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ROSE D'AMICO MONT ARCHIVE

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NEW YORK HERALD TRIBUNE  
May 25, 1952

# TV Takes Art Education to Youngsters



Gary Wagner

The television camera catches children at work in the Museum of Modern Art

## Program Shows Parents That Children Are Creative

By Fred Hift

THROUGH the Enchanted Gate," a new television program, is a series on children's art education, presented as a joint venture of the Museum of Modern Art and WNBT. The program is a series of 12 half-hour episodes, each featuring a different artist. The first episode, "The Enchanted Gate," is a story about a young boy who discovers a magic door in his garden. The program is designed to show parents that their children are creative and to encourage them to support their children's artistic interests.

By Charles W. Costing  
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### Harvard Alumni Going Back to the Classroom

CAMBRIDGE, Mass.

At their own request, the Harvard Alumni Association has reported that they had examined the records of the alumni who had returned to the classroom. The records show that the number of alumni who have returned to the classroom has increased significantly in recent years. This is a reflection of the growing interest in education and the desire to continue learning throughout life.

and, later, with closed eyes, to voice their reactions to them.

With the children facing Miss Wilson in a semi-circle, one little boy, his eyes closed tightly, described a coconut vividly as "fuzzy, scratchy and heavy." Miss

Wilson is, of course, considerably amused by the three who were ever dropped.

There is, of course, considerable amusement by the three who were ever dropped. The children are talking of a power boom in western Kentucky, cro

PEOPLE are talking of a power boom in western Kentucky, cro

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- letters with  
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WNBT-1

television news from



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May 5, 1952

WNBT INAUGURATES UNUSUAL ART EDUCATION SERIES, SUNDAY, MAY 11TH

"Through The Enchanted Gate" To Be Produced By Station  
In Cooperation With Museum Of Modern Art

NEW YORK, May 5 -- A new concept of education by television will be introduced on Sunday, May 11, (12:30 - 1:00 p.m.), when Station WNBT, in cooperation with the Museum of Modern Art, presents for the first time, a series on art education for children. Entitled, "Through The Enchanted Gate," and based on the Museum's famous art classes, this thirteen week series will feature the most modern teaching techniques and the latest equipment for educational training including specially designed desks and work benches for the children.

The series was planned by Victor D'Amico, the Director of the Museum's Department of Education, and Ted Cott, Vice President of NBC and General Manager of Stations WNBC-WNBT. Mr. D'Amico, who will produce the series, is also the Director of the People's Art Center of the Museum of Modern Art and the author of "Creative Teaching in Art." He is recognized as one of the most outstanding art educators in the country and is an authority on training in creative development.

This novel experiment in television programming, designed for children between the ages of three and ten, will give the TV audience the opportunity to further the creative aptitudes of their children through the presentation of practical experiments shown and explained during the program by experts in the art field. In

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2 - "Through The Enchanted Gate"

addition, the viewing audience may join in the program by means of printed guides which will be distributed to any child or parent on request. These guides will contain instructions for following all the activities shown on the program and, each week, examples of the home studies sent in will be presented on a telecast and will be the subject of a critique and discussion.

This group of programs, the latest in Station WNBT's contribution to the field of educational television, stems, in part, from the Museum's annual Children's Holiday Carnival, which in the past ten years has given thousands of children the opportunity to enjoy creative expression. It is unusual, insofar as the children in the studio demonstrate to WNBT's home audience how they may further their own creative interests. Also, it is a project designed, not especially for the unusually gifted or talented child, but for any child with the desire to investigate, experiment and enjoy creative imagination.

Commenting on the series, Mr. D'Amico said: "The object of this program is to emphasize that all children are creative and that the art experience should not be limited to the talented only, or to those who are regarded as having special gifts. It is hoped that children will enjoy the program and gain in their own development, and also that parents will realize the importance of good teaching techniques as opposed to those which induce imitation or create competition among children. We hope, too, that parents will be stimulated to provide creative activities in the home and to strive for art education in the schools where it is neglected or insufficient.

"This program is a step on the part of the Museum of Modern Art, in co-operation with WNBT, towards helping to make constructive use of the time spent by the youthful television audience. Its aim is

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3 - "Through The Enchanted Gate"

to encourage the conversion of passive viewing into creative activity that will contribute to the healthy growth of children."

Ted Cott, General Manager of Station WNBT, which recently completed a survey of the New York Educational system, "Inside Our Schools," and who has pioneered many of television's public service programs, commented, "Mr. Nelson A. Rockefeller, in a recent address to the Committee on Art Education, remarked, 'There has never been a period of greater public participation and interest in the creative and cultural life of our country.' I agree. And through the medium of television, we hope that we at WNBT can foster this feeling as an example of the public and community service to which we are dedicated.'

Each week the programs will be filmed via kinescope and prints of the series will be made available, on a rental basis, to art educators, schools and museums throughout the country for their own educational and training purposes. Request for prints will be handled by the Museum of Modern Art.

Ben Grauer, himself a student at the Museum, will act as narrator of the program. Dick Pack will be supervisor of Production and Jim Elson will direct the programs.

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FOR RELEASE

10:00 a.m.

Saturday, March 22

RENE D'HARNOUCOURT ARCHIVE

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The Museum of Modern Art has participated in more than 95 television

shows. The Metropolitan and the San Francisco Museums of Art have

put on serial shows. Excerpts of Remarks by educational groups

throughout the country. Nelson A. Rockefeller, the field.

before the  
Committee on Art Education,  
Museum of Modern Art  
Saturday, March 22, 1952

every ten families will have sets.

"Through your work individually and collectively as members of this Committee, you have brought about great advances in the field of art education. However, we can't get around the fact that the number of young people and adults with whom you come in contact directly is relatively small when compared to the vast population of this nation as a whole.

"During these past days of the Conference we have been discussing at the Museum what might be done in this country if the kinds of ideas you stand for could be disseminated on a wide scale. The things that you have striven for, the creative and cultural enrichment of the individual, must be available to all. It is not the sole right of any particular group. The obvious answer is that we must find a more effective way to use television, today's latest and most dynamic means of communication.

"There has never been a period of greater public participation and interest in the creative and cultural life of our country.

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"You have had a committee working on this subject. The Museum of Modern Art has participated in more than 95 television shows. The Metropolitan and the San Francisco Museums of Art have put on serial shows. Many other museums and educational groups throughout the country have been active in the field.

(I)

"There are approximately 16,000,000 television sets in American homes today -- almost four out of every ten families have a set -- and it is estimated that by 1955 almost eight out of every ten families will have sets.

"However, not only the educators and cultural leaders of our nation, but medical leaders as well, are deeply concerned about the lack of cultural content in the television programs being seen in American homes today.

"Why is this?

"It's a strange phenomenon.

"The heart of the problem seems to be <sup>(We believe)</sup> that on one hand the commercial producers who know how to put on shows with audience appeal perhaps have not been sufficiently aware of the tremendous latent public interest in cultural subjects, while on the other hand, those of us in the fields of art and education have not as yet learned how to use this new medium effectively to bring to the American people the best and fascinating cultural resources of our own nation and the world as a whole.

"This is the great challenge before us.

RENE D'AMICO / MOA  
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"I should like to put before you a program the Museum of Modern Art now has under consideration to help solve this impasse. <sup>proposes to</sup>  
~~We want your frank reaction and your cooperation.~~

~~The Museum is considering~~ the establishment of a television research project and laboratory. Its major objective will be the blending of the knowledge and skills of the professionals in art and education with those in television in order to achieve productions that have significant educational and cultural values as well as entertainment value.

"Now, here is our plan.

I. Research Project

First, we should study what has been done in television with the arts. This study should be analytical to determine the successes or failures of such programs.

II. Laboratory Program

~~Then,~~ the Museum laboratory, working with television companies and ~~the~~ professional directors, producers and script writers, would build programs which would use all of the Museum's departments, such as Architecture, Design, Painting and Sculpture, Education, and the Film, to bring the best of the Museum's offerings to the public. This laboratory work would include a study of both the psychological and aesthetic approach to the problem, as well as the technical. The object would be to make art a part of the average person's everyday living. \

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Saturday, March 22, 1952

"III. Public Analysis

A major part of the plan would be to kinescope the programs and make them available for wide use in schools, in classrooms as well as assembly programs, in parents' meetings, in women's clubs, in social clubs -- in short, wherever they would be useful. From these groups we could get a wide and informed public reaction, so important in the preparation and presentation of the material. We also would make scripts, plans, and other material available to educators throughout the country who are now doing pioneering work in art education on television, thus broadening the base of the experimental phase of the work.

"IV. Documentation

The findings growing out of the three phases of the program would be published as a source of help and guidance to others."

"If we go ahead with this program, would you be willing to try out these scripts and films and tell us whether or not they work? Will you act as a sort of thermometer or evaluator for us? You helped us when we produced the teaching portfolios by suggesting subject matter and evaluating the portfolios at various stages in their production. This is something on a much larger scale and in which you could serve immeasurably...."

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*Education*

SPEECH BEFORE  
THE COMMITTEE ON ART EDUCATION

Saturday, March 22, 1952

It seems hard to believe that ten years have already gone by since the formation of the Committee on Art Education. The Committee has made a unique place for itself. It has gained a reputation for the highest standards in the teaching of art and has obviously attained a position of leadership in art education both among artists and educators. The Committee has helped to achieve one of the outstanding aims of the Museum, which is to bring the art of our time to the attention of the general public. I can say to you frankly that from the point of view of the Trustees and Staff of the Museum, our association with you is one which we value highly.

The Museum is deeply grateful to all those who for ten years have made the Committee a success and I would particularly like to name the following who have given so much of their time during this period:

Charles Cook - Headworker, University Settlement  
New York; Assistant Chairman,  
Committee on Art Education

Robert Iglehart - Assistant Chairman of the Committee;  
Chairman, Art Education Department,  
New York University

Dorothy Knowles - Secretary-Treasurer of the  
Committee on Art Education

Viktor Lowerfeld - Chairman, Division of Art Education,  
Pennsylvania State College

Edith L. Mitchell - State Director of Art Education  
Delaware

Arthur R. Young - Professor of Fine Arts, Teachers  
College, Columbia

Unfortunately, I am under a commitment not to mention Victor D'Amico's name as it was only on this condition that he would invite me to be with you today. However, with this group or any group in the field of art education, my expressions of admiration would add little to the feelings which all of us have for him.

Through your work individually and collectively as members of this Committee, you have brought about great advances in the field of art education. However, we can't get around the fact that the number of young people and adults with whom you come in contact directly is relatively small when compared to the vast population of this nation as a whole.

Recently we have been discussing at the Museum what might be done in this country if the kinds of ideas you stand for could be disseminated on a wide scale. The things that you have striven for, the creative and cultural enrichment of the individual, must be available to all. It is not the sole right of any particular group. The obvious answer is that we must find a more effective way to use television, today's latest and most dynamic means of communication.

RENE D'AMICO

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MAR'S Speech before the Committee on Art Education, cont.

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You have had a committee working on this subject. The Museum of Modern Art has participated in more than 95 television shows. The Metropolitan and the San Francisco Museums of Art have put on serial shows. Many other museums and educational groups throughout the country have experimented in the field.

There are approximately 16,000,000 television sets in American homes today--almost four out of every ten families have a set--and it is estimated that by 1955 almost eight out of every ten families will have sets.

However, not only the educators and cultural leaders of our nation, but medical leaders as well, are deeply concerned about the lack of cultural content in the television programs being seen in American homes today.

Why is this?

It's a strange phenomenon.

The heart of the problem seems to be that on one hand the commercial producers who know how to put on shows with audience appeal perhaps have not been sufficiently aware of the tremendous latent public interest in cultural subjects, while on the other hand, those of us in the fields of art and education have not as yet learned how to use this new medium effectively to bring to the American people the vast and fascinating cultural resources of our own nation and the world as a whole.

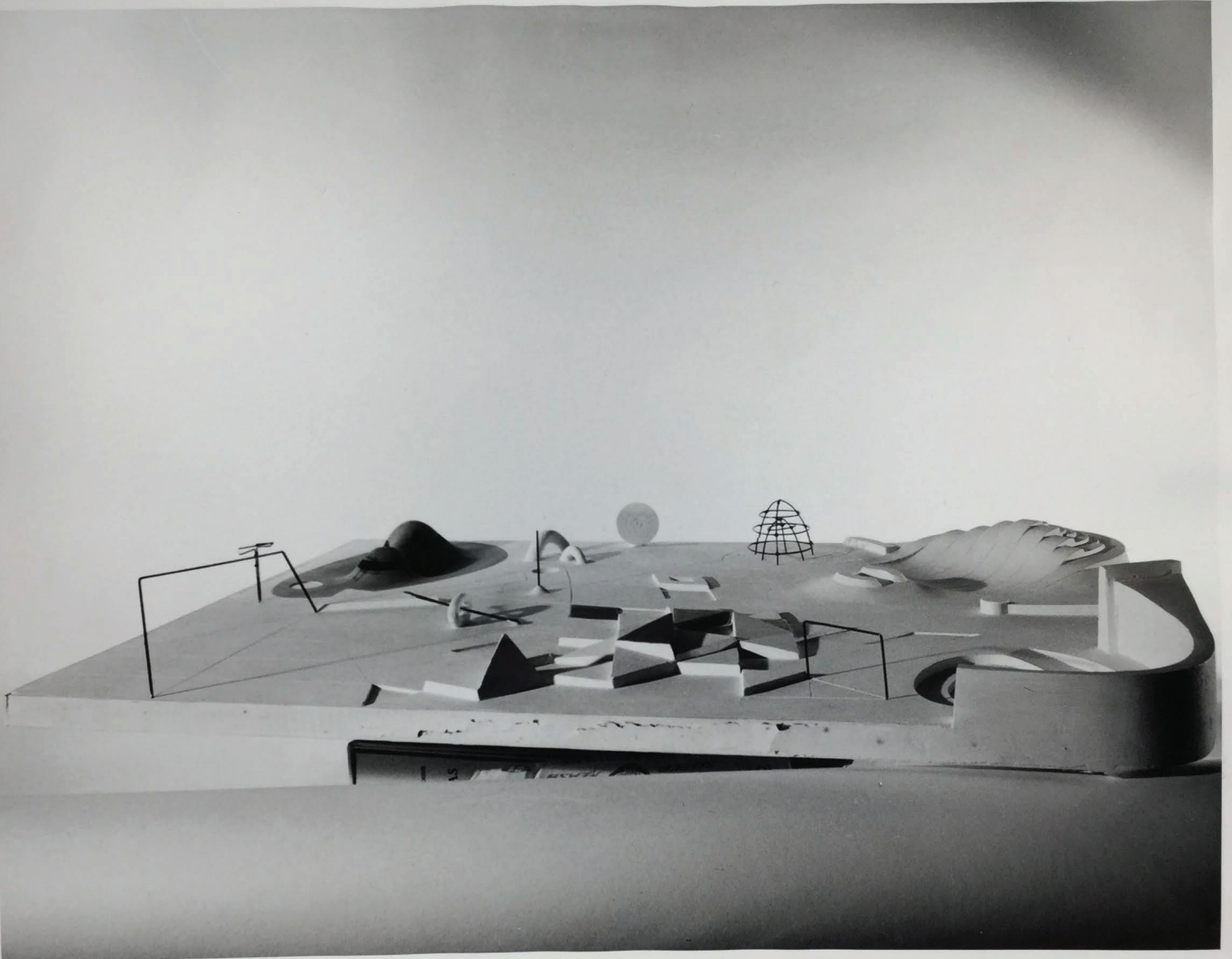
This is the great challenge before us.

I should like to put before you a program the Museum of Modern Art now has under consideration to help solve this impasse. We want your frank reaction and your cooperation.

The Museum is considering the establishment of a television research project and laboratory. Its major objective will be the blending of the knowledge and skills of the blending of the knowledge and skills of the professionals in art and education with those in television in order to achieve productions that have significant educational and cultural values as well as entertainment value.

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Whittlesey.

Young People's Gallery  
Museum of Modern Art, 11 West 53 Street  
March 24 - April 27, 1952

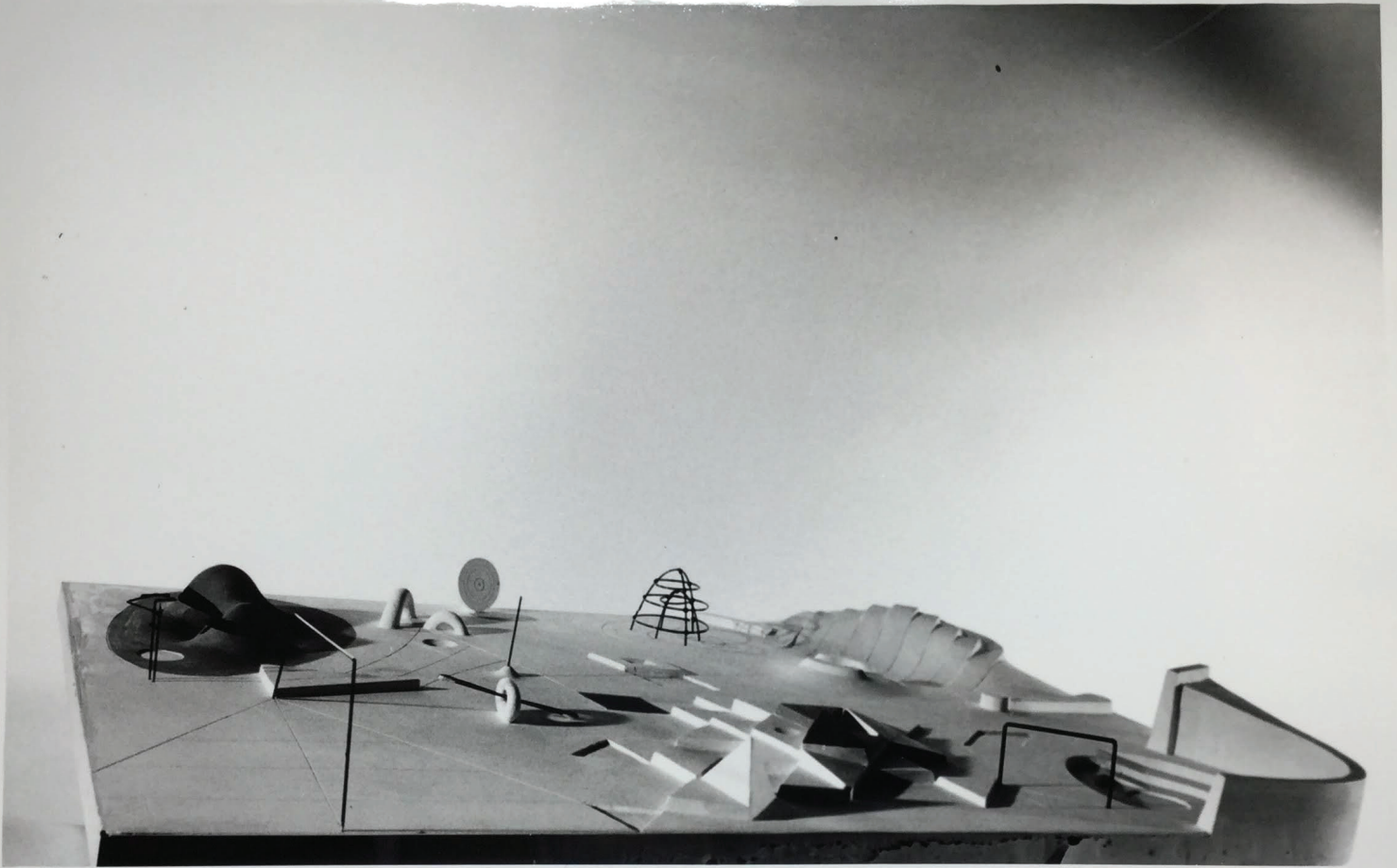
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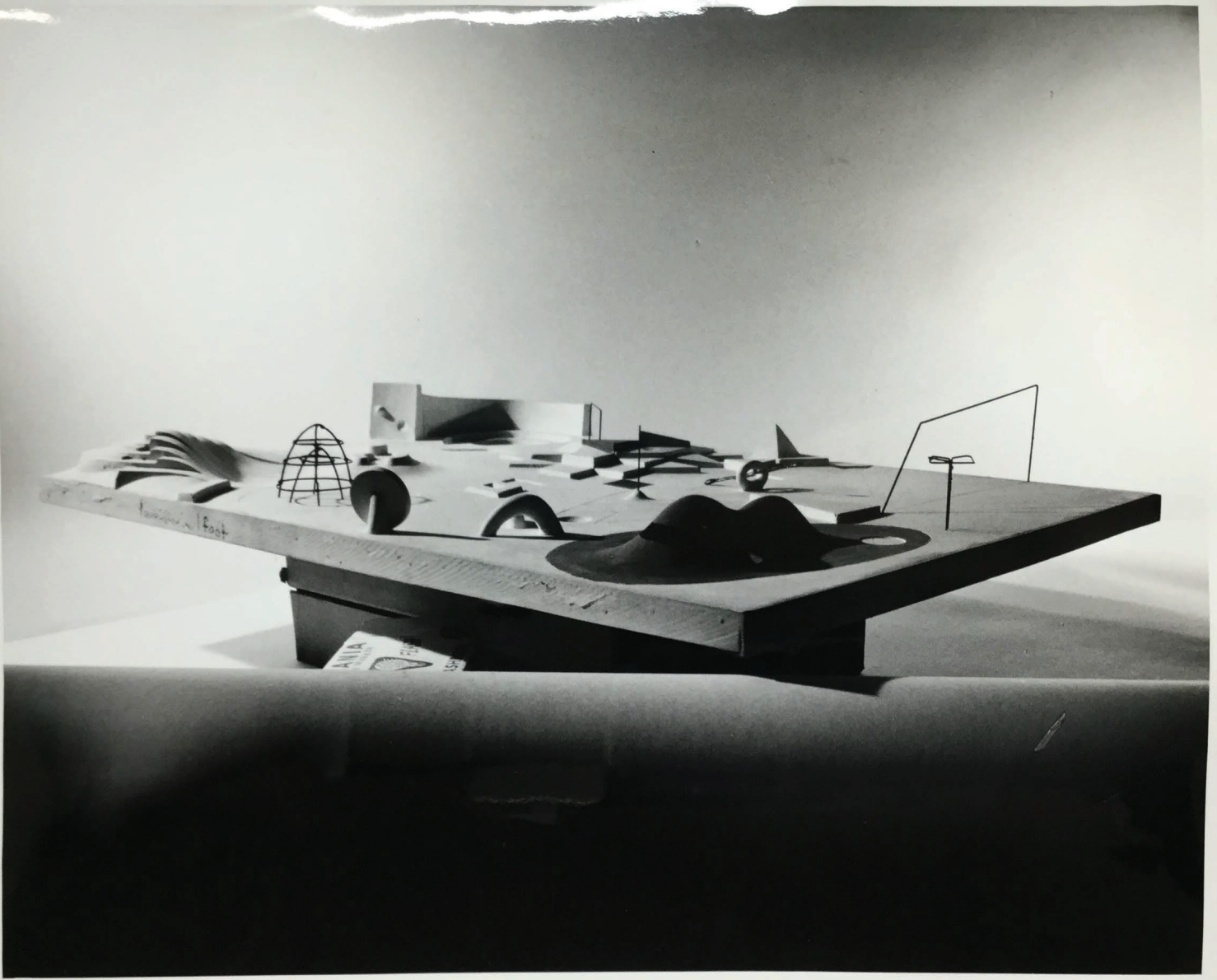
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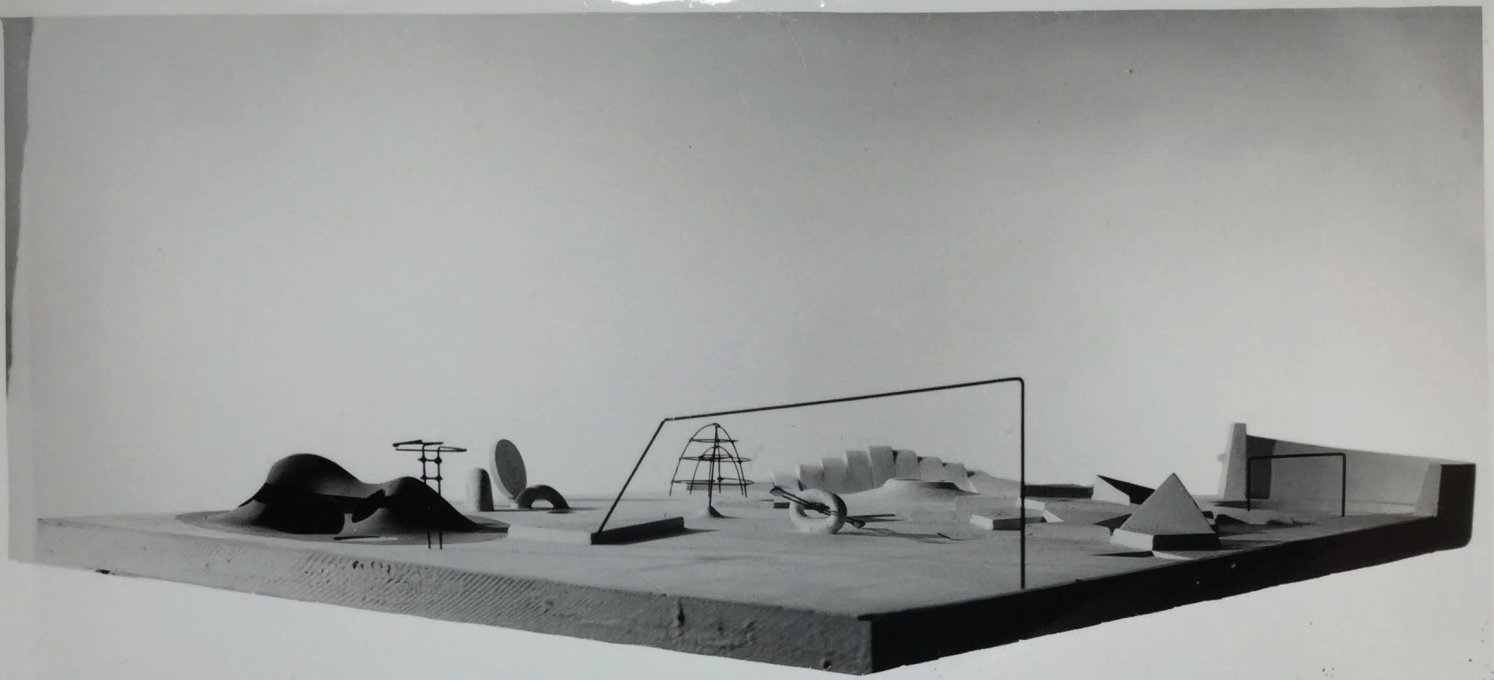
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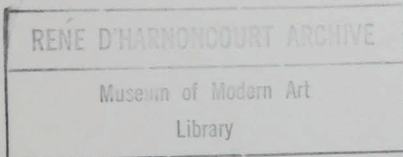


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