

105. Elizabeth Ballagh, Ireland.

M/s Ballagh concentrated on the working conditions of artists in different countries. The fact that Irish artists have tax exemption, as to their earnings from original and creative work, is not as wonderful as it may sound. The simple reason she said, is that many Irish artists do not earn enough money to be in a taxable category. Quite recently a new scheme called 'Aosdana' has been established to help artists of all disciplines. Up to 150 distinguished artists are entitled to draw an annuity of 5 000 Irish pounds (US \$ 6 000) or five years. They are thus assisted to be free from financial worries and can concentrate on their creative work. Many artists, however, remain outside the scheme, admission to which is limited both by number and age; members must be over 30 years old.

106. In 1981 the **Association of Artists in Ireland** was founded and soon became affiliated to the Cultural Division of the Irish **Transport and General Workers' Union**. The members were the first artists to acquire trade union negotiating rights in addition to the bargaining power, research facilities and the political backing of Ireland's largest trade union. The Association has already proved its effectiveness and responsibility by making itself known to Government and other decision-making bodies.

107. The Cultural Division of the I.T.G.W.U. is currently preparing a programme, drawing not only on Unesco's « **Status of the Artist** » Recommendation, but also on the European Community's Cultural Policy. Its proposals are to be presented to the Government and to interested parties; M/s Ballagh thought that they would be seriously considered, thanks to the support of a large trade union. M/s Ballagh urged all National Committees to study every practical avenue to achieve justice and security for artists in their own countries: for, she said, « if artists are to make a satisfactory contribution to a more just world order, they must first establish a foundation on which to build structures of security and respect ».

108. Bernard Kassoy, USA.

Mr Kassoy told the members of the Congress of the numerous American artists who had pledged themselves to protest against all governments developing nuclear and other mass-destruction weapons. There was a campaign to collect names of American artists protesting against nuclear arms. The first **Exhibition for Peace** would have its opening on **'Hiroshima Day'**, 1983 in the small New England town of Burlington. American artists work together with peace groups. Their contribution is the making of posters, banners, symbols, even mural paintings. Artists feel a need to come out of their studios and work with the thousands of Americans who participate in peace action.

109. Mr Kassoy ended his speech by drawing his listeners' attention to the curious coincidence that he, an American veteran of World War II, was working, 38 years on, side by side in this Congress with the delegates of Japan, which had suffered the atrocities of the first atom bombs. This must be seen as a sign that artists, by joining forces, can do something for peace.

110. Claude Rosticher, Monaco.

Mr Rosticher told his listeners that, in many ways, the conditions of artists in Monaco and France were similar, but that the National Committee in Monaco had grouped the artists of many nationalities into different categories, so that certain artists were actually exempt from tax. According to Mr Rosticher, the diversity of this Association of Art can be considered a privilege and an enrichment. It had made Monaco a kind of « **laboratory of art** » or an art microcosm, where studies of the various aspects of art and its makers could be carried out.

IAA might be able to make use of these studies, as well as of the work done by young artists in a local art school, which had recently been reconstructed. Mr Rosticher suggested that there should be more co-operation between small countries like Monaco, Andorra and San Marino, which share similar conditions. By joining forces, they might make themselves better heard.

111. Julien Birigui Quedraogo, Upper Volta.

Mr Quedraogo said that, in his opinion, every work of art reflects something of the artist's environment, feelings and cultural background. To be able to appreciate, and save, his national heritage and the authenticity of his culture, an artist needs good working conditions and good materials, too. This same point had been made in Stuttgart, in 1979.

112. A better working environment would help young artists in particular. It would give them a chance to concentrate on their vocation of safeguarding the national identity, to establish a **rapport** with their public and, above all, to prevent any political or economic system from taking advantage of them. An artist needs freedom to be able to make use of his creativity. But there is no freedom without peace in the world. The National Committee of Upper Volta supports any effort IAA will make to foster peace in the world.

**THE GENERAL DISCUSSION IN THE AFTERNOON
WAS PRESIDED OVER BY
KURT ULLBERGER, SWEDEN, ASSISTED BY
LUIS MIGUEL VALDÉS MORALES, CUBA.**

113. Religion in art was discussed at some length, since the topic had come up in several speeches; most especially, art in Islamic countries seemed to interest the Western artists. From the replies it could be concluded that the relation between art and religion varied from one Islamic country to another. Some had more rigorous rules than others. Malaysia, for example, is quite liberal, accepting influences from East and West alike. In Iraq, the balance has varied from one period to another; there was a time when no human representation was allowed. At one time, Islam forbade idols to be made into works of art; book illustrations were exceptions. Even nudity is not taboo nowadays in certain Muslim countries.

114. Artists' position and social security were dealt with. Most participants agreed that at least some measures were being taken in most countries to improve artists' position, though the Scandinavian level seemed almost beyond the reach of most countries elsewhere. Using pressure on National Committees would be at least one way to speed up the processes of emulation.

115. Various forms of collaboration during the intervals between meetings and congresses were suggested, too. Many artists admitted that they felt isolated, cut off and confined to their own small corners of the world. Every participant would soon get a list of addresses of all the National Committees, which could open up channels for contacts before the next plenary meeting, probably to be held in 1986.

116. Art Education, which varies enormously from country to country, was also discussed. Educational programmes were diverse, as the IAA questionnaire on « **How Artists Live** » had revealed. Any material on art education that could be of interest to artists should be collected into a book rather than committed to isolated reports. Valuable information and useful ideas could be made readily available from this kind of book.

117. The timing of the voting procedures, for the Executive Committee, aroused some heated comment. Voting should take place nearer the end of a meeting, when people knew each other better. The present practice was « frustrating ». The Secretary General's suggestions for giving effect to these views were submitted for the consideration of the Executive Committee and its recommendations would be reported on the following day.

118. Several participants, especially Mr Pfennig of FRG and M/s Swale of UK, objected to the fact that a six-minute limitation had been announced on Congress speeches. The floor was given to Mr Ullberger, as Chairman of the host-Committee, and a discussion followed, in which he and the Secretary-General answered questions put to the Committee and to the organizers.

119. Of the various points which emerged, it was noted that the « six minute limitation » had been a preliminary and highly conservative estimate, made early in 1983, and based on the number of delegates **who had at that time announced their intention of speaking and of showing visual material.**

120. In practice, since some had withdrawn, the time available for each speech had been increased. For example, M/s Swale herself had had the floor for 11, 1/2 minutes. To give a fair hearing to each delegation, the available time had to be divided equally among those intending to speak.

121. Mr Ullberger regretted that the Committee's budget could not be stretched to allow any days — extra to those already offered and announced — to be added to this programme. He asked delegates to realize that all Congresses imposed a certain rationing of speaking time, and suggested that there was much which could be said, even in so short a time as the hypothetical six minutes, if one prepared oneself and used the time well. Besides, he said, when the Programme had been announced, the members of the Congress had unanimously accepted the six-minute limitation! Now, this nobody could deny, and Mr Ullberger was able to bring the discussion to an end in a jovial atmosphere.