U. N. E. S. C. O.

INTERNATIONAL CONFERENCE OF ARTISTS
VENICE, 1952

CONFERENZA INTERNAZIONALE DEGLI ARTISTI
VENEZIA, 1952

CONFERENCE INTERNATIONALE DES ARTISTES
VENISE, 1952

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AN ARTISTS' CHARTER PROPOSED AT THE INTERNATIONAL CONFERENCE OF ART AND SCIENCE HELD IN PARIS BETWEEN 15 AND 21 MARCH 1952

The delegates unanimously adopted the following recommendations:

1. The artist should have a recognized status as such in the community, by which he should be supported so as to enable him to develop his talent to the full and to pursue perfection in his work.

2. States should bear in mind the needs of the artist and concede him moral and material rights analogous to those vesting in all other professional workers.

3. The Government of each country should form an organization covering all the branches of art and science, with each section managed by the artists themselves on an annual elective basis. The organization thus created should hold and administer a national joint fund.

4. Subject to rules to be determined later, the fund should be available to artists for the following purposes:
   (a) Loans on trust for the purposes either of artistic training or of financing the execution of artists' works, repayable on terms to be agreed individually;
   (b) Provision of facilities for the acquisition and use of any equipment and material necessary for the free movement of works of art and artists' material, for educational travel and visits abroad, etc.

5. At international level the various Artists' Associations should be given representation in the Specialized Agencies of the United Nations, to ensure the universal recognition and protection of their rights and material support for the same through the financial assistance of the Foundations, grants and other resources from States and private persons alike and through dues levied on royalties in respect of copyright, advertising rights, rights of reproduction, adaptation, etc., on terms to be agreed with the appropriate existing specialist organizations.

6. Artists ask for the establishment, in Paris, of an international body to:
   (a) ensure the protection of their rights, with particular reference to the guarantee to which every creative worker in any field and every country is entitled and
   (b) generally, procure the maximum advancement of art and science alike in each of the countries concerned and, through the medium of cultural exchanges, in every continent, in particular by founding an Olympiad of Art and Science, a travelling Salon held at regular intervals and open to organizations and independent artists of every nation, under the aegis and authority of a tripartite organization of artists, governments and art critics.

Artists further ask that, while treatments for the preservation of works of art shall be determined by agreement between the experts concerned, the final responsibility shall lie with an artist who shall approve and countersign the decision of the experts;

Remind the Departments of Historical Monuments and Museums that the pressure of modern industrial needs is resulting in the progressive destruction of remains of historical and social value and accordingly ask that funds for the protection of such remains be constituted and certain towns be scheduled for preservation as entities, linking the artists of today with those of the past, to ensure the conservation of such remains with the lessons to be learnt from them by the youth of today.
Reserve their opinion on the method of selection of the works constituting the permanent exhibition and reserve collections of museums and ask that artists be given free access to such reserve collections and more particularly to the drawings they include;

Deplore the impermanent nature of the materials, particularly pigments, supplied to artists by the manufacturing trades for the practice of the visual arts, and stress the importance of assent by manufacturers to the principle of the inspection demanded by artists, who are unwilling to be denied the mastery of their working materials and the permanence they desire for their works;

Deplore the deliberate lack of contacts between museums and the apparent ostracism of artists, in the matter alike of studies and photographic reproductions and of the exhibition of typical modern works.

French artists ask that:

(1) Responsible appointments (curators or administrators) in museums be filled by competition, and that artists graduated from the major Schools of Fine Arts be among those eligible as candidates;

(2) The levy on architectural work be raised from 1 per cent to 2 per cent in order to increase commissions for artists and equitably remunerate them;

(3) There be fairer distribution of work commissioned by the public authorities.

On the question of world-wide copyright, the Union Internationale des Arts earnestly trusts that all creative intellectual workers - writers, dramatists and practitioners of the visual arts - will support the efforts now being made to this end, with particular reference to Unesco's scheme for Universal Conventions, and will resolve to use all possible means of influencing the authorities and public opinion to facilitate the said Conventions' full and swift achievement.

On the free circulation of information and works of art, the Union:

noting with satisfaction the agreement on the importation educational, scientific or cultural materials drafted and voted by Unesco and

deeming that the said agreement is likely to facilitate the international circulation of objects of an educational, scientific and cultural nature in general and, in particular, of books and works of art, and hence is calculated to assist the Union in the attainment of its objects,

Resolves

to take all practicable action to secure the ratification and application of the said agreement by Governments at the earliest possible date.

By way of concluding its proceedings the International Conference of the Arts held to commemorate the quincentenary of the birth of Leonardo da Vinci, an artist who was a shining example of truly universal humanism, resolves to support in a like spirit the application of the Universal Declaration of Human Rights, adopted by the United Nations, and more particularly of its 27th Article reading:

"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits".