

and ceased to be alive as artists. He believed the danger was small compared with the other danger when a young artist took a job immediately and failed to realize his own artistic potentialities, since it was this, above all, which was necessary at the start. In any case, he concluded, every assistance was good.

The CHAIRMAN said that a useful recommendation from this Conference might be whether grants and an extension of the fellowship system was desirable and whether we had any means for obtaining or seeking this, and also how these grants and fellowships should be administered; he thought this was a subject for a much more detailed enquiry.

Professor TURKI said that in Tunisia much thought had been given to this possibility, this duty even, of helping artists; for a long time there had been hesitation on account of the danger that people in a rather poor country might find it attractive to become artists so as to obtain a bursary which would enable a person to live and even to enjoy himself. So a somewhat restrained kind of solution was resorted to whereby bursaries were awarded only after the first year of study, when a very small sum, sufficient to buy materials and to have a little pocket-money, was granted.

The CHAIRMAN remarked that it might be news to many that so much was being done in North Africa and then invited Mr. Strijbosch to speak about a scheme for patronage of the arts in the Netherlands.

Mr. STRIJBOSCH said that about twelve years ago a royal award granted by the Queen to twelve painters, and worth about two hundred and fifty pounds a year was initiated in Holland; these artists held a joint exhibition which travelled throughout the country and their work was bought by Municipal bodies and industrial concerns.

Professor BALDEN (East Germany) said that between 95-99 per cent of the students entering the Academy received a grant worth up to two hundred marks; with his diploma each student was given a commission for which he was paid a salary lasting up to two years. This was intended to adapt him to the normal life of an artist; he might then go to one of the newly created towns to work or might enter a factory or industry, which would pay him out of a fund reserved for this purpose and, thereafter, he would gradually be able to make his own way. He thought that the danger of an artist becoming lazy, dull or self-satisfied, was mainly a problem of education or self-discipline and was one which would sooner or later be solved.

Professor Lucie CHARLES (Eire) expressed her interest since it had been her aim over quite a number of years to ask her government to support more scholarships and grants to students; she said the pressure on a student to go and earn his living was so great that it was nearly impossible to keep him training for five years.

The CHAIRMAN hoped that perhaps richer countries might help those which were not in a position to offer grants and fellowships.

He asked for some thought to be given to following up the work of the Conference; there might, for example, merely be the need for a similar talk or perhaps regular ones every few years in a different country; or perhaps in National Committees, sub-committees might be formed specially to deal with these matters; or another Conference might deal with it all in a different way. He invited delegates to make suggestions, which need imply no adverse criticism of this one, as to the way in which it might be conducted—out of this might be formulated possible proposals to be put to the Conference at the final session.