

The Secretary General of the Association congratulated the United Kingdom Chairman and Committee on their energy and co-operation with the work of the International Association and on winning the support of public authorities in the United Kingdom and that of Miss Lee. These efforts had resulted in our having with us something like eighty delegates from twenty-five countries. He described how he "brought up this Association as a baby." When in 1948 he became Art specialist to Unesco "this seemed to me a good task and a necessary one . . . I felt that even the artist had a common responsibility, not only to his immediate surroundings and the society in which he lived but probably towards all communities in the world, because his work has a special destiny to spread all over the world." The result of "trying to get the real co-operation of painters, sculptors and graphic artists all over the world" first seemed crazy, but "the result was an astonishing one, there was enthusiasm for this idea and it was felt as a right one practically everywhere . . . I was requested to lay down the basis (of an international association of arts) and that is why we had a Conference in Venice in 1952 in which the principle of the association was decided."

Sir William COLDSTREAM, Slade Professor of Fine Art in the University of London, touched on the earlier history of University College which was the setting for the discussions: "the way in which this University College was started, the ways introduced into it, were modelled on Scottish Universities, in opposition to Oxford and Cambridge, and also on the University of Virginia . . . where the liberal ideas of Mr. Jefferson prevailed." "The University College was enlightened enough in 1871 to introduce an art school for practising draughtsmen and painters" and "this College was the first University in this country to give degrees to women, which it did in 1878. We have a large number of art schools in this country, I'm glad to say, and this is a good thing, as well as creating certain difficulties of administration. About 1959, I was asked by the then Ministry of Education to join an advisory council on art education and we were told that our first job was to try and think out a new system for the art schools of this country; really a new system of examinations which, of course, meant a new system for running the art schools by and large. And we have been working on this problem ever since. I'm glad to say the government has accepted our suggestions, on the whole, readily, and has already started to put them into practice, and we are in the middle of a period of great change in our art education in this country."

"Students in art schools nowadays think internationally; certainly they do compared with the time when I was a student; I think that's a very good thing. The students in all the major art schools of the world now are very well informed of the work done in other countries and I think that it is an excellent thing—furthermore students travel far more than they ever did before."

"I think nothing but good can come of this. But I don't think we are nearly as well-informed about the way we run our art schools in different countries as we should be, and I think it is a tremendous advantage to have this conference, and it comes, as I said, at a most opportune moment. I hope that it may, perhaps, be only the first of several conferences and that some of us may have the chance of going to other countries to see what happens there; but I do think that this subject of the professional training of the artist is one which is increasingly concerning all of us all over the world."

Mr. Morris KESTELMAN, Past President of the U.K. National Committee, gave an account of the background of the Conference. He said "one of the points on our original platform at our first Congress in Venice already included the subject of artists in art education. In 1957 at the second Congress at Dubrovnik, the U.K.