

THE THEATRE AND THE CINEMA

Throughout the ages civilized man has found delight in the Drama, and it is, perhaps, this power of attraction which makes the Drama unique in its service to Education. Its power to promote thought and intellectual development can scarcely be overestimated. In the words of Miss Fogarty of the British Drama League and Child Study Society, "*The understanding and knowledge of Dramatic Art is the most vital part of Aesthetic Education, and that which most concerns the English race and the whole fellowship of English speaking peoples In Greece, dramatic training in its widest sense formed the foundation of all Education in the Dance, in Rhetoric, Music and Acting.*"

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The importance of the Cinema in Education has only just begun to receive general acknowledgment and then chiefly with relation to the so-called Educational Film. In the opinion of many competent authorities, however, the problem of the Cinematograph is the biggest one with which we have at present to deal, for it is obvious that no system of Education, providing only for school years, can ever hope to answer its challenge successfully. The Cinema emphasises and capitalises the weaknesses, abnormalities and falsities of human life, and these are the things which are persistently put before the child's mind and which he therefore assumes represent the average in the life of his elders and those about him.

At the present time the Cinema is one of the outstanding resources of the leisure hours of our people; consequently the problem of the Cinema is one which requires the most careful consideration of our entire citizenship.

From the East too, startling accounts are received of the damage which is being done by the growth of the Cinema habit. It is now common for films to be shown which display the Western World in the worst possible light. In connection with this problem the British Prime Minister, Mr. Stanley Baldwin, speaking in London recently said: "*It is too early yet to say what the influence on civilization of the moving picture may be, but I confess that I look with the gravest apprehension upon the effect of the commoner type of film.*"

There is much food for thought in Mr. Baldwin's warning for many grave issues are at stake in the now international problem of the Cinematograph.

SUGGESTED SPEAKERS

SIR BARRY V. JACKSON

Founder and Director of the Birmingham Repertory Theatre.

A. A. MILNE

Author and Dramatist: for many years Assistant Editor of Punch.

REPRESENTATIVES FROM INDIA AND EGYPT

THE BISHOP OF LIVERPOOL, THE RIGHT REV.
ALBERT AUGUSTUS DAVID, D.D.

Headmaster Clifton College, 1905-09. Headmaster of Rugby, 1909-1921.

This problem then remains for the consideration of the Conference:

How can Education be made the "accompaniment" of life? How can men and women be made to feel the quickening and ever-freshening call to knowledge? How can Education be made to "*emphasize the unity of life from cradle to grave, from one end of the social scale to the other, from East to West throughout the world?*"

A projection of present-day school and college methods and processes of Education impelled by the same purpose will not serve our end. This is to add chaos to confusion, to accentuate, rather than ameliorate social and economic differences and difficulties, to diminish rather than to add to the happiness of the individual and the general content of the community.

How then shall we shape our course? Bertrand Russell has declared that,—

"Education has come to be the greatest barrier to the development of intelligence."

This is a stinging and possibly an unfair indictment, **but what then can be urged on behalf of an Education conceived and developed in terms of School and College years, suggesting finality and completion where it is but a beginning?** Here is no disparagement of the magnificent work being done by the great army of Educationists—Teachers and Administrators. The challenge is to the Community, for without full recognition of the responsibility of its every member, no great advance is possible.