

had to teach, so all were amateur artists if they could not earn their living by art; we had to make this quite clear, and not delude many young people into thinking they could become self-supporting professional artists, when the number of such artists was too small to be considered. So we were really giving a visual education based on the arts in order that young people could live more fully, and then to develop their talents for teaching the same thing to a further generation; the system should be educational, and orientated towards creating a member of the community, rather than isolating the student so that he found it difficult to relate himself to society.

The CHAIRMAN said he felt that but for art teaching it would be very easy for art to disappear in our modern civilization.

A statement from Mr. PAULUCCI (Italy), enumerating six points was read : The advanced art school should be of University type and studio type; other studies must not take up too much time compared with the principal work of painting, sculpture, etc.; the artist teacher should play the most important part in artistic education; history of art should not be crystallized into academic formulas; the objective study of nature is only possible as nature seen through contemporary vision; the school should work in a spirit of research inseparably linked with the problems of living art.

Another statement was read from Prof. P. MICHAELIS of Dresden in which he expressed his thanks for the opportunity to participate in so friendly a way and to discuss matters which affected everyone. An account of the structure of the Dresden school had been prepared.

Prof. Theo BALDEN expressed his gratitude to Mr. Carline and the Committee for bringing about this meeting from many countries; it would be valuable if a lively contact with the U.K. Committee concerning problems and their solutions could be maintained by other National Committees; he thought there was need for a working committee to bring some unity into the different ideas.

The CHAIRMAN invited Mr. Aujame to propose some resolutions.

Mr. AUJAME said that it would be understood that these resolutions were proposed solely by the French Delegation and were simply documents, as were those of Mr. Paulucci, which would be a basis for future work.

1. *Concerning the choice of teachers.*
A teacher, like an artist, must have a sense of vocation; he must be chosen on his qualifications as an artist, and not on diplomas.
2. *Concerning entry into schools.*
It is hoped that it will be a simple examination of as much evidence as possible, general education of a high standard being required for future teachers.
3. *Concerning teaching in general.*
The teacher must be an example and a guide. He must avoid systems and dogmas. Art is an adventure which is renewed each day.
4. *Concerning the co-ordination of teaching.*
Teachers in charge of studios will meet their colleagues (technical and general culture) sufficiently often to harmonize their ideas about current teaching problems.