

two years, with expenses paid by local authorities. The purpose was mainly social.

Professor SQUIER wanted to say a word on behalf of practising artists—he was not nearly so worried about students who seemed to be getting preferential treatment everywhere. In schools in the North-Eastern United States, Pennsylvania, Harvard, Yale and in the West, Berkeley in California, there were extensive programmes for visiting artists of some established reputation who were paid for their work. He said many of these schools would be receptive to applications from foreign artists to come to teach as visiting professors for a period of four months.

Mr. DAS GUPTA, while welcoming some sort of mixing in the world of to-day, said that countries with a long tradition like India, China and Japan were not prepared to forego their tradition for something which he said was Utopian. Students on their return to India had preferred to call themselves international artists and found difficulties in fitting themselves into their own society. Henceforth, it had been decided in India to send abroad only those artists who already knew their own country, tradition and culture, so that they could imbibe from their foreign experience what was to their advantage.

Mr. P. HARRIS said there were no art schools in Malaysia and a number of students who had been sent to England had returned with much technical ability but little interest in the art and culture of their own country. The greatest success had come from those who went on study tours when they were mature.

Mr. VLASSELAER said that an organization was started a year ago in Antwerp which sent six Belgian artists to the United States to take up paid employment there.

The CHAIRMAN said that there were differences of opinion on the value of exchanges of artists, much depending on the choice of student, and that the selection should be in the hands of art teachers or of artists.

Professor SHAW said that the School of Architecture at Columbia University had a fund, provided out of a gift for student travel. Nearly the entire senior class were now sent to Europe, with Paris as base, just before entering their final year; their studies were directed by two instructors and it was remarkable he added, to see how they matured. Students were also sent to Mexico City for ten days during the winter when they drew a great deal.

The CHAIRMAN suggested that this was a subject calling for much more careful thought and more information; it might be fruitfully considered at a future conference, perhaps by sub-committees which might collect information, work out plans and make recommendations to Unesco. The points to be considered were whether the young student should have facilities for doing his own work for a period after leaving school, or whether he should be launched on the professional world immediately, or indeed whether there were any means of his avoiding doing so.

Fellowships

Mr. KULMER (Yugoslavia) said that for the last three years small bursaries had been awarded to a certain number of artists, mostly to those who had just finished their studies but also to painters who already had some reputation; the awarding committee reserved the right for two years to purchase their exhibited work and the bursary could be renewed for a further two years; with the sale of his works the artist repaid his bursary within two years.

Dr. WIŠO spoke about an organization in Czechoslovakia called the "Plastic Arts Fund" which administered quite large sums from public sources, making possible the award of bursaries to foreign as well as to Czechoslovak artists. The activities of this organization included easing the path of young artists leaving