

art education mentioned earlier by Sir W. Coldstream; he spoke of the ferment now active and he would ask Prof. Rogers to tell the Conference about this in some detail since he thought it was controversial enough to warrant many questions from delegates and also it would lead quite naturally to the next part of our debate—the aims of the school of art. Professor ROGERS then enlarged on the new system, pointing out the weakness in the old one and the distorting effect which the examination could have on the form of the courses which students undergo; he said the new course was to have the breadth and content equivalent to a first university course. Questioned about the new diploma, Prof. Rogers said it would set a bare minimum of attainment and that its only real value would be a prerequisite for those who intended to go on to train as teachers.

This ended the morning session.

PART II. ART SCHOOL OBJECTIVES

SESSION 4

THE Chairman, Mr. KESTELMAN, said we had now come to what was probably the most passionate part of our Conference, we were now talking solely about the professional training of the artist, there was no other issue before us. He said "*What kind of advice would you give to a young person, pulsating with energy, ambitious to become an artist? We are agreed that you don't create painters: are we therefore to help them to liberate themselves or mainly to provide them with the tools?*" He spoke of the dangers of excessive analysis at the expense of creativeness. "*Whatever methods we use, are they such that they will give the greatest possible spur and help to an ambitious young artist?*"

There were six points to be discussed. What does the student do when he first begins? What part should the objective study of nature play in art training? Should the art teacher use value-judgements? Should the emphasis be on creativeness or is the training to be mainly directed towards the acquisition of knowledge and technique? What part should tradition play, hence what is the role of art history and an intellectual background in training? Finally, the practical problems facing students in the later stages: what do you do when you launch yourself on the world? This afternoon, we were concerned solely with the first two issues with firstly, what disciplines are desirable during a students' first year in a school of art? Secondly, what part should the objective study of nature play in training? Mr. Kestelman offered a definition of nature in this context as the things we see around us in life, whether man-made or natural.

Mr. Patrick GEORGE (U.K.) introduced himself as a teacher of twenty first-year students at the Slade School. He had found the method of walking round the studio and giving individual advice unsatisfactory because it was very difficult to get on to so many different wave-lengths. Also he wanted to try to teach something specific rather than give advice merely; he directs their activities in a way which has to be conditioned by the situation and not planned too far ahead. The remaining part of their time is spent by the students doing what they want to do and not something which they have been told they ought to do; the only condition is that they tell him first. Tasks must be clear, compulsory and independent of the teachers' opinion, but for which there is an answer which they can see for themselves. The students