

those clearly against. Nevertheless taking into account the number of replies which seemed either quite in doubt or without comment at all, this suggests that the question was in fact altogether too confusing in itself.

QUESTION A—7

Do you think that "new" techniques such as collage, unconventional or new materials in painting, sculpture and engraving, or other forms of construction, should be included in the teaching courses?

This being a straightforward question brought a clear body of answers.

Yes 79 % . No, 11 % . Uncertain 10 % .

Some were of the opinion that while they would not discourage this, it should not actually be taught.

"United States: "New" techniques should be determined by the student's own inclinations rather than by direction."

Others agreed with the reservation: "At a late stage in the students' development perhaps." (United Kingdom.)

Another comment came from Sweden: "Collage, as a technique, being more than 50 years old, may be as conventional as any other. All techniques are means to an end, no more."

Many of the replies echoed this last sentence.

From the United Kingdom: "There are not any 'new' techniques except those the student should be encouraged to discover for himself."

A positive note came from Brazil: "I would even say that it is essential to give students a little of everything which is being done in the field of plastic arts. After that, he will be able to choose for himself the path which he wants to follow through."

From United States: "They can be included but as a minor form of art and not to be confused with the larger and more serious problems."

This last quotation epitomizes the sense of many of the replies. South American and European replies were almost unanimously in favour, but more criticism was apparent from North America. Generally, the conclusion appears to be that this is now largely an accepted thing, almost a matter of course, and that not too much fuss or emphasis is needed.

QUESTION A—8

What are the skills you feel should be encouraged in the early stages of a student's work?

This question was perhaps too vague and general, and so it admitted of a great variety of answers. Naturally, there were abundant references to all kinds of desirable moral qualities and other admirable virtues, such as: concentration, sincerity, sensitiveness, discipline, audacity, knowledge, power of work, etc. Nothing of outstanding interest in these answers seems to call for comment.

One reply, from the Netherlands, distinguished itself by offering this interesting piece of advice to help the student through the jungle of contemporary difficulties:

"... to learn the difference between "artists" (with pipe, beard, alcohol) and the artist of a new type: creating with the possibilities of our time."

But there were also a number of more specific points which were mentioned so frequently—as indicating skills which should be encouraged at the early stages—that they are perhaps worth mentioning: drawing, technique and knowledge of materials, study of nature and observation, design or composition (frequency of mention in that order).

The terms of the question were really too wide to make any comparative analysis of any value.