely intellectual approach. Everyone will readily understand that no person has an intellectual capacity to grasp the vast diversity of human life in every corner of the world, to understand the underlying factors in the variety of world culture, or grasp the meaning of even the main world religions.

The phrase "world citizenship" has a wider meaning. While it preserves the necessity of accumulating knowledge, it also introduces man in his environment, not only locally or nationally, but in an international and universal context. The importance of a person's character, his personality, his attitude to his environment, is brought in as a balancing factor. This means that the intellectual capacity to accumulate facts about other human relations than his own is linked up with the even more difficult problem of his emotional life.

The science of psychology has shown that a person's character and attitude towards his environment have been built up by an enormous number of impressions during his whole lifetime. Some of these impressions might seem negligible, others of great importance in the formation of a human personality. Every community has its own system for the evaluation of human behaviour. Even during the first years of life children adapt themselves to these criteria for good behaviour. We know that parents teach their children how to behave well at the dinner table, how to greet another person, how to express their gratitude. The result is that children of the world have different conceptions of good behaviour. This means, too, that they are able to judge children from other parts of the world and their behaviour, and - very often - with negative result. Thus, in keeping up the tradition in the various societies of the world, humanity unconsciously creates great and small barriers that have to be overcome in order to foster "international understanding". This necessitates a new pattern of education in all countries of the world.

"International understanding" seems to have something to do with
possessing an open mind, the capacity to accept new ideas, to revise one's presuppositions, apply new facts, to develop the capacity of understanding points of view other than one's own, and to control one's traditional suspicions. This calls for intellectual integrity, tolerance, a sense of justice and an adherence to the principle of freedom for all. In other words: We are approaching the principles laid down in "The Universal Declaration of Human Rights".

Questions:
1) What are the criteria for "international understanding"?
2) Tolerance seems to be one of the important factors in "international understanding". On the other hand no-one can tolerate everything. What are the limitations of "tolerance"?
3) There seems to be a long way to go before "international understanding" becomes a universal living condition. We are all responsible for the progress made, or for the lack of progress. Where are changes most necessary concerning "ourselves" or "the others"?

The use of audio-visual aids

Out of the definition of "international understanding" given by the working group arise two major aspects of the use of audio-visual aids:

1) The introduction of new thinking in the traditional educational pattern of every society.
2) A selection of new "curricula" for audio-visual aids.

The traditional educational situation in every country seems to have unconscious elements contrary to the aims of "international understanding". This applies to family life, as well as life in schools and universities, in religious matters and in society as a whole. The difficulty seems to be to detect the negative factors. We know, however, from history and geography textbooks that information about other peoples and countries may be considerably lacking in an up-to-date presentation, even more so in religious education where undue intolerance is attached to doctrines and beliefs.
While the world is shrinking into a small common arena for all peoples through the development of new communication systems, one is sometimes tempted to talk about a "small world". Literally this is true, but psychologically we detect ocean-wide distances between religions, cultures, political systems and between individuals. How can we expect a fisherman in Scandinavia to understand the situation of an Egyptian fellah, a South-American Indian, a Japanese geisha, a farmhand in France? If we are to preserve world peace, however, they have to reach some kind of understanding. This means that the audio-visual aids should endeavour to bring to light fresh information about the living conditions in various parts of the world.

Questions:
1) What kind of themes should be introduced, by means of audio-visual aids, to further "international understanding"?
2) How can we explain in our countries that there are traditions in family life, schools, universities, social life as a whole, that may be detrimental to the work towards "international understanding"?
3) How should we proceed in our work, knowing that local environments, national life and international society may be equally important?
4) There is a need for new curricula in the schools of the world. How can audio-visual aids help to further a sound development in establishing common ground for the peoples of the world?

2. Work of the Group

The working group had eight meetings which were conducted in accordance with the following work plan:

1/ Experiences in using radio and television in education for international understanding.
2/ Teaching about the United Nations and international organizations.
3/ Topics and methods of work.
1/ Experiences in using radio and television in education for international understanding

The reports gave a clear indication that the various countries have found common solutions in their programming. The teaching of languages is a predominant feature, very often given in a presentation that introduces the daily life and culture in its social and other aspects which further international understanding.

Reportages and documentaries from other countries seem to be a popular type of programmes. Presentation of children in their national environment is frequently used. Many radio and television organizations invite people who have travelled widely, either as tourists or as experts on some mission, to the studio to share their impressions. The use of folklore in its many varieties gives atmosphere to such programmes.

A widely used method of presenting other peoples and cultures are the "magazine" programmes. Some of them are political, some more on the cultural side. These programmes allow by their flexibility the incorporation of reports and impressions from a wide horizon, very often as a commentary to current affairs. The "Quiz" programmes and other forms for radio and television competitions offer likewise an opportunity to include such topics that further understanding of other peoples and cultures.

The participants of the group brought information about experiments being made in trying to find new approaches in education for international understanding. The following titles will indicate some of them: "Science in the Service of Peace", "I Want to Know", "Great Museums of the World", "History of Civilization", "A Place among Men", "History of the Drama", "Young Globe Trotters", "Come and Draw together with us", "100 Questions - 100 Answers", "Roving Report", "History of World Literature", etc. Written reports on these programmes are contained in the working papers presented to the conference by the participants.

Exchange of programmes between countries have become usual, but the reports show that much is lacking in information about possibilities within this field.
2/ Teaching about the United Nations and International Organizations

The group discussed a series of topics that would serve as suggestions for programmes in radio and television. Most important of these were:

The Nations of the World
The World of Today - and its Political Systems
Conflicts between Nations
The Great World Religions
Race Relations
Intolerance and Prejudice
The United Nations
Human Rights
World Problems and International Agencies
The Developing Countries and their Problems

It was stressed that in a television or radio broadcast one should give information on the real situation in the countries concerned, and not dwell too much on the exotic elements in their culture, religion or traditions. The present conditions for further development are more important.

The working group wants to underline, however, that the presentations of international co-operation must bring out the human element as vividly as possible, and not concentrate solely upon the structure and functioning of the organizations for co-operation themselves. Special projects undertaken by the international organizations in the various countries lend themselves better than others to such presentation, and radio and television organizations might usefully find suitable topics for such programmes. They should not wait for the initiative to be taken by the international organizations themselves, but one should bear this in mind in the normal programme planning. It would be of particular value if such programmes could be part of the broadcasting and television programmes directed to schools and to young people in general. The spirit of international understanding might otherwise well be integrated in programmes where the main topic serves a related purpose, since international understanding mainly is an enlargement of human
relations in daily life.

3/ Topics and methods of work

a) UNESCO - 20th Anniversary

In connection with the 20th anniversary of UNESCO the working group realized that too little is known about the projects this organization in engaged in. This applies to activities in the fields of education, science and culture. It is therefore necessary to establish a list of such projects so that radio and television organizations might - preferably by co-productions and bilateral arrangements - produce programmes that in a concrete and illustrative way may make UNESCO's mission in the world of today clear and comprehensive.

This necessitates, however, a closer co-operation between the National Commissions for UNESCO in the member states on the one hand, and on the other hand the radio and television organizations, which will need the help of UNESCO to secure good working conditions in the country where the programme material is to be produced. Information about programmes produced should further be distributed to the member states in order to facilitate exchanges and to secure their wider distribution.

b) Miscellaneous suggestions

Radio-vision is an effective - and cheap - form of production that has been developed in some countries. The working group would especially mention this method as a solution for countries that have not yet developed a television system. It is a radio programme illustrated with projections of slides in the receiving classroom.

Taped letters have been used with great success in some countries as a means of international communication between schools and youth clubs.

Weekly conversations have been introduced as a regular school activity in Hungarian schools. They offer an opportunity for the teacher and the pupils to pursue the work for international understanding by discussing information and impulses given by the mass media.
Educational programmes should be given the highest priority when countries develop new channels for radio and television.

Programmes for children and young people need particular consideration and treatment in the operation of radio and television broadcasting. The planning and performing of such programmes call for careful selection of specially gifted and educated personnel to form a programme unit of its own to be responsible for their activities.

Exchange of programmes between the great international radio and television organizations are indispensable methods for furthering understanding between the peoples of the world, not least as concerns programmes produced for children and young people. The working group welcomes the initiative taken for a closer co-operation between Eurovision and Intervision, and it expresses the wish to increase the exchanges.

3. Recommendations

The group work has, in a concentrated form, resulted in the following resolutions:

1) Recommendations associated with UNESCO's 20th anniversary
Co-operation, bilateral productions and exchanges

a) A list of projects executed by UNESCO particularly in developing countries and at the same time furthering the spirit of international understanding, should be established by UNESCO and made available to broadcasting organizations.

b) A close contact between National Commissions for UNESCO and radio and television organizations might have an encouraging effect. Bilateral productions seem to be a means towards achieving understanding both because of the direct contact so made and the material which results from them. This has also the advantage of reduced costs.
c) It is not unusual for radio/television organizations to find difficulty in gaining access to some parts of the world. The UNESCO Secretariat should request that co-operation be offered to such organizations where the proposed programme deals with topics related to UNESCO activities.

d) The UNESCO Secretariat might consider the collection, from national commissions, of information on such bilateral productions and might find ways and means of distributing this information to member states in order to facilitate exchanges and to secure a wider distribution of the programmes.

2) General recommendations

a) International understanding in radio and television programmes:

Although the group remains aware of the importance of radio and television programmes especially devoted to understanding among nations, it recommends as a first, practical, cheap and immediate move, that normal programmes put out by radio and television organizations to teach language, geography or modern history, should include, whenever possible, besides their purely didactic contents, elements of human, cultural and moral interest such as to improve international understanding.

b) Information on the important international events:

Being aware of the importance in child and youth psychology of a direct and immediate contact with the concrete realities of foreign countries, the group draws the attention of educators, including radio and television organizations to the benefits of re-transmissions of great international events of Mondovision, Intervision, Eurovision, Asiavision.

Above all, the group recommends that these organizations try to give more comprehensive information on the contents and the time-table of their broadcasts to the educational authorities, and that they plan possibly complete or partial re-broadcasts at hours when schools could receive them and make use of them in their teaching.
4. Members of Group I

Chairman: Mr. A. Okkenhaug Norway
Vice-Chairman: Mr. B. Kovács Hungary
Rapporteur: Mrs. F. Fuks-Zombek Belgium
Dr. H. Chresta Switzerland
Mr. G. A. Christofides Cyprus
Mr. H. Dieuzeide France
Mr. A. Maidaniuk Ukraine
Miss B. Miecińska Poland
Dr. K. Mukherjee India
Mr. M. A. Osman Sudan
Mrs. G. Popova Bulgaria
Mr. I. Radu Romania
Mr. G. Vágó Hungary
Mr. H. Winter Germany
Dr. J. Zentai Hungary
GROUP II - EDUCATIONAL FILMS AND RELATED AIDS

Several films and filmstrips were viewed and discussed by all participants and some further consideration of these presentations took place in the work of this group. Its main effort, however, was in the planning and production of a filmstrip. As a guide, the group leader produced a working paper and extracts from this are given below:

1. Educational Films and Related Aids
   Extracts from a working paper submitted by Dr. W. KOELLE

This group will in its theoretical considerations keep in mind the whole width of audio-visual aids, from a single slide through a series of slides or a filmstrip, to a full-grown sound film. In its practical work, however, it will limit itself to designing one filmstrip (or one series of slides) to be used by schools or groups of young people, such as UNESCO clubs, during the year of 1966, in which the 20th anniversary of UNESCO will be celebrated; the viewers are taken to be between the ages of 12 and 16. Intentionally, the most modest teaching aid has been chosen because it can often be used where there is not enough equipment for a film or for television, and it could even be projected with an oil lamp where there is no electric power.
If the filmstrip produced during the seminar turns out to be useful, we shall be able to participate in the parental pride over this joint baby of ours - but let us realize at once that even if what we produce remains an incomplete creature, something else will have happened that many of us will treasure: the experience of a joint effort into which each one of us has brought his own know-how and his own creative imagination. When Dr. Ögren, in planning this seminar, suggested that the group might try their hand at actually producing one visual aid, he was aware of the treble reward one might expect:

1) a tool that teachers and youth group leaders might use next year;
2) a few recommendations to improve education for international understanding we shall be able to give to such people outside our group, resulting from the discussions we shall be having inside it;
3) The personal gain each one of us will carry away with him after working on a project together, a gain which will probably be greater and considerably more real than if we had only sat around the table discussing a problem on the theoretical level.

A. The first action for the group would be to set up a production unit and fill the posts from among the members of the group.

B. The production unit will undertake the following stages of production:

1) Choice of topic
   a) What approach is suitable for the age group?
   b) Can one and the same filmstrip be used for the whole age group or must two separate productions for the lower half and the upper half of the age group be envisaged?
   c) Which half is to be served by the present production?
   d) Can the purpose be both to give information about UNESCO and at the same time promote attitudes favourable to international understanding in the viewer?
   e) What weight must be attached to each of the two aspects of this double aim?

2) Viewing of a selection of filmstrips in order to see what items from already existing filmstrips can be made use of in the group's own production.
3) Decision on technical points
   a) Are the pictures to be black and white or in colour?
   b) Will they be drawings, or photographs, or both?
   c) How many pictures are to go into the series?
   d) Will the pictures have captions in them or not?
   e) Which language should be used?
   f) Will there be a handbook to accompany the filmstrip?

4) Draft sketches for each picture
   Criteria against which each picture should be measured:
   a) Does this picture meet a need?
   b) Does it fulfil a definite purpose appropriate to the filmstrip?
   c) Does it really do more than a verbal explanation would?
   d) Is it easy to understand?
   e) Is it conducive to a desired attitude?
   f) Can it arouse certain emotions?
   g) Can it stimulate the imagination?
   h) Has it instructional value?
   i) Is the material authentic and accurate?
   j) Does it give a correct idea of the scale of the subject or the object studied?
   k) Does it command attention?

5) Drafting the commentary

6) Making the pictures, either by photography or drawing

7) Each picture and its accompanying text must be checked on the following points:
   a) Is the technical quality good?
   b) Is the aesthetic quality good?
   c) Is it detailed enough, or on the other hand, does it contain too much detail?
   d) Is the cut-out well chosen?
   e) Are the symbols used comprehensible to the audience for which it is intended?
f) If any words or sentences are included, are they comprehensible to the audience?

g) Make sure that there is no violation of religious, moral or political feelings of the audience through any item in a picture or in the commentary.

8) Elimination of unsuitable pictures and decision whether they are to be replaced by others.

9) Printing the first version in the form of separate slides or as a filmstrip.

10) Testing the produced series on an audience of the right age.

11) Revision of pictures and text in the light of the observations during the test presentation.

12) Printing the revised version as a filmstrip.

Because of the limited time available completed filmstrips were not produced but drawings for the first of the designs were completed and projected by epidiascope. These were viewed and discussed by a group of Hungarian teachers towards the end of the seminar.

2. Aspects of Teaching Method to be Considered in the Production of Audio-Visual Aids by Dr. Hans CHRESTA

On first consideration it seems to be unnecessary to point out a few basic aspects of teaching method which are to be considered in the production of audio-visual aids. However, the films and slides which the teachers have at their disposal (and partly those which were shown during this seminar) show that there are basic rules which are not always observed. Only about one half of the films, slides and filmstrips, and some of them only in part, fulfil the requirements mentioned below.

There are two different kinds of criteria which may be considered as
filter systems and through which ideas and suggestions have to pass:

A. The basic filter system at the beginning of the work.

B. The filter system built up with a view to international distribution.

A. The basic filters

1) The pedagogical filter
The basic question is: What is the aim of the audio-visual aid?

a) to give information (pass on knowledge)

b) to initiate or provoke a discussion by means of which a people are to be educated to a certain attitude, e.g. learn to be tolerant, and which can be better achieved through audio-visual aids than through conventional means.

2) The target filter
All films and slides cannot be used with equal success for all ages, children and grown-ups. Therefore it has to be determined to whom the film will be addressed (pupils of the lower or upper grades, teachers, youth groups, youth leaders, adults, etc.) Techniques (photographs, trick or realistic drawings, etc.) and methodological criteria (e.g. number of slides, smaller or larger steps from one slide to the next or from one film sequence to the next) have to be applied accordingly.

3) The methodological filter
As to the preference of films, slides, or filmstrips for the achievement of the educational goal, the decision must be made according to whether it is intended to present a complete story or to give to the teacher demonstrational material with which to help him in his task:

- very often the teacher can limit himself to just a few pictures which he selects himself from several series.

- coloured pictures are to be preferred to black and white ones because of their emotional impact.

- drawings are not necessarily easier to understand or more appropriate for children. They frequently give a too abstract idea.
- symbols, however, are not easily understandable for children or for adults of foreign cultures.
- the use of photographs, silhouettes, puppets is preferable to drawings for children and young adults.
- the pictures are to be of a very high aesthetic (artistic) value.
- audio-visual aids are always nothing but aids. In the centre is the teacher who uses these aids.

B. The distribution filter system

In order to assure a wide-spread distribution in many countries, the following filters are to be used:

1) The picture filter
   The language of pictures is the most international. Thus a picture itself should have a high impact and be comprehensible as such.

   Making films is calculated omission, i.e. it is necessary to concentrate on the main points and to follow a direct course without getting lost in details.

2) Text filter
   Commentaries should be used as little as possible. If the commentary is limited a teacher teaching in a different language can switch off the sound and read the text from a sheet in the language of the country.

   Captions on slides and sub-titles in films are to be avoided. If necessary, texts should be given to the teachers on a separate sheet or manual.

   Separate sound tapes which go with the film or slides are very appropriate. They can be replaced without much cost for countries with a different language.

3) The test filter
   Before being finalized, slides, films and television broadcasts are - if possible - to be tested with regard to their impact on the target audience.

Good examples of films satisfying the above criteria are:
UNESCO: Fable for Friendship (Trnka)
Bayerischer Rundfunk: UNESCO, ihr Wirken in aller Welt.
3. Work of the Group

The group took up the proposal that it should, in its practical work, limit itself to designing a filmstrip or a series of slides for use in schools with children between the ages of 12 to 16, or by groups of young people, such as UNESCO clubs, to celebrate the twentieth anniversary of UNESCO. It turned first to a number of technical issues inseparable from the use of filmstrips. How many frames should a filmstrip contain? Should a filmstrip have its own captions, or should it be accompanied by a written commentary? Should the group be thinking in terms of filmstrips at all, bearing in mind the advantages of film-studio over filmstrips?

Members of the group agreed that the answers to these questions depended in the end on the circumstances of the teachers who would use these instructional aids and on the relative costs of each type of aid. Filmstrips with large captions, for example, may not be ideal from the technical point of view, yet in some circumstances they may be justified on financial grounds. Similarly, boxes of slides may, for pedagogical reasons, be more desirable than filmstrips, but it is cheaper to transport filmstrips. Bearing these factors in mind, the group reached the following decision: The visual and textual material to be incorporated in the filmstrip should be so prepared that it could be made available in four different ways:

1) as a set of slides in a box;
2) as a filmstrip;
3) as a picture booklet; and
4) as a "flip-book" or "flip-chart", i.e. a picture book with the text written in the back of the preceding picture.

The filmstrip and the box of slides would each be accompanied by a written commentary. The box of slides, the picture booklet, and the "flip-book" have pedagogical advantages over the filmstrip. Slides have the advantage of flexibility: the teacher may, through selection, determine both the composition of his set of slides and the order in which particular slides are shown. Picture books and "flip-books" have a special value in areas where there is no electricity or slide projector.
The "flip-book" has an advantage over the picture book in that teachers working with small groups can, while holding the book in front of them, read the text of the picture that the children are seeing. The filmstrip, on the other hand, has advantages from the point of view of sales and transport.

The group further decided that the filmstrip should not contain more than 35 frames. Anything larger was considered to be too tiring for one presentation. Captions should not be used, each frame being so designed as to be as far as possible self-explanatory. This would overcome a problem of language if the strip or slides were to be distributed internationally.

The group spent several hours discussing suitable themes and suitable ways of presenting these themes by means of a filmstrip or a set of slides. These discussions raised a number of technical and pedagogical issues. Some of the suggestions put forward, for example seemed on examination to be better suited to the wider possibilities of film or television than to the filmstrip. Other ideas were modified or rejected because they contained cultural assumptions which would give them appeal in some parts of the world but not others. There was, for example, much interest in a theme which might begin with the launching of a space rocket and which would use the person and perceptions of a cosmonaut to point out issues of international cooperation and understanding. It was agreed that such a theme would be capable of evoking considerable audience appeal in "developed" countries where the exploits of space are of great public interest and have an especial appeal for the young. But in "developing" countries, it was pointed out, this interest is not to be found and a strip which began in this way could not be expected to make the same impact.

One useful suggestion was that each proposal should, as it were, be passed through a series of filters which would test its effectiveness for its intended purpose. This should take the form of questions under one or other of four headings: aims, audience, style, form. Of each proposal it should be asked: Is its aim to entertain, to provoke discussion, or give information? To what audience is the strip to be addressed? Is it to be popular in style, or is it to serve a more definite
instructional purpose? Is the strip to be accompanied by a commentary...? (1) These criteria were kept in mind when discussing the various proposals that were raised.

It was agreed that members should produce detailed suggestions for a filmstrip on the theme "The Largest Family", the aim being to stress the interdependence of all peoples in the world. When the first drafts of some of these ideas were discussed, another set of criteria was proposed which would test the effectiveness of each suggestion in emphasising its intended message on international understanding. One member of the group, looking critically at his own proposal for a series of frames, said that he now realized that he wanted his strip to stimulate two thoughts and a question in the minds of those who might view it:

1) We don't know our neighbours or the world family as well as we think we do;
2) We should do something about it, and how can we do it?

As a result of these discussions two proposals for filmstrips were worked out in detail. One of these, thanks to the assistance of two artists, Mr. Bertalan Altman and Mr. Bêla Sârosi, was taken to the stage of the draft drawings of the 31 frames which were to comprise the filmstrip, and these, together with the supporting text, were presented to the seminar by means of an epidiascope. For lack of time and resources, the other proposal was not put into production in this way. It remained a scheme from which pictures, graphs and texts might later be developed. It did, however, in theme, method and technique offer a useful contrast to the other subject and in this way stimulated a good deal of discussion within the group.

As has been intended from the outset, the group engaged in practical work primarily for the pedagogical issues it would raise. In the course of the work, the group reached a number of conclusions which it believed to be relevant to production, uses and distribution of audio-visual aids for education in international understanding. These conclusions are now given in the form of suggestions and

(1) This kind of analysis is discussed at a greater length in a paper prepared for the seminar by Dr. H. Chresta (see page 67).
recommendations. It cannot be stressed too often, of course, that educational films and related aids are merely a few among the many aids that teachers may call upon in their work for international understanding, as for the rest of their work. Wall displays, dioramas, exhibits showing aspects of the life of other countries, and talks by foreign nationals— all have an important part to play. But whatever aids are used, the aim must be to engage the pupils actively in whatever topic, theme, or project is being undertaken. If, for example, films are to be effective as an instructional aid, they must be adequately prepared for and they must lead to suitable follow-up activities by the children themselves. It is axiomatic, too, that the aim of all education for international understanding should be to foster in the minds of children respect and sympathy for the peoples of other countries. As one member of the group expressed it, education for international understanding should lead to greater self-awareness and self-examination on the part of the children who receive it. There was general agreement that the subjects of language, literature, history, geography, and social studies are especially rich in material of potential use for this purpose.

It is the opinion of the group, however, on the evidence of the films and filmstrips it has had the opportunity of viewing during the seminar, that, as yet, few films or filmstrips have been made that are entirely suitable as aids to international understanding. It seems clear that the best instructional materials for use in education for international understanding will themselves be the fruits of international co-operation. As well as serving a purpose in the country or countries for which they are produced, they must be acceptable to nationals of the country on which they are based. In this respect, the group draws particular attention to the radio-vision programme on Moscow, prepared by the Département de la Radio Télévision Scolaire, Institut Pédagogique National, Paris, in co-operation with educational authorities in the Soviet Union. The group considers that many more projects of this kind should be undertaken.

In view of the difficulty that the seminar has had in finding audiovisual materials suitable for use in international understanding, the group recommends that UNESCO study the possibility of providing information on new
films, filmstrips, etc., which are judged to be particularly significant in this field. The group is aware of the catalogue service already available through the W.C.O.T.P. (World Confederation of the Teaching Profession), but considers that a new classification is called for, one which records a film's suitabilities judged in the light of the criteria of education for international understanding.

At the national level, too, there is need for up-to-date information to be available for teachers on the types of instructional materials which they might use to promote education for international understanding, and the sources from which such materials can be obtained. This is a task too that could well be undertaken by member states and fall to the responsibility of the National Commissions for UNESCO, assisted by an advisory committee of teachers and specialists in audio-visual media.

The group also discussed the question of copyright. It had been pointed out earlier in the week that UNESCO holds no copyright over its own materials, and that anyone who finds them useful is free to reproduce them. The group would like to see the free flow between countries of instructional materials judged to be of value in education for international understanding. Exchanges of materials between one country and another are relevant in this connection. The group recommends that UNESCO study any problems of copyright that might impede the free flow of materials.

Filmstrips

This is the text which will accompany the filmstrip devised by Group II and drawn by the Hungarian artists.

THE SMALLEST WORLD : THE LARGEST FAMILY

1) Here is a baby.
2) This is his first world - the smallest world. The baby's first human contact is with his mother.
3) Next, he begins to know his own family: his father, his brothers and his sisters.
4) Later, at school, he meets new friends, new facts and new ideas.
5) He discovers people like the policeman,
6) the shoemaker, the butcher, the baker, the newsagent and many others.
   His world gets larger.
7) As he grows older, he begins to know his village or his city and the postal
   service, the fire department and many other things.
8) Perhaps he will travel and see the countryside which helps to feed him.
9) He finds that there are trains, ships, buses and planes to take him to other places.
10) Through books, museums, press, radio, television and films, he learns that it is
    a big world with many people and cultures.
11) He learns that his home and his country get many things from many other places.
12) He learns of other countries. But how well does the child know his neighbours
    in other countries? Does he know that his numbers came from India,
    by way of Arabia?
13) - that his language comes from many sources?
14) - that his science comes from a hundred places?
15) Does he think that an American looks like this? And what is the African
    like?
16) Or does an Eskimo look like this?
17) Does he know of the huge African universities?
18) Or the Eskimo technicians?
19) Or that Greek home life is similar to his own - in very many ways?
20) However much the individual knows about other cultures, there still seem to
    remain big walls of misunderstanding.
21) How can we break down these walls? Personal contact is the best way.
22) This can be established, among other ways, e.g. through pen clubs, by
    writing letters to people in other countries,
23) through study in other countries;
24) through having foreign guests.
25) We cannot live without other countries and other cultures.
26) There are differences in race and culture. We know that these differences
    are there and will always be there because of geographical and historical
    reasons.
27) But we also know that we all belong to one family - the largest family - the family of the world.

Alternative Filmstrip - title

Frame

1) Title

   The largest family

2) Quotation "The smallest world is the family. The largest family is the world

3) Domestic scene. Mother, father and children in the home

4) background. Examples selected from Europe, Asia, Africa

5) The smallest group is the family. It varies little from continent to continent

6) A market scene.

7) Landscape with distant towns or villages. Road, rail and river-links are visible

8) A scene at the Olympic games - crowds, competitors and the Olympic flag.

9) Visiting students in the University, e.g. African students in Europe, European students in India

10) All the countries together constitute one world. Occasionally the countries come together for discussion, co-operation and sport. Here is a scene from the Olympic games.

11) A map to show an international river, e.g. the Danube - with the countries named.

12) A photograph of the Pan-American highway.

People travel from one country to another, sometimes to settle and work. Here are students in other lands.

Rivers and highways are international. Consider how important is agreement over access, water supply, flood control. These factors need international co-operation.
13) 4 graphs to show important human factors, e.g. life expectancy, literacy, availability of medical services, education (shown by line or block graphs).

14) A series of frames to show poverty (a poor African village)
15) devastation (after an earthquake or flood), waste (an area eroded be-
16) cause of soil erosion).

17) A series of frames to illustrate some large development schemes and areas of co-operation between nations.
18) (Volta Dam in West Africa, agricultural aid, some aspects of the International Geographical year).
19) A world map illustrating some of the major aid schemes. It might be possible here to distinguish between regional and national schemes.

20) Diagram to illustrate communication - land, sea, air, telegraph, radio, satellite, etc. - probably in a composite picture form.
21) Diagram of photographs of the international agencies, e.g. UNO and UNESCO buildings
22) A view of the world from the Cos-
monauts' cabin.

These factors are important to life and development. International aid promotes improvement and development of these aspects. But still there is poverty and waste. More international co-operation and assistance is vital

Technicians, advisers and engineers go to the less developed countries to make their contributions. Such a case is the Volta Dam which will aid water control and provide hydro-electric power for industry. This diagram illustrates the major areas of work and shows how wide-spread is the web of international co-operation.

The nations have abundant means of maintaining contact so that knowledge can be gained and assistance offered. Co-ordination of effort is achieved in a variety of ways. Much of the work is handled by United Nations Organizations and agencies.

From above there are no frontiers - it is one world, one family, - the largest family.

4. Recommendations of Group II

1) Visual and textual materials that are produced on subjects relevant to education for international understanding, should be prepared in as many different forms as possible. In particular materials to be incorporated in filmstrips should be made available in four different ways:

   a) as a filmstrip;
   b) as a set of slides;
c) as a picture booklet;

d) as a "flip-book" or "flip-chart".

Filmstrips and slides should be accompanied by written commentaries.

2) The group endorses the suggestions for the production of audio-visual materials contained in Dr. Chresta's paper (page 67) and recommends that they be brought to the attention of producers of such aids.

3) The group sees particular merit in bilateral projects in the production of instructional materials and educational programmes prepared for education on international understanding and recommends that many more be undertaken.

4) That UNESCO study the possibility of providing information on new films, filmstrips etc., which are on international understanding.

5) That National Commissions of UNESCO assisted by advisory committees of teachers and specialists in audio-visual media, be asked to provide an information service on the types of instructional materials available in their own countries that may be used to promote education for international understanding, and the sources from which such materials can be obtained.

6) That UNESCO study any problems of copyright that might impede the free flow of materials designed for the promotion of international understanding.

5. Members of Group II

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Vice-Chairman: Mr. J. Duzs
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Dr. J. Bucknell
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GROUP III - EXHIBITIONS

This small group, faced with a considerable task, worked very rapidly, aided by the preparations made by Mr. Vanden Bossche before the seminar began. It was thus possible for them to present an exhibition within a few days of starting work, so that it could be viewed by visiting Hungarian teachers.

A paper submitted by the group leader provided the basis for initial discussions.

1. International Understanding, its Role and the Problem of Representation through Exhibitions

Working paper by J. O. J. VANDEN BOSSCHE

Understanding is a passive attitude, it is passive because it accepts and contents itself with putting the individuals or nations in situations where evil or belligerent actions may be avoided. But daily experience has shown us that understanding is inadequate, even on the international level. Each day brings us further proof that some of the most convinced nationalists like to present themselves as champions of international understanding.
In peacetime it is very easy to talk about understanding between the peoples; no one is committing himself, and quite often it serves economic interests and personal ambitions. The important question is how to preserve peace by avoiding wars.

We have known for a long time that those who promote conflicts are the active sections of the population who train for their purposes the passive ones. It is the active elements who are dominating and leave acceptance and understanding to the others.

International understanding, therefore, must be re-thought. It should comprise actions which promote true understanding among peoples which goes deeper than a superficial acquaintance.

These actions must be effective on two levels: on the one hand, understanding in peacetime, when one would aim above all for the acceptance of ideas and customs of other nations with a view to facilitating cultural relations, and, on the other hand, formation of a critical outlook among nations with regard to their own institutions and those in position of power.

At all times peoples have professed to be fervent peacelovers, and very often there were no stronger defenders of this peace than dictators. Often a nation has confused peace with the subjugation of another nation by subjecting it to its own philosophy of peace. On ancient Roman coins was the symbol of peace, an olive branch: this did not prevent Rome from invading a great part of Europe and Africa.

How many wars have been fought under the pretext of furthering culture and progress? And if we examine the numbers of these conflicts from ancient to modern times we find that, very often, the conquerors found a more advanced culture in the vanquished countries, and they hastened to draw inspiration from them. And if we make a deeper study of the outcome of these conquests we can only state that ultimately they proved to be a defeat for the conquerors as they lost their power and prestige.
For a long time peace has been a theoretical concept; it must become a reality and, to this end, it must engage people's hearts and minds. Men must not fall victim to the ambitions of individuals for whom war is profitable.

How many conquerors striving for power and whose pride encouraged them to believe that it was their duty to impose culture on others owed their salvation and the regeneration of their country to those that they had overcome.

The exhibitions that we shall organize should take into account these basic ideas. Therefore, they have to show that in peacetime understanding favours contacts between peoples and, in order to avoid wars, a critical outlook of the peoples with regard to their leaders and their institutions has to be formed. It is necessary to make obvious the fatal consequences of war and the advantages of peace. Finally, proof can be found in history that wars have never served anyone and that even the victors have sooner or later lost everything.

My colleagues have indicated to you the uses of television, radio, films and slides for international understanding.

What, therefore, are the advantages of exhibitions?

An exhibition is cheap, it can be organized anywhere, its material is adaptable to all environments; various parts can be changed around so as to make them appropriate for the population to which it is being presented, without changing the topic. Only very few specialists are needed, its duration is unlimited and its effect long-lasting.

But there are some rules which must be followed if an exhibition is to achieve its goal, namely wide-spread communication.

First of all, the exhibition must be mobile, the stands and backcloths must be light, easily transportable, and as neutral as possible. It would be very useful if the stands and backcloths could be used for exhibitions on different topics.

The presentation must be visually pleasant, and thus the judicious use
of colours is important. The colours should be evocative. They must support the topic of the exhibition. They must alternate with other colours which are restful or which can create a zone of transition.

The exhibitors must also take into account the fatigue which may be caused by an exhibition. A maximum length should be imposed on texts; the pictures presented must rather speak for themselves. Thus it might be useful to present a subject only in outline and to avoid superfluous detail likely to cause tiredness.

Graphs are in this respect more useful. Volumes or histograms are preferable to purely linear graphs.

Whereas writing must be avoided as much as possible, since too much text may produce fatigue, the use of contrasts and "démonstrations par l'absurde" have proved to be useful.

Though exhibitions concerning the Rights of Man can speak to the spirit of the cultured person - who is either already convinced or will never be - they do not move the majority of people. It is not enough to show what the Rights of Man will bring about, above all it must be shown what man will lack if he has to live without them.

Most people will not recognize immediately what peace means for them, since they will only recognize the benefits when they are deprived of them; on the other hand, the spectacle of war has immediate implications for them.

Exhibitions for international understanding which are to be shown to very many people as well as to a wide variety of racially, socially, and intellectually different people should be so prepared as to be adaptable to the environment where they will be presented.

Since people are more easily involved if they are personally concerned, it is important, if it is a matter of war, peace, or economic or cultural development, that persons in the exhibition should always be portrayed as inhabitants of the region.
For instance, in a campaign against hunger it would be good to invite the people to help those of other nations, to show them the effects of hunger in their own country and the happiness which they gained from being helped themselves.

In the developing countries attention should be paid to symbolism. For instance, certain people, who are not used to enlargements, may have difficulty in interpreting the presentation of an object that is very much enlarged. Thus it will sometimes be necessary to show both the enlarged photograph and the real object together. Perhaps it will be useful to present continuous performances of films which illustrate the action and relationship of the topics presented in a static manner.

Finally, one last point which is quite important is the duration of the exhibition.

Experience in the field of publicity has shown that advertisement may have a great influence on sales, causing business to expand rapidly. However, it is well-known that at a certain moment it may cease to be worthwhile and may even have a negative effect. It is then that the publicity must be changed.

This does not affect travelling exhibitions, but it does permanent exhibitions, such as those in the corridors of public buildings or schools. Thus an effort should be made to avoid having the same exhibition running for more than six months. This exhibition, however, could be repeated at a later date.

Here, therefore, are some basic ideas which can guide us in the work of this seminar and which must always be in our minds when we organize our exhibitions.

2. Work of the Group

The group defined the framework of its activities. The problems to be considered are the following:

1) Exhibition to be presented to the participants and other visitors;
2) Pattern of an exhibition which can be shown in every country of the world.
1) Exhibition to be presented to the participants and other visitors

The exhibition must be organized in such a way that it shows the aim of international understanding, the means for achieving it, and the organizations concerned with it. Thus, one panel will present the contrast between war and peace, emphasizing the consequences of both. Several panels will present means for achieving international understanding, especially international conferences, exchange visits, correspondence, languages, arts, means of communication. Finally, a series of photographs will show the activities of the various agencies that work for peace and the improvement of the relations and the conditions of life in the various countries of the world.

2) Pattern of an exhibition which can be shown in every country of the world

a) Aim and subjects

The aim of the exhibition is to further international understanding through the creation of the spirit of international understanding and co-operation in the young and by helping them to develop a critical outlook towards elements which will be unfavourable to the growth of this understanding. Thus, the exhibition should present the contrast between war and peace and make plain the consequences of both.

b) The public for whom the exhibition is intended

The group is of the opinion that the exhibition, though intended primarily for children, should also be organized with adults in mind. Indeed, the children have to find conditions in their environment which promote the growth of international understanding. If children and adults visit the exhibition together they will be much better able to discuss the matter afterwards.

The fact that the exhibition is intended to be shown to a wide variety of different people must be taken into account when preparing the exhibition (cf. paragraph h).

c) The place in which the exhibition will be held

The exhibition will be shown as far as possible in schools. However, if the intention is to appeal to a wider public, it may be organized in a community
centre, such as public buildings, city or town hall, exhibition centre, etc.

In such cases where schools do not have an adequately sized room at their disposal or are too small to organize an exhibition by themselves, the exhibition could be presented in a mobile unit ("exhibition-mobile"). This might be of particular interest for developing countries. It might be of interest, too, to exchange exhibitions between different countries.

d) The organizing staff

Since the exhibition is to be organized in schools, the pupils themselves, with the aid of their teachers, should construct the exhibition. Thus they would contribute to a piece of work for international understanding and, at the same time, gain experience in the field of organizing exhibitions.

In the case of bigger exhibitions, their organization can be carried out by the education authorities or by a private body. Close co-operation with the school authorities is, however, absolutely indispensable, considering the aim of the exhibition.

e) Necessary material

The exhibition material will mainly consist of square or rectangular panels, the dimensions of which will be no greater than 2,44 x 1,22 m. They must be light in weight, with a smooth neutral surface which can be painted. Glass showcases may be used for valuable objects or publications. If resources do not allow solid materials to be bought or if it is desirable for the exhibition to travel the documentation can be mounted on to 1 m square cardboard panels which are joined together and can be folded. These cardboard folders have the advantage of being light, easily transportable in boxes, and of eventually being able to stand on one or more tables, should proper stands not be available.

The exhibition material should be supplied by the organizers, while the documentation to be shown can be collected from various organizations, such as UN, UNESCO, and other national or international organizations.

f) The language to be used in the texts

The language used in the exhibition should always be the one spoken in the
country. In the case of several languages being spoken within one country, the most frequently occurring one should be used. If the exhibition is to be shown in several countries, all texts should be removable so as to be able to be replaced by those in another language.

The length of texts should be kept to a minimum. The organizers should try to find documents that are self-explanatory, so that written explanations are superfluous.

g) The contents
The exhibition should present clearly the dangers of war and the rewards of peace.

On this occasion it will be useful to present to the visitors the factors that can endanger peace, above all the lack of critical approach towards one's own country and the elements that jeopardize peace. An example of the pernicious actions of certain authorities should be shown.

The means by which international understanding can be promoted should also be represented, such as: exchange visits, discussions, international conferences, means of communication, correspondence between different countries (by letter or magnetic tapes), the study of foreign languages and literature, the exchange of works of art, cultural exchanges and technical assistance.

Finally, it may be useful to give the visitors to the exhibition some idea of the national and international organizations that work for international understanding (UN, UNESCO, WHO, FAO, UNICEF, etc.)

h) The presentation
The presentation of the exhibition depends to a greater extent than any of the other problems related to it on local conditions, both mental and physical. Fashion also plays a decisive part. If a professional decorator is needed one must take care that aesthetics are not regarded as more important than the contents or the message that is intended to be communicated by means of the exhibition.

Care must also be taken to prevent objects shown to illustrate the theme or other such accessories from diverting the attention from the main objects.
The most important questions relating to the presentation are:

- the arrangement of the objects;
- colour;
- narrative material;
- the use of audio-visual aids.

The arrangement of the objects

The arrangement of the objects will depend to a large extent on the localities where the exhibition is to be constructed. If the room is large and there is sufficient wall space, it is better to put the panels parallel to the walls and to put here and there a plant or a piece of furniture to break the monotony.

If the room is smaller it is a good idea to mount the panels on stands and to arrange them in zigzag shape down the room. In certain cases it would be advisable to surround them by plants, so that the public will not knock them down.

One must also take the lighting into account. Good lighting can often help to highlight the particular object and can even cover up faults (e.g. in material).

Exhibitors may wish to show objects which usually move in space (e.g. rockets, satellites). In such a case the tendency is to suspend them. For safety reasons suspended objects should be placed so that they are out of reach of the public but yet can be well seen. This space should be left reasonably uncluttered to avoid having many people gathering there at one time.

Every effort should be made to allow showcases to be seen easily from all sides. Care should be taken to prevent the visitors from being dazzled by the light shining on the glass of the showcases. One way of doing this is to light them from the inside or to slant the glass of the showcases.

Colour

The choice of colours depends to a great extent on local taste. It is thought to be inadvisable to have more than three colours on one panel. Too great a variety of colour may distract the visitor. It is sometimes useful to vary the colour of the panel so as to avoid monotony. The colour should be chosen in terms of the exhibit so as to suggest an atmosphere or to background and vice versa. Where it is necessary to have two colours which clash, place between them a white
or black strip to neutralize the unpleasing effect of such a clash.

The colour should be matt to avoid reflection. Colours with a latex base have the advantage of being matt, washable, and quick-drying.

**Narrative material**

Titles and captions should be kept to a minimum. The letters should be very legible. It is advisable to paint the letters in either a dark or light colour, depending on whether they are on a light or dark background. Letters in relief (in wood or cork) have the advantage of being easily stuck on and of creating an effective contrast. Letters which are too stylized or too elaborate should be avoided. Square letters are preferable to rectangular ones.

**Musical accompaniment**

It is desirable to have background music. One must be careful that music does not interfere with conversations which may be useful on a visit to an exhibition (exchange of ideas, criticism, etc.).

The music may be relayed by a tape recorder with amplifiers. Folksongs or other music could be heard through individual headphones.

**i) The use of audio-visual aids**

To avoid using too long captions or texts audio-visual aids may be used to explain the exhibition. Tape recorders, may be used for guiding the visitors around by means of individual earphones or by loudspeakers. The use of the exhibits in the showcases or the panels can be illustrated by means of slides or films (e.g. the exhibition of masks can be accompanied by a series of pictures showing the use of masks).

**k) Guided visits**

The group was of the opinion that visits to exhibitions should be guided by pupils. They would thus get used to offering explanations and defending a point of view. They will also learn how to make a deeper study of a subject. However, it is, of course, necessary for the guides to be prepared by the teachers and to have visits to the exhibition under his direction.
The exhibition organizers should remember that symbolism should take into account local customs. The people of the region should also be represented.

The duration of the exhibition will depend on the public's interest. If the public is principally or exclusively made up of pupils, its duration will depend on the frequency of the pupils' visits. If the exhibition is on show too long it may have a harmful result and even achieve the opposite effect to that which was intended.

3. Recommendations

1) The National Commissions for UNESCO should keep the schools in their respective countries informed about the documentation available for the organization of exhibitions on international understanding.

2) The National Commissions for UNESCO should give directions to the schools on how to organize exhibitions (contents, symbolism).

3) The National Commissions for UNESCO should be supplied with a regular information service by UNESCO on the documentation obtainable.

4. Members of Group III

Chairman: Mr. J. O. J. Vanden Bossche Unesco Institute
Mr. R. Fialkiewicz Poland
Mr. W. Makarov Bielorussia
Mr. H. Reimers Federal Republic of Germany
D. THE SEMINAR AND ITS VISITORS
A group of Hungarian teachers was invited to view the exhibition and filmstrips constructed by the participants. They also joined in some of the discussions with members of the seminar.

Considerable interest was aroused in the exhibition assembled by Group III and this also provided an opportunity for participants to mix and converse with the Hungarian teachers.

The filmstrip was not in its final form but the drawings and commentary had been prepared so that projection could be done by epidiascope. The viewing resulted in discussion about the construction and use of the filmstrip. The general impression was that it might be useful in the "form lesson" taken by the class teacher and that it could be used in sections or in its entirety. The possibility of the use of the strip as an aid to language teaching was also raised.

The age range for which the filmstrip was most suitable was discussed and several different opinions resulted. It was clear that much depended on how the teacher made use of the strip and also in which country the material would be used. In some countries it would be suitable for children of primary age, in others it would certainly be valuable for older children and even adults.
Although the limited time available did not permit a lengthy discussion, the visit was a friendly and fruitful one and indicated once again the ease with which people with a common interest — education for international understanding — could overcome problems of language and have pleasant associations.
E. FINAL RECOMMENDATIONS
Final Recommendations

1) A list of projects executed by UNESCO particularly in developing countries, with the aim of furthering the spirit of international understanding, should be established by UNESCO and made available to broadcasting organizations.

2) There should be close contact between UNESCO and radio and television organizations producing material relevant to education for international understanding.

3) Particular merit is seen in bilateral projects in the production of instructional materials and educational programmes for education for international understanding and it is recommended that more should be undertaken.

4) UNESCO might consider the collection from National Commissions of information on bilateral and other radio and television productions relevant to education for international understanding and find ways of distributing the information to member states to facilitate exchanges and ensure a wider distribution of programmes. It is equally important that similar information relating to other instructional material and to documentation of material for the organization of exhibitions should also be available.

5) UNESCO Secretariat should request co-operation from the countries concerned, with organizations requiring access to their territories to produce programmes
which deal with UNESCO activities.

6) Radio and television organizations, particularly the international agencies, should give more comprehensive information on the content and times of their broadcasts and should plan complete or partial re-broadcasts at hours when schools can receive and make use of them. This applies particularly to transmissions and re-transmissions of great international events.

7) Programmes put out by radio and television organizations for the teaching of such subjects as language, geography and history should include whenever possible elements of human, cultural and moral interest such as to improve international understanding.

8) Visual and textual materials on subjects related to education for international understanding should be prepared in as many different ways as possible.

9) Producers of audio-visual aids might give consideration to suggestions of the kind raised in the paper by Dr. Chresta (page 67).

10) National Commissions of UNESCO should be supplied with information relating to exhibition materials so that they can transmit both sources of material and methods of organization of exhibitions to schools in their areas.

11) UNESCO might study any problems of copyright that could impede the free flow of materials designed for the production of international understanding.
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