

COMMISSION OF THE EUROPEAN COMMUNITIES

# studies

**A handbook  
for plastic artists**

COMMISSION OF THE EUROPEAN COMMUNITIES

**A handbook  
for plastic artists**

A study directed by Raymonde Moulin, Head of Research  
at the Centre national de la recherche scientifique, Paris

STUDIES COLLECTION  
Cultural matters series No 4  
Brussels

This publication is also available in the following languages

DA ISBN 92-825-2144-3

DE ISBN 92-825-2145-1

FR ISBN 92-825-2147-8

IT ISBN 92-825-2148-6

NL ISBN 92-825-2149-4

Cataloguing data can be found at the end of this publication

Luxembourg : Office for Official Publications of the European Communities, 1981

ISBN 92-825-2146-X

Catalogue number : CB-NV-80-004-EN-C

Reproduction in whole or in part of the contents of this publication is free,  
provided the source is acknowledged

*Printed in Luxembourg*

PREFACE

Should anyone be surprised at the Commission of the European Communities publishing a 'Handbook for plastic artists', I can only say that the situation of cultural workers has been one of the Commission's long-standing concerns and that it has always had the European Parliament's backing for its plans to help them.

The Treaty setting up the European Economic Community makes no distinction between those workers who produce agricultural or industrial goods and those who create or perform works of art. For all workers, regardless of their occupation, it specifies that the Community's primary goal is to promote improved working conditions and an improved standard of living for workers, so as to make possible their harmonization while the improvement is being maintained.

In this time of grave crisis, the social situation of most cultural workers (excluding the 'stars', who alone are in the public eye) is a matter for serious concern. Available statistics on the working conditions, remuneration and social benefits enjoyed by writers, composers, painters, actors, musicians, etc., confirm that to be an artist is to be in a very precarious situation.

The objection might be raised that in this time of crisis, priority should be accorded to areas other than social action on behalf of cultural workers. On the other hand, it should be realized that precisely this category of worker is bearing the brunt of the difficult economic situation. Through their position on the margin of society, they are more vulnerable and are often marginalized still further.

It is obvious that a situation cannot be changed until it is fully understood. The Handbook represents an essential contribution to full knowledge of the social situation of the men and women who produce drawings, paintings, engravings or sculpture.

The Handbook will throw light on the various measures that should be taken on their behalf, at both national and Community level.

Despite the care with which it has been prepared, perfection is impossible in a pioneering work such as this, and it will be amended and supplemented subsequently. The first edition was written and translated before 1 January 1981 when an event of at least as much cultural as economic and political significance took place: the accession of Greece to the Community. The main work of amendment will take account of this and include information concerning Greek artists. This second edition, incorporating Greece, will be published a short

time after the first edition of the Handbook which deals with the original nine Member States.

Gaston Thorn  
President of the Commission  
of the European Communities

## INTRODUCTION

This guide is being published as part of the Community's action in the cultural sector - the social aims of which have been amply stated.<sup>1</sup> The first aim is to raise the standard of living of cultural workers, including plastic artists. No-one anywhere can ignore the fact that the life of the artist is insecure and extremely irregular or that his income is extremely uneven. By analogy with other cultural workers, at least, it is possible to talk about acute unemployment and chronic underemployment among plastic artists - but in the knowledge that the legal definitions of these notions are not necessarily applicable for, as Alfred de Vigny said, the poet needs to do nothing if he is to create.<sup>2</sup>

Before any Community measures can be proposed, it seemed a good idea to inform artists of what measures have been taken concerning them, to their benefit even, in the country in which they work and in any other countries in which they might go and work. The need for this information emerged forcefully at a colloquium run at the Atelier Ste-Anne in Brussels on 14, 15 and 16 February 1978.<sup>3</sup>

I was asked to produce this guide after writing a study on public aid for artistic creation for the Council of Europe in 1976.<sup>4</sup> The authors of the nine

---

<sup>1</sup> See 'Community action in the cultural sector', a Communication from the Commission to the Council of Ministers on 22 November 1977, Supplement 6/77 - Bull. EC. This was approved by the Economic and Social Committee on 20 December 1978 and by the European Parliament on 18 January 1979.

<sup>2</sup> Alfred de Vigny, *Dernière nuit de travail, du 29 au 30 juin 1834*, preface to Chatterton, in italics in the text.

<sup>3</sup> See Les actes du colloque international sur le statut social de l'artiste plasticien au sein de la CEE, Les Cahiers de l'Atelier (20 rue Ste-Anne, 1000 Brussels).

<sup>4</sup> Raymonde Moulin, Les aides publiques à la création dans les arts plastiques, Council of Europe, summary document produced with a view to the Oslo conference (June 1976) and based on a series of surveys of various countries run by the study and research department of the French ministry for cultural affairs. We refer readers to two of these surveys in particular - the one on Italy by Pascaline Costa and the one on the Federal Republic of Germany by Catherine Krahmer (Council of Europe, 1975). We should add that the summary study was included and expanded in: Raymonde Moulin, Les aides publiques à la création, Documentation française, 1977.

national surveys that make up the guide are, with the exception of Dr Jur. Bernd Schulte,<sup>1</sup> French researchers with whom I have already been working for some time.<sup>2</sup> Each study was the occasion for a thoroughgoing survey and we should like to express our warmest thanks to all those, in each country, who gave us so much willing and vital help. The data has been collated so that the ways in which art is organized in the various countries, although not identical, are easily comparable.

The guide is purely descriptive. Its purpose is to list, not even exhaustively, the measures affecting plastic artists. We fully realize that it will have gaps, errors even, and our sole aim is to do no more than make an initial survey of the situation.<sup>3</sup> So we would please ask our readers to let us have any additional information and to inform us of any corrections that need to be made. We thank them in anticipation.

It goes without saying that we have no scientific pretensions. Knowledge only increases when something previously hidden is revealed and the reader should know, from the word go, that we are not revealing anything here - not even the frequent discrepancies between law and fact. None of the historical, demographic, legal, sociological or psychological problems involved in studying artists, their status, patronage and sponsorship or cultural bureaucracy has been discussed. This was not the purpose of the commission. Nor was it intended to be.

The underlying plan was much more a project for action via information. Obviously, the guide contains no assessments or suggestions. Nor is it a list of great achievements or a programme. However, by providing the elements of comparison and examples of innovatory measures and experiments, it should help bring about practical improvements in the social situation of the artist.

Raymonde Moulin

---

<sup>1</sup> Institut Max Planck, Munich.

<sup>2</sup> Centre européen de sociologie historique, Laboratoire de l'Ecole des hautes études en sciences sociales, associated to the Centre national de la recherche scientifique, Paris.

<sup>3</sup> For the difficult question of the system of trade in art works, we refer readers to the study which Jean Duquesne carried out for the EEC Commission in September 1975: Le régime des échanges de biens culturels dans l'Europe des neuf - études et propositions.

THE AUTHORS

The following people were responsible for the surveys in the various countries of the Community:

Belgium	Sophie Deswarte (CNRS, France)
Denmark	Pascaline Costa (CNRS, France)
Federal Republic of Germany	Dr Jur. Bernd Schulte, Max Planck-Gesellschaft, Federal Republic of Germany)
France	Raymonde Moulin (CNRS, France)
Ireland	Dominique Pasquier (CNRS, France)
Italy	Pierre-M. Menger (Fondation Thiers, France)
Luxembourg	Sophie Deswarte (CNRS, France)
The Netherlands	Pascaline Costa (CNRS, France)
United Kingdom	Dominique Pasquier (CNRS, France)

STRUCTURE OF THE CHAPTERS

1. Art in the community

Public patronage

Private patronage

The art market

2. Artists' associations

3. Legal aspects

Social rights

Copyright, etc.

Tax

4. Economic aspects

Grants and subsidies

Public acquisitions and orders

Payment for works loaned

Studios

5. The display of works of art

Museums, festivals and national and international exhibitions

New display centres - art centres and general culture centres

Private art foundations and centres

Contemporary art galleries and fairs

Useful addresses

Contents

Belgium . . . . .	11
Denmark . . . . .	29
Federal Republic of Germany . . . . .	51
France . . . . .	79
Ireland . . . . .	109
Italy . . . . .	119
Luxembourg . . . . .	133
The Netherlands . . . . .	143
United Kingdom . . . . .	173



BELGIUM

1. ART IN THE COMMUNITY

1.1. Public patronage

1.1.1. The administration of cultural affairs

There are two sets of cultural institutions in Belgium, each language community having its own ministry of education and culture with a minister for the community who is responsible for cultural affairs. Plastic arts, together with literature, drama and film, come under a directorate-general for arts. Each ministry has a contemporary plastic arts division, which orders and purchases works, distributes grants and subsidies (4.1) and organizes exhibitions, and an information service, which also deals with State and State-administered prizes (4.1).

The cultural budget is submitted to parliament by two cultural councils (one Flemish, one French) consisting of MPs who deal exclusively with cultural matters. Some BFR 4 500 million (less than 1% of the total budget) are earmarked for culture in each language community. In 1979, the two ministries (for the Flemish and the French communities) had BFR 7 million each to purchase contemporary works of art (4.2) and BFR 5.8 million for grants and subsidies for artists.

Add to this the amounts spent by regional, provincial and local organizations and it emerges that BFR 70-80 million are spent on the plastic arts every year.

The law of 26 July 1971 says that the job of the French and the Flemish cultural commissions, the two official institutions concerned with socio-cultural affairs in the 19 communes in the greater Brussels area, is to: 'take and encourage initiative in cultural affairs ... promote the city as a national and international centre'. In each commission, the decisions are taken by 11 people from right across the political spectrum. The cultural commissions implement no purchasing policy, but they give grants for schemes (publications and exhibitions) involving plastic arts and the cultural heritage. Their activity often extends beyond the Brussels area. A BFR 1 926 000 grant for the plastic arts was planned for 1980. The Higher Institute for the Study of Plastic Language (ISELP) comes under the French cultural commission (5.1.2).

Each of the nine provinces of Belgium has its cultural fund, which is usually used to obtain and maintain buildings.

Culture in the individual communes is the responsibility of the deputy mayor, who decides on the policy governing the purchase of works and the allocation of grants to local artists.

The regional, provincial and municipal organizations spend an estimated BFR 30-40 million p.a. on art, but it is not possible to work out how much of this goes on contemporary items.

### 1.1.2. Cultural facilities for the public

Belgium's museums are run by the cultural heritage protection service, which is parallel to the Directorate-General for Arts. There are three categories of museum - State, provincial and local.<sup>1</sup>

The only museums to be entirely financed by the State are the Royal Art Museums at Antwerp and Brussels. The others are run by the provinces or communes, sometimes with a State grant (60%) if the relevant decisions have been taken by the provincial or local authorities. For details of contemporary art museums, see 5.1.1.

The various cultural centres depend on the local or provincial authorities. They receive State operating subsidies of varying size and they may also get aid for one-off schemes - an exhibition or a special art project, for example. The Department of Youth Affairs and Leisure in the ministry of each language community is in overall charge here.

There are 19 cultural centres in Brussels, one for each of the communes. The Flemish-speaking area of Belgium has cultural centres in 28 communes and those at Hasselt, Turnhout, Dilbeek, Waregem, Mechelen, Knokke and Ostend have regular exhibitions. The cultural centres at Namur, Tournai and Mons are important in the French-speaking part of the territory.

The International Cultural Centre at Antwerp has special status and comes under the ministry for the Flemish community (5.1).

The Higher Institute for the Study of Plastic Language (ISELP) in Brussels gets joint subsidies from the State, the French Cultural Commission (BFR 900 000) and the city authorities, which supply the premises (5.1).

And lastly, mention should be made of the initiative which certain universities have taken recently (5.1).

### 1.2. Private patronage

The tax laws provide an abatement of up to 10% on taxable income where donations and legacies are made to such cultural funds as are authorized to receive them (see 5.1). However, the amount of the exemption is fixed at a maxi-

---

<sup>1</sup> Of the Flemish community ministry's guide (1979) on museums in the Dutch-speaking region and the greater Brussels area.

sum of 30% of one year's income. Sums relating to works integrated in a new or completely restored building may be cut by up to 5%.

Very large donations have been made to museums (in particular via associations of friends of museums). The role of the Association of the Friends of Ghent Museum and the Friends of the ICC at Antwerp should be mentioned in connection with contemporary art.

Belgium has no foundations devoted specifically to art, but some institutions, like the Fondation belge de la vocation, encourage artists by awarding prizes. Many funds to encourage artists have been set up in Belgium following the death of artists or art lovers and they award prizes on a regular basis (4.1).

Firms which patronize the arts tend to be trading companies or banks and, in some cases, it is difficult to see the difference between patronage and financial investment or commercial interests. When Maurice Naessens was at its head, the Banque de Paris et des Pays-Bas had a policy of acquiring works and helping up-and-coming artists, but this does not seem to have been pursued. Belgium's Crédit Communal has developed a policy of purchasing works of art and now has a big collection and the Banque Bruxelles-Lambert has invested in contemporary art from many countries. As we shall see, dealers object to the competition from banks which organize exhibitions and sales in their branches (1.3).

### 1.3. The art market

The tax laws are a handicap to the Belgian market as far as international competition is concerned. When an artist sells a work, there is 16% VAT on the selling price to pay - as there is when an art dealer sells a work.

At auctions, the costs are 15% of the selling price for the seller and 30% for the buyer (including VAT at 16% and 2-6% continuing rights fees).

It seems reasonable that Brussels galleries should open branches abroad and foreign dealers (Sotheby's, Christies and an auctioneer from Paris) set up in the city to obtain at sources works or collections for auction.

There are many (about 100) art galleries in Brussels. There are only 20 or 30 in Wallonia, but Flanders has a close network of almost 300 outlets, some of them outside the big towns. But contemporary art represents only a small percentage of trade.

There are three professional associations in Brussels at the moment. The Association of Contemporary Art Galleries (1.4), which runs the Contemporary Art Fair (the seventh fair was in 1980) is chaired by Ivan Lechien of the Cogeime gallery (14 rue Vilain XIII, 1050 Brussels). The Professional Union of Modern and Contemporary Art Dealers, which combines 30 or so galleries, was set up a year ago. It is currently under the chairmanship of M.J. Derweduwen, of the Montjoie gallery (73 rue Gachard, Brussels) and is recognized by the government as the trade's representative in any negotiations. The Belgian Art Market Union, which combines everyone involved in the art market - experts, booksellers, dealers in antiques and old paintings etc. - is chaired by Xavier Pinckaers (6 Place du Tombey, 1200 Brussels).

Everyone who deals in paintings agrees that the tax (VAT) laws should be altered, although it is by no means clear that the Professional Union of Modern and Contemporary Art Dealers is unanimous. The Union is very sensitive to competition from the parallel market and never ceases to be on guard against all the painting sales that go on in non-gallery exhibitions (in banks, clubs and so on).

There are two main types of work on the Belgian market - international-style contemporary art and contemporary Flemish art (with, in particular, a new kind of expressionism). The first category includes Belgian as well as foreign artists. Some artists (at least a dozen, in their forties) in the second category are famous in Belgium and can sell their canvases at high prices (as much as BFR 500 000), mainly to Flemish buyers.

Everyone we spoke to stressed how much demand there was, in particular in northern Belgium. Brussels and Antwerp have some very big collectors, often with an eclectic range of works. Many of the Antwerp collectors, like those in the Rhineland, have collections in which all the successive art movements of the past 30 years are represented.

## 2. ARTISTS' ASSOCIATIONS

There are no artists' unions in Belgium and any groups that are formed usually emerge on the occasion of a joint project to create, distribute or display art (5.1) and result in non-profit-making organizations.

Two professional organizations (the SABAM and the ARAPB) have been empowered to deal with artists' copyright and one or two associations (the 'Front commun' and the VPK) act as pressure groups vis-à-vis the authorities.

### 2.1. Copyright societies

SABAM (the Belgian authors' society), set up in 1922, collects copyright fees. It has about 200 plastic artists on the books of its department of graphic, plastic and photographic arts. In return for one contribution of BFR 250 (for the constitution of a dossier), the society agrees to collect copyright fees for its members, which it passes on, less 20% for performing rights and 7.5% for continuing rights (3.2).

The ARAPB, the Royal Association of Professional Artists in Belgium, looks after the copyright of about 1 000 members (nine-tenths of whom are dead). This association, unlike the SABAM, has no reciprocal arrangements with foreign societies.

### 2.2. Pressure groups

Since 1976, plastic artists in both language communities have joined forces in the 'Front commun', with a view to practical measures to improve the artists' situation and to repeal certain 'iniquitous laws'. Their claims are

focused on four specific points - revision of the law of 24 December 1976 on the plurality of the functions of teacher and artist (3.3), a VAT cut (1.3 and 3.3), introduction of a law on the 1% for art (4.2) and improvements to the social status and tax situation of artists (alignment with writers). The 'Front commun' is calling for artists to be closely involved in devising and implementing the national cultural policy and for an effort to be made to spread Belgian works of art throughout the world. It is not interested in corporatism, defines itself as an action group and is able to negotiate with the authorities thanks to the fact that some of its 500 members are very well known. It is run by a college of 14 people (seven from each language community).

The VPK, which was set up in Antwerp in 1973, has 300 members. It has no specific reforms to propose, but is pro 'social integration for artists and plastic art' and hopes that 'the plastic art sector can be promoted'.

The Belgian National Plastic Art Council, with its French and Flemish divisions, represents the plastic art section on Belgian's national UNESCO commission. Its work on Belgian artists' claims deals with educational reform, better economic aid and ways of helping with the circulation of works of art.

### 3. LEGAL ASPECTS

The plastic artist is, for social and tax purposes, considered to be self-employed (this status was defined by Royal Decree No 38 of 27 July 1967). On each point at issue, the cultural authorities aim to get the artist recognized as such by invoking existing regulations, particularly the law (1886) on copyright. So the tendency is to consider, in the artist's interest, all remuneration (for loan of works etc.) as copyright money. Some of the people we spoke to even went so far as to consider the amount of the sale of a work as a quasi-copyright fee.

As things stand, the artist's situation poses major problems. We shall return to them later and look at the claims currently being made in this respect.

#### 3.1. Social rights

##### 3.1.1. The status of self-employed workers and the question of double contributions

The social security contributions paid by the self-employed are worked out on the basis of the 'semi-net professional earnings' (gross income declared less professional costs and any losses incurred due to carrying-on the activity) which the assuree had in the third calendar year preceding the year in which the contributions are to be paid. These earnings are adjusted according to price trends. A self-employed worker with no earnings still has to pay basic contributions of BFR 9 000 per quarter.

Since 1956 it has been mandatory for the self-employed to contribute to a social security scheme. Once they are listed at the VAT office, they have 90 days to comply with the relevant regulations. However, the law says that 'self-employed workers who are in straitened circumstances ... can apply for partial or total exemption from payment of the contributions by applying to the Contributions Exemption Committee at the Ministry for the Middle Classes' (Royal Decree No 38 of 27 July 1967, Article 17). The assuree can choose between several schemes, of different ideological leanings, or he may choose to be covered by the official scheme (the Caisse nationale auxiliaire), which is under the direct management of the parent organization (the Office national d'assurance sociale pour les travailleurs indépendants). Administrative costs, which have to be borne by the assuree, vary considerably from one scheme to another. They are BFR 200 per quarter at the Caisse nationale auxiliaire.

If the artist has a paid job that is separate from his work as an artist, then he has two lots of contributions to pay if his art work brings him in more than BFR 44 132 p.a.

As soon as he sells a piece of work, the artist has to pay VAT and his name is thus automatically passed on to the self-employed workers service.

### 3.1.2. Sickness and invalidity

The assuree pays 2.35% of that part of his income between BFR 188 805 and BFR 944 027. Contributions, which will therefore vary between BFR 25 300 and BFR 113 622 p.a. fall due at the end of each quarter.

### 3.1.3. Family allowances and pensions

The contributions on an annual income of less than BFR 613 618 are 11% and they drop to 6.85% on between BFR 613 618 and BFR 944 027. The self-employed worker's pension will depend on how much he has paid in contributions and on how many years he has worked.

Where the worker has only recently become self-employed and it is impossible to work out the figure for the antepenultimate year, a provisional lump sum of BFR 9 000 - more than the minimum contributions - is deducted.

If the artist's main activity is not as a self-employed worker, then he pays no contributions on anything he earns on his art work up to BFR 44 132 and 9.2% on earnings of between BFR 44 133 and BFR 188 804. Over and above BFR 188 804, the conditions of the general system for the self-employed apply.

There is a special system mainly concerned with women plastic artists who may, provided they are or have been married, have their activity assimilated to supplementary activity if they earn no more than BFR 44 133. In this case, they pay what is called a provisional contribution of BFR 900 per quarter.

### 3.2. Copyright, etc.

#### 3.2.1. Royalties

Most Belgian artists' royalties are collected by the SABAM (2.1), a society which has signed contracts of reciprocity with similar societies in France and the Federal Republic of Germany. In 1978, it had a gross turnover of BFR 1 000 250 000. The rules on reproduction are not always strictly applied, in fact, and, since 1976, at the request of the artists themselves, the SABAM has stopped collecting fees for works reproduced in catalogues or in the press, for reasons of publicity.

The society also collects fees when works are shown on television. The rate is BFR 420 per work shown in colour and there are reductions for school broadcasts and when works are used as part of the décor. Furthermore, Article 21(a) of the law of 11 March 1958 says that the author's consent is not required when works of art are shown or reproduced in news reports.

#### 3.2.2. Continuing rights

According to the law of 25 June 1921, these rights are granted to Belgian artists over such of their works as are auctioned or go to their heirs, for a period of time equal to the legal period of artistic property. The law also applies to nationals of countries which give similar advantages to Belgian artists. The rates are: 2% on sales prices of BFR 1 000 - 10 000, 3% on BFR 10 000 - 20 000, 4% on BFR 20 000 - 50 000 and 6% thereafter. The seller, the buyer and the organizer of the auction are jointly responsible for seeing the sums in question are paid, although, paradoxically enough, it is the buyer who has to pay them.

The unusual thing about Belgian law here is that this right is unalienable and the artist gets it automatically. A receiver at the Ministry of Culture centralizes all the amounts which auction organizers pay. The law provides for a list of artists who have empowered a society to collect the fees in this case to appear in the Moniteur belge twice a year: 'Any sum paid by the competent person to the agent of this association shall be held to be validly paid provided revocation of the procuration has not been published'. The SABAM, as the authorized agent, takes a commission of 7.5% of the amount of the copyright fee. The Belgian law, which says that the amount has to be paid automatically, lays down no sanction for infringement - which is a considerable brake on effectiveness.

### 3.3. Tax

#### 3.3.1. Direct taxation

Since, socially speaking, the Belgian artist is considered to be self-employed, he is subject to the tax arrangements for self-employed workers. His annual declaration is based on a trade register containing a detailed list

of income and outlay. Deductions may be made for professional costs, but at the discretion of the administrative head of direct taxation.

The law discourages artists from doing a wage-earning job alongside their artistic activity, taxation in this case being particularly heavy. And the Bondt law of 24 December 1974 imposes severe limitations on people who want to combine teaching with a self-employed job, by gauging the authorized number of classroom hours in the light of the income from artistic activity. However, the Royal Decree of 15 December 1978 provides for certain derogations to be made and, where artistic activity brings in an average of less than BFR 368 141 over a two-year period (1977-79), independent activity is not considered to be the artist's main work and he is allowed to have a full-time job in teaching. Above the maximum laid down by the law, the artist may still ask for his independent activity not to be considered as his principal activity. His dossier, sent to the ministry on which his school depends, should mention the nature of his works of art, the time he spends on his artistic activity and the relevant income, costs and receipts.

### 3.3.2. Indirect taxation

The artist has to pay 16% of the sales price of a work even if it is sold in his own studio. He has to be registered with the VAT authorities as soon as he sells a work and this, as we have seen, means he then comes under the social security arrangements for self-employed workers.

### 3.4. Current claims

We shall only deal with the most important claims here.

They are to do with indirect taxation - very specifically, VAT. The request is that the artist should not have to pay VAT on any pieces sold in his studio or at an exhibition on premises paid for by him.

The claims are also to do with combining activities and, more particularly, with the Bondt law (1974) which makes for incompatibility of the job of teacher and artist. A teacher who spends 60% of his time on another activity has his salary cut to 9/25ths of the basic salary and he loses his pension rights and any increases due to experience. A teacher who sells work for a total amount equal to 60% of his teaching salary is automatically classified as self-employed and, once the income from his artistic activity goes beyond BFR 44 132 p.a., he has to pay two lots of contributions. Any sale of a work or art amounting to more than BFR 85 000 p.a. entails loss of retirement pension.

#### 4. ECONOMIC ASPECTS

##### 4.1. Grants, subsidies and prizes

###### 4.1.1. Grants and subsidies

Travel and study grants are more for young artists who have finished their courses and wish for advanced art training. The artist must already have shown proof of ability and, preferably, a certain amount of artistic activity (course certificates with any high grades, work produced, work exhibited and a dossier of critical comments). He may also say where he is hoping to go and why (i.e. provide a brief travel plan). Travel grants are also mentioned in 4.1.2.

Subsidies means any kind of assistance. Work grants and assistance are granted more particularly to artists in straitened circumstances and applications for such aid have to be accompanied by supporting evidence.

Applications for grants and subsidies have to be made to the ministry for the community to which the artist, by his place of residence, place of work or deliberate decision, belongs. A dossier, setting out completed work, should accompany the application and the ministry will sometimes have work sent in so as to be able to judge from first-hand evidence. Ultimately, the decision is taken by the minister for the community, but the National Advisory Committee for Plastic Arts selects the dossiers and makes the proposals. The committee of six members (heads of museums, critics and art lovers) also organizes exhibitions and acquires works by Belgian and foreign artists (4.2).

Work grants vary between BFR 50 000 and BFR 100 000 and subsidies are a minimum of BFR 20 000. The State subsidizes individuals in difficulty, in particular by helping with a first exhibition etc., but it also subsidizes local authorities and non-profit making associations on the basis of plans for exhibitions and cultural events. Each ministry has an annual fund of something like BFR 6 million to cover grants and subsidies. In 1979, 107 individuals got subsidies (of BFR 20 000 to 100 000) from the Flemish ministry. In 1980, the French community will be concentrating on strip cartoons and audio-visual productions. It is worth remembering that the French and the Flemish cultural commissions for Brussels subsidize plastic art schemes (BFR 1 630 000 in 1980). The grants and subsidies are free of tax.

###### 4.1.2. Prizes and competitions

In Belgium, a large number of art prizes are awarded regularly. Some of them come from private funds set up by artists now dead or by patrons of the arts and the State also has an amount of BFR 900 000 for this purpose. Generally speaking, artists from both language communities are eligible.

We shall first list the prizes and grants awarded by or with the collaboration of the ministries for the community, many of which are for travel abroad.

Prix de Rome - This prize, worth BFR 90 000, is awarded by the ministries for the community every year to enable artists to go on one or more study trips abroad. A different branch (painting, drawing, engraving and lithography - sculpture or metal engraving - architecture) is covered each year. Applicants must be Belgians between the age of 25 and 35.

Concours Godecharle - This is a two-yearly competition run with a view to awarding grants founded by Napoléon Godecharle on 15 March 1871. It is open to Belgian artists under the age of 28. A grant for travel abroad (two years at BFR 40 000 each) is awarded in each of three branches - sculpture, figure or landscape painting and architecture. Applicants have to submit three works in the painting section and two in sculpture.

Koopal grants - These grants are awarded, by competition, by the ministries for the community to young artists, writers, musicians and architects to enable them to go abroad. Applicants have to be Belgians of under 35. The annual income of the Koopal foundation is somewhere in the region of BFR 400 000.

Berthe art grants (Berthe Art Foundation) - These grants, worth BFR 80 000, are awarded to painters one year and sculptors the next to enable them to go on study trips abroad. Applicants have to be of Belgian nationality and under 35 years of age.

Trips to the island of Comacina - Two or three villas are available for artists every year.

Trips to the Cité des arts de Paris - A studio is at the disposal of artists.

Three-yearly prize for engraving - This is worth BFR 90 000 and is awarded by the ministries for the community to engravers and illustrators who have been successful in the special competition. Applicants must be of Belgian nationality and under 40 years of age.

Five-yearly prize for established career musicians, painters and sculptors

The Brussels royal academy (academic competitive examinations and foundations - classes in fine arts) awards a number of prizes:

Prix Emil Sacré, for painting, six-yearly (BFR 50 000).

Prix Louis Dehem, for painting, two-yearly (BFR 30 000).

Prix René Janssens, for painting, three-yearly (BFR 30 000).

Prix Constant Montald, for painting, three-yearly (BFR 30 000).

Prix Egide Rombaux, for sculpture, three-yearly (BFR 120 000).

Prix Charles Caty, for painting, three-yearly (BFR 40 000).

Prix Victor Tourneur, for creators of medals, five-yearly (BFR 25 000).

Prix Paul Artor, for painting, two-yearly (BFR 100 000).

Other prizes that should be mentioned are:

Prix Clothilde Coppée - This is worth BFR 100 000 and is awarded every two

years, preferably to unknown artists, as part of the art festival at Tourinnes-La-Grosse.

Concours de peinture René Nemery - This BFR 50 000 competition is open to pictorial artists of any age or nationality.

Prix Europe de Peinture de la Ville d'Ostende - The Ostend authorities award these prizes, worth BFR 300 000, 75 000 and 40 000, to painters who are nationals of or resident in countries which belong to the Council of Europe. The team of judges is an international one.

Prix de la Jeune Peinture belge (R. Lust Foundation) - The Jeune Peinture belge association, whose founder was R. Lust, was set up in 1950. The annual prize is much sought after by young Belgian artists more because of its prestige value than its size (BFR 30 000). It is open to artists of under 40 (Belgian nationals and foreigners resident in Belgium).

Prix de la Jeune Sculpture belge - This three-yearly prize, which was also set up in 1950, is reserved for Belgian (or assimilated) sculptors of under 40 who are resident in Belgium.

Fondation belge de la vocation - This gives a number of grants of BFR 50 000, BFR 100 000 and more in all branches, not just fine art. Applicants must be between the ages of 18 and 30.

Prix Louis Schmitt, Etterbeek - This national prize, worth about BFR 50 000, is awarded each year, for painting and sculpture alternately.

Prix Alphonse Muller, Etterbeek - There is no age limit here, but applicants for the BFR 15 000 prize must be craftsmen from Brabant.

Prix 'Sculpture' de Bruxelles - This is for French-speaking artists under the age of 45.

## 4.2. Public acquisitions and commissions

### 4.2.1. Purchases

The national advisory committee on plastic art in each ministry deals with the acquisition of works of art for the State collections. These works are intended to decorate public buildings and may be placed in local or provincial museums and on the premises of local authorities which have limited possibilities of acquisitions. Selection is along the same lines as for the award of grants - dossiers are produced, works are submitted and studios are visited. Each ministry has about BFR 7 million to acquire contemporary art. In 1979, 115 Flemish artists sold one or more works to the State. These purchases are exhibited in the Palais des Beaux Arts in Brussels every three years (5.1), before touring Flanders and Wallonia.

Belgian museums with sections on contemporary art (1.1.2. and 5.1) have a purchasing policy that is independent of the ministry. About 40% of their grants are used to obtain works and the State can grant special aid for important purchases. The Musée des Beaux-Arts in Brussels gets a BFR 5 million p.a. grant for new acquisitions (including purchases of old works).

#### 4.2.2. Commissions to be integrated into public buildings

Belgium has no law on the percentage of the cost of public buildings that has to go into artistic decoration.

There is only the so-called 2% ministry circular. Where the State gives communes or provinces a 60% grant to put up buildings for cultural purposes and provide sports infrastructure, 2% of the amount is spent on including works of art. The 2% committee includes a representative of the local or provincial authorities, a representative of the National Plastic Arts Commission and an artist (chosen by the two former from a list of 15 drawn up by the National Plastic Arts Commission for two years). There is also a representative from the ministry for the community and an architect from the public works department, both of them there as advisory members. The artist is selected on the basis of a dossier and recently, in some cases at least, on the basis of a competition. The budget is some BFR 40 million p.a.

The Ministry of Public Works channels a small part of its budget (BFR 5 million in 1977) into art. It now has its own advisory committee on art and craft. Seven members are chosen for their knowledge of art, six are practical artists (specialized in sculpture, painting, stained glass, ceramics, smithery and tapestry) and there are officials from the community and public works ministries as well. The artists are appointed for two years and the other members for four.

The Société des Transports Interurbains has spent BFR 40 million on decorating the metro.

#### 4.2.3. Other commissions

The exhibitions service at the ministry for economic affairs has an item in its budget to cover the purchase of works of art and tapestries in particular.

#### 4.3. Payment for works loaned (Kunst in Huis - Art à la maison)

This is a non-profit making association, subsidized by the ministry for the Flemish community, with a stock of about 1 000 works by some 200 artists. The Plastic Arts Commission plus a delegate from each of the centres which ensure the loan (the Cultureel Centrum at Dilbeek, the Cultureel Centrum De Waredne at Turnhout, the Cultureel Centrum at Hasselt and the Cultureel Centrum at Waregem) make the selection.

The artist gets 10% of the price of the work to a maximum of BFR 1 500 p.a. and the sums thus accruing are assimilated to copyright fees. If the work is sold, any sums the artist has already earned under the system are deducted from the amount he gets from the sale.

#### 4.4. Studios

There is no real studio policy in Belgium and the central authorities have

made very little attempt to build premises for artists, in spite of the fact that proposals have been made along these lines within the framework of various town modernization programmes. The State occasionally gives a guarantee to financial institutions which help artists buy or build their studios. Any schemes to provide studios have only been at local level and they have usually been on the initiative of the artists themselves.

## 5. THE DISPLAY OF WORKS OF ART

### 5.1. Exhibitions

#### 5.1.1. Museums

The Musée Royal des Beaux-Arts in Brussels has a selection of modern and contemporary art, as does the Musée Royal des Beaux Arts in Antwerp. A Brussels State modern art museum is now being built and plans to build a museum of contemporary art in Antwerp are under discussion (see ICC below).

The Musée de Beaux-Arts in Ostend (from Ensor to the present day) has a major collection of contemporary art and exhibits international avant-garde works.

Two museums are specifically devoted to contemporary art. One is the Provincial Museum of Modern Art, in Ypres, on the first floor of the central market building and has a collection of modern and contemporary art from west Flanders. Emphasis is on Flemish art, particularly the Laethem school. The other is the Contemporary Art Museum in Ghent, which has a collection covering all aspects of modern art from 1945 to the present day. This collection is very much the work of the association of friends of the Ghent fine arts museum and the present head of that museum is the ex-chairman of the association. The contemporary art and the fine arts (ancient and modern) museums are housed in the same building.

In the Brussels area, the Ixelles museum has developed a policy involving the purchase and display of contemporary art.

#### 5.1.2. Cultural institutions

The Palais des Beaux-Arts in Brussels and Charleroi are private institutions, but they have had large State subsidies for the last 15 years or so.

The Palais des Beaux-Arts in Brussels (designed by Horta) was opened in 1928. It covers all fields of cultural endeavour and its activities are clearly those of a centre of national and international importance. It runs almost 4 000 events a year in Brussels and the rest of Belgium. There are about 1 200 500 visitors, 700 000 of them to the Palais itself, and there are more than 240 people on the staff. The exhibitions society runs exhibitions - high-prestige international events in which international art figures large. The

halls of the Palais des Beaux-Arts are rented out to the directorate for arts every two or three years for State acquisitions to be exhibited. The 'Jeune Peinture' and the 'Jeune Sculpture' prizes are also awarded there. A recent initiative by both the French and the Flemish culture ministries will enable the exhibition halls of the Palais in Brussels to be opened to up-and-coming artists. The selection will be made by a committee of 11 teachers, artists and monitors (from a place of exhibition able to take over afterwards). These exhibitions (or springboards) will be organized around a particular theme or in the light of the main exhibition in the Palais. Every fortnight, three artists will have a room each and their own catalogue.

Exhibitions at the Palais des Beaux-Arts are not run free of charge. The halls are rented out. Works may be sold, just as they are in French salons. In the Palais des Beaux-Arts in Charleroi, the hanging price is BFR 16 000 and the cost of advertising and catalogues are covered by the exhibitor - who pays 15% on any sales.

The International Cultural Centre (ICC), in Antwerp, was set up in 1970. It has a special status as a State body (ministry for the Flemish community). Its aims, as set out when it was opened in a letter from the Ministry for Culture to Florent Bex, the head of the centre, are to 'organize exhibitions and events related to national and international cultural activity'.

A large number of exhibitions, covering successive trends in international avant-garde art, have been run at the centre. There are no charges to the artist - who is invited to exhibit.

The ICC collections are very large, in particular because many artists have donated works, and could well warrant the establishment of a contemporary art museum in Antwerp. A project still on the drawing board involves building a museum on the site where the building in which the American artist, the late Gordon Matta-Clarke, created a 'negative' sculpture.

There are various associations (photography, film, video, architecture and the environment and poetry) attached to the ICC and there is also an association of the friends of the ICC. Official permission has recently been given for donations to the ICC to benefit from a 10% reduction on taxable income.

The ICC is one stage in the evolution of international contemporary art in its most advanced form.

The ISELP (the Higher Institute for the Study of Plastic Language) in Brussels runs seminars, introductory and advanced courses in art and exhibitions that tend to be geared to the avant-garde. Artists are involved in the Institute's teaching programme and other activities.

The CACEF (the French community's cultural action centre) in Namur distributes the work of young artists throughout the French-speaking provinces of Belgium. These exhibitions, known as 'pocket museums', are run in well-known halls such as the Palais des Beaux-Arts in Brussels and Charleroi, the Musée St Georges in Liège and the Château de Peruwelz.

Some cultural centres, particularly in Flemish-speaking areas, run regular art exhibitions. There are no hanging fees and no charges when sales are made. The Flemish communes of Hasselt, Dilbeek, Waregem, Knokke, Ostend and so on

regularly exhibit the work of young artists, as do those of Mons, Tournai and Namur in the French-speaking parts of the country. Namur has also opened a town gallery, the Galerie Detour.

#### 5.1.3. The universities

Mention should be made of university initiative - which is rare in Europe.

With the help of the ministry for the French community, the Université Liégeoise de Sart-Tilman has set up an open-air museum, which artists and sculptors helped design, on campus.

The Université de Louvain-la-Neuve has opened a varsity museum on the new campus in Ottignies. No contemporary works figure in the collection but exhibitions are put on there. However, because there are no financial means available (the State pays the cost of insurance but provides no regular grant), these exhibitions are travelling ones organized elsewhere.

#### 5.1.4. Art galleries

We refer the reader here to the report on the art market (1.3). It would be impossible to overemphasize the number of galleries and the many people who visit them, particularly in Flanders.

The exhibitions put on in bank foyers should also be mentioned here.

#### 5.1.5. Artists and art associations

In many cases, it is the artists themselves who decide to open an exhibition hall on a non-profit making basis and non-profit making associations often receive grants for their activities and exhibitions. In Brussels, members of the Ecole d'Art de l'Erg have opened their own art gallery, with the help of a private bank, and, in Liège, the Groupe de l'A, which gets an annual grant of BFR 150 000, runs its own exhibitions on premises that are available for any avant-garde events. In Tournai, Sigma 13 runs art and video exhibitions and a spring salon. Energie créative and Expac are two other non-profit making associations which the Flemish ministries subsidizes.

Some associations encourage a breaking down of the barriers in the world of art. The Atelier St Anne, in Brussels, which researches into communications, is both a gallery a cafe-theatre and a concert hall. It gets an annual grant of BFR 600 000 for its activities and organizes about four exhibitions a year (usually on a particular theme), without taking a percentage on sales. It is also involved in an international artist exchange programme (60 or so European artists), which sends avant-garde exhibitions, for which there would be little commercial following, to the various countries.

## 5.2. International art events

Antwerp has its international 'Biennale de la sculpture' in Middleheim park, the open-air sculpture museum. The committee of teachers, sculptors and curators selects its artists on trips abroad and a different part of the world (Scandinavia in 1979, for example) is featured. No prizes are offered at this event.

There is an international painting exhibition every two years at Knokke-Heist, where a team of art critics awards prizes worth BFR 100 000.

There is also a ceramics display and an exhibition of illustrations every year in the same town.

Ostend holds an international exhibition every two years for the 'Prix Europe de Peinture' (4.1.2).

Knokke-Heist and Ostend both have a large number of private exhibitions and there is a thriving interest in art in these towns, particularly in the summer.

Two exhibitions are held in the Palais des Beaux-Arts in Brussels (4.1.2) every year with a view to awarding the Belgian 'Jeune Peinture' and 'Jeune Sculpture' prizes.

## 5.3. Art critics

There is no established profession of art critic as there is in America. The Belgian art critics association has about 130 members.

### Addresses

ARAPB, rue Paul Lauters 1, Bruxelles.

Association des galeries d'art actuel (Président: Ivan Lechien), galerie Cogeime, rue Vilain XIII, 14, 1050 Bruxelles, tel. 648.80.93.

Atelier Sainte-Anne, rue Sainte-Anne 20, 1000 Bruxelles, tel. 513.14.67.

CACEF, rue des Brasseurs 175, 5000 Namur, tel. 71.27.00.

Caisse nationale auxiliaire de pension pour les indépendants, Place Jean Jacob 6, 1000 Bruxelles, tel. 513.69.70.

Commission française de la culture pour l'agglomération de Bruxelles, rue de la Loi 15, 1000 Bruxelles, tel. 230.28.90.

Commission néerlandaise de la culture pour l'agglomération de Bruxelles, rue Ducale 33, 1000 Bruxelles, tel. 512.99.88.

Concours de peinture René Némery, information from: Mr André Swerzut, rue des Brasseurs 7, 5000 Namur, tel. 73.589.

Conseil national belge des arts plastiques, section de l'UNESCO - secretariat: rue Simonis 17, 1050 Bruxelles.

Fondation belge de la vocation, rue de la Chancellerie 4, 1000 Bruxelles, tel. (021) 13.57.83.

Front commun des artistes, secretariat: Mr Maelderlick la Boezenberg, 1760 Roosdaal, tel. (054) 33.19.01.

Galerie l'A, rue de la Fontaine 114, 4000 Liège.

Galerie Detour, avenue bourgmestre Jean Materne 162, 5100 Jambes, Namur 1.

ICC Meir 50, 2000 Antwerpen, tel. (031) 31.91.81.

ISELP, boulevard de Waterloo 31, 1000 Bruxelles, tel. 513.56.62.

Ministère des classes moyennes, bd Emile Jacqmin 162, 1000 Bruxelles, tel. 219.41.50.

Ministère de la Communauté française, avenue de Cortenbergh 158, 1000 Bruxelles, tel. 735.60.40.

Ministère de la Communauté néerlandaise, rue des Colonies 29-31, 1000 Bruxelles, tel. 513.74.65.

Ministère des travaux publics, rue de la Loi 155, 1040 Bruxelles.

Musée des Beaux-Arts de Gand, Citadelparke, 9000 Gent, tel. (91) 22.17.03.

Musée des Beaux-Arts d'Ixelles, rue Van Volsem 71, 1050 Bruxelles, tel. 511.90.85.

Musée des Beaux-Arts de Liège, rue de l'Académie 34, 4000 Liège, tel. (41) 32.07.99.

Musée des Beaux-Arts d'Ostende, Feesten Cultuur paleis, Watenplein, 8400 Oostende, tel. (59) 70.61.31.

Musée des Beaux-Arts de Tournai, 7500 Tournai, tel. (69) 22.61.51.

Musée des Beaux-Arts d'Ypres, Lakenhalle, 8900 Ieper.

Musée royal des Beaux-Arts, Léopold de Woelplein, 2000 Antwerpen, tel. (31) 38.58.75.

Musées royaux des Beaux-Arts de Belgique, art moderne, place Royale 1, 1000 Bruxelles, tel. 513.96.30.

Palais des Académies, rue Ducale 1, 1000 Bruxelles.

Palais des Beaux-Arts de Bruxelles, rue Royale 10, 1000 Bruxelles.

Palais des Beaux-Arts de Charleroi, 2 et A, 6000 Charleroi.

Prix Clothilde Coppée, information from: Mr Max Van der Linden, Ag biermont 5992 Nodebays, tel. (10) 86.255.

SABAM, rue d'Arlon 75, 1040 Bruxelles, tel. 230.26.60.

Sigma 13, rue des Clarisses 13, 7500 Tournai.

Union belge du marché d'art (President: Xavier Pinckaers), place du Tomberg 6, 1200 Bruxelles.

Union professionnelle des marchands d'art moderne et contemporain (President: M.J. Derweduwen), galerie Montjoie, rue Gachard 73, 1050 Bruxelles, tel. 02/647.95.08.

VVK, Vlaanderem Straat 3, 2000 Antwerpen.

DENMARK

1. ART IN THE COMMUNITY

1.1. Public patronage

There is a long-standing tradition of State, originally royal, patronage to artists.

1.1.1. Central institutions

There are various kinds of central institutions.

The Ministry of Cultural Affairs was set up in 1961 and is responsible for the country's archives, libraries and museums, its art colleges, its laws on copyright, its television and radio, its sports activity and its culture in general. It gives grants for plastic art, literature, music, craft, design, drama and film. Its budget was DKR 864 million (1% of the State budget) in 1977-78 and DKR 86 million was spent on museums in that year, while grants to artists amounted to DKR 11 million. The ministry decides how much is to go to artists, but it is the national art fund which decides how the grants (apart from one or two honorary donations which are for life) should be allocated.

The National Art Fund, set up in 1964, has, more particularly, to encourage artistic creation and promote innovation in art. This means providing support for work of quality, regardless of the socio-economic situation of the artist. Five committees have been formed to administer the resources of the fund. Two of them deal with plastic art (one, the A Committee, is in charge of the fitting out and decoration of public buildings and the other, the B Committee, of buying works and awarding grants for artists), one deals with literature, one with music and one, a more recent (1969) creation, with craft and design.

Each committee has three qualified members who serve a three-year term. They may not stand for re-election immediately. The Minister for Cultural Affairs appoints the chairman of each committee (the two art committees are chaired by the same person) and the two other members are elected by the delegates of the National Art Fund. The members of this assembly are appointed by Parliament, the municipal councils and various institutions involved in art in Denmark (art schools, art associations etc.). The four-year term of office is renewable. The present chairman of the two art committees is a painter. The other two members of the Public Buildings Committee are an architect and a painter and of the Grants and Purchases Committee a painter and a sculptor.

Each of the committees is free to administer the means at its disposal and its decisions are final.

The National Art Fund is run by a steering committee, consisting of the committee chairmen, which defines the general policy of the fund, coordinates the activity of the various committees and produces accounts and a report of activity every year. It also publishes a six-monthly account of activity and runs a three-yearly exhibition of purchases.

In 1977-80, the fund's budget was DKR 8 800 000, more than half of which (DKR 5 300 000) went to the plastic arts. Grants were divided as follows:

	(DKR)
Works purchased	750 000
Grants for artists	1 300 000
Decoration of public buildings, etc.	3 250 000
Total	5 300 000

The Academy of Fine Arts, founded in 1954, acts as an advisory body and counsels the State on art policy. It can also give opinions on artistic affairs to local and regional authorities and even to individuals.

The academy also gives grants and prizes to artists and manages 71 legacies, which enable it to make grants and donations to artists.

There are a maximum of 72 members who are elected for a six-year term (renewable). Sixty members, including 20 architects, 20 painters and 20 sculptors, are appointed by the society of artists, the main art association (2.1). The academy may add a further 12 members, elected by its board - three architects, three painters and three sculptors - appointed by the academy. The board appoints a three-member (one architect, one painter and one sculptor) executive committee, chaired by a fourth person, the chairman of the board. The chairman, who is also the chairman of the academy, is elected by the board for one year.

The academy constitutes a certain number of advisory committees of 3-12 members (architects, painters and sculptors). They are appointed by the board from among the members of the academy. The standing committees are: the Committee on Town Planning and the Environment, the Departments and Communes Advisory Committee, the Commission on Art in Churches, the Committee on Public Orders and Industrial Art, the Committee on Stamps, the Committee on Art Information, the Committee on Nordic Affairs, the Committee on the Upkeep of Artists' Graves, the Committee on Grants and Legacies, the Committee on the Rønneknamps Legacy and the Committee on the Victor Friends Legacy. There are also ad hoc committees on prizes, competitions, workshops, international relations and so on. No remuneration goes to the artists who sit on them.

### 1.1.2. Local authorities

The departments spend less than the communes on plastic art.

The departments - The average cultural budget is 0.5% of the departmental budget. Grants for plastic art represent an estimated 2% of the departmental cultural budget (DKR 1 million in 1976). Plastic arts come under the departmental district council (standing committee in charge of teaching and cultural affairs).

The communes - Grants to plastic art amounted to DKR 10-12 million in 1976. Plastic art is the responsibility of the municipal council (standing committee in charge of teaching and cultural affairs).

### 1.1.3. Artists associations

Some such associations get State grants. The Federation of Plastic Arts (BFK), for example, which is the recognized professional artists association, received DKR 15 000 in 1979 from the ministry for cultural affairs.

Some groups of exhibitors get grants from the Ministry for Cultural Affairs. Sums of DKR 5 to 10 000, totalling DKR 150 000, are awarded every year to 26 such groups.

### 1.1.4. Exhibition centres and organizations

The State is anxious to involve all sections of the population in cultural activities and in the definition of the cultural policy (such things as awarding grants to artists). Decentralization has been the keynote of cultural life of recent years - the communes and departments have been given greater powers of decision-making and local authorities (amateur art clubs, art societies etc.) have been privileged.

The State encourages exhibitions:

The biggest hall, in Copenhagen, gets an annual grant of DKR 500 000.

Some travelling exhibition organizations get grants - a total of DKR 431 000 in 1976.

A committee for international art exhibitions has been set up to run the exhibitions provided for in bilateral cultural agreements and to grant aid for Danish artists exhibiting abroad. It currently allocates DKR 350 000 annually.

## 1.2. Private patronage

Industry plays an important part in Denmark's art life.

The Ny Carlsberg fondet was set up in 1902 by the son of the founder of the brewery, Carl Jacobsen, and inaugurated by the opening of the Ny Carlsberg Carvings Museum based on the Carl Jacobsen Collection. The foundation's aim

is to promote art in Denmark. Two thirds of the brewery's funds go to science and one third to art. The foundation is also a major purchaser of art work (DKR 5 million p.a.), the emphasis being on Danish artists, which is then put on display in museums and in schools, hospitals, parks and other public places. The idea is to make art available to everyone.

The New Carlsberg Foundation is headed by a steering committee consisting of three art historians. They are chosen by the steering committee of the Carlsberg Foundation, which is in turn appointed by the Academy of Science.

Knud W. Jensen, the industrialist, set up the Louisiana Museum, based on his own collection, in 1958. The aim here is to purchase and display works representing the main art trends since 1945 and there are now about 400 works in the permanent collection. The Louisiana Museum is now Denmark's principal museum of modern art. It receives grants, totalling DKR 2.5 million, from the State and the communes of Humlebaek and Fredensborg. Three foundations have been set up to purchase works - the Museum Foundation, the Louisiana Foundation and the Friends of the Louisiana Collection. The aim is to make the museum a comprehensive cultural centre and it has its own cinema, theatre and concert hall. A DKR 18 million donation from the Augustinus Foundation should mean that the museum can be extended (to twice the present size) and a library built.

### 1.3. The art market

One of the specific features of the Danish art world is that most artists belong to one of the many exhibitors groups (set up by and for artists), which gives them the opportunity to exhibit their recent work. These groups counter-balance the influence of the private galleries.

## 2. ARTISTS ASSOCIATIONS

### 2.1. The Society of Artists

The Kunstnersamfundet is the main artists association and it chooses the Academy of Fine Arts (1.1.1) from among its members - of which there are 1 450 (including 900 painters and sculptors), divided into three groups, architecture, painting and sculpture, at the moment. Artists who have won certain prizes or exhibited five times at competitive shows (see below) are eligible for the society and they may also be admitted after selection by a special board of 12 members (four architects, four painters and four sculptors), half of whom are elected by the Society of Artists and half by the board of the Academy of Fine Arts.

### 2.2. The Federation of Plastic Arts

The Billedkunstnernes Forbund is the recognized professional association. It had 700 members in 1979 - 400 painters, 100 sculptors, 100 graphic artists and 100 craftsmen. The federation's main aim is to defend its members' pro-

fessional interests and it deals, in particular, with their economic and financial claims. Artists are eligible for entry if they have exhibited five times in competitive shows (see below) at the rate of no more than twice a year - only about 10% of applicants are invited to exhibit. Artists may also be admitted on selection by an admissions board of eight members of the federation. Four members joined in 1979. Subscriptions in 1979 were DKR 380.

The federation is part of the Danish Council of Artists, a powerful organization with 22 000 members from all branches of art.

### 2.3. Groups of exhibitors

Artists organize their own exhibitions. Most of them belong to one of Denmark's many groups of exhibitors, thus getting the opportunity, on payment of a small sum, to present some of their recent work at the association's annual show, without any selection being made (in fact only three exhibitions have judges). Artists are voted into a group by the existing members. Non-artists may also join and provide financial support. There are 50 groups in Denmark, some of them State subsidized - the Ministry of Cultural Affairs awards grants of DKR 5 000 - 10 000, on the recommendation of the board of the Academy of Fine Arts, to 26 groups every year.

## 3. LEGAL ASPECTS

### 3.1. Social rights

#### 3.1.1. Social security

Artists are covered by the general system of social security. Like all other citizens, they get sickness insurance (including maternity benefits), invalidity insurance and an old-age pension (retirement at 67), a death grant and family allowances. Contributions are 0.5% of income.

But since artists are considered to be self-employed, they are not so well off as wage-earners, as they get smaller benefits. Artists and other self-employed workers are only covered by the compulsory health insurance after the fifth week of illness (although they can pay in to an optional scheme for the first five weeks if they like). Unemployment benefits and the additional old-age pensions for wage-earners are only paid to people with contracts of employment.

#### 3.1.2. The National Art Fund

Elderly artists and the families of deceased artists may, if they are in need, be granted financial aid by the National Art Fund - which distributed amounts of DKR 5 000 to 10 000, via the Grants and Purchases Committee, to 38 elderly

artists and artists' widows in 1978. These grants are mainly awarded on the basis of financial need.

### 3.2. Moral right and copyright

The law on copyright guarantees the moral right of the artist and regulates copyright.

#### 3.2.1. Moral rights

The author alone has the right to dispose of his work.

#### 3.2.2. Copyright

During his lifetime, the author has the exclusive right to dispose of and make financial profit from his work and this right passes to his heirs for a period of 50 years after his death. This right may be ceded or sold.

Following an interview with the Federation of Plastic Arts (BFK) on Danish television, artists get an allowance (DKR 335 basic) if their work is shown on television.

The BFK is also negotiating with the general inspectorate for public libraries and the Ministry for Cultural Affairs to get payment for artists and illustrators whose work appears in library books (writers with books in libraries get DKR 1.60 per volume).

#### 3.2.3. Copyright societies

There are no societies or organizations that defend artistic property or collect copyright fees. Artists may ask the BFK, which defends their interests (2.2), for help here.

### 3.3. Tax

#### 3.3.1. Income tax

Artists are considered to be self-employed and their income is taxed, usually at 40 to 45%, like other citizens.

There are special arrangements for taxing aid (grants, legacies, prizes etc.) for creative work awarded by the State or a foundation in Denmark or abroad. The rate is 50%, after deduction of DKR 6 000, provided only one payment has been made.

Like other self-employed workers, artists can deduct full professional expenses from their taxable income.

### 3.3.2. VAT

Artists are exempt from VAT on any work they sell, but galleries have to pay at the rate of 20.25%.

## 4. ECONOMIC ASPECTS

### 4.1. Grants, legacies and prizes

#### 4.1.1. National Art Fund grants

The fund awards two types of grants for artists.

There are three-year grants, worth DKR 60 000 p.a., to enable young artists (generally of between 20 and 30 years of age) to devote themselves to their work for a certain period. A few such grants (three in 1978, for example) are awarded every year and the total amount involved is DKR 610 000 p.a.

One-off payments, of an annual amount varying between DKR 10 000 and 20 000, are granted to help needy artists to continue with their creative work. In 1978, 48 such allowances were made and an annual sum of DKR 690 000 is outlaid in this way. The artist may use the money as he likes - to buy materials, create works, go on a study trip etc.

The Grants and Purchases Committee of the National Art Fund distributes these allowances on the basis of applications from the artists themselves (1.1.1).

The National Art Fund also provides financial support for elderly artists and the families of deceased artists (3.1.2).

#### 4.1.2. Grants and legacies from the Academy of Fine Arts

Every year, the academy awards 12 travel grants, worth DKR 1 000, to architects, painters and sculptors. Applications have to be filed between 20 January and 15 February.

In addition, the academy manages various legacies which provide travel grants and lump sums for architects, painters and sculptors, if certain conditions are met. There are 55 of these legacies, representing a total of DKR 120 000 p.a. The biggest are worth as much as DKR 9 000, but they are usually somewhere between DKR 1 000 and 5 000. Some grants do not need to be applied for. Where artists have to apply, they should do so between 20 January and 15 February or between 1 November and 1 December.

Grants are awarded by the academy's grants/legacies committee - which comprises 12 members (four painters, four architects and four sculptors) who are chosen by the board of the academy from among the members of the academy (1.1.1).

#### 4.1.3. Life allowances

The Ministry for Cultural Affairs pays these, in the form of honorary allowances, to a certain number of artists, in accordance with the annual finance law. They amount to DKR 125 000 p.a. and go to artists who have made an important contribution to Danish art. If the artist has an income of more than DKR 90 000 from other sources, then the allowance is reduced accordingly. These payments totalled DKR 3 600 000 in 1976 and DKR 1 200 000 of this amount went to the plastic arts. As things stand, about 150 people, one third of them plastic artists, benefit.

The family of a deceased artist may obtain a pension equal to one half or one third of the allowance the artist himself would have been entitled to. These honorary payments are awarded on recommendation to the Ministry for Cultural Affairs by the assembly of delegates of the National Art Fund.

One or two life allowances go to artists from four legacies (totalling DKR 17 200) managed by the Academy of Fine Arts. They are awarded by the academy's grants/legacies committee (4.1.2).

#### 4.1.4. The New Carlsberg Foundation grant

Every year, the foundation earmarks one DKR 25 000 grant for a painter or sculptor, to enable him to go on a study trip abroad (to the USA, France or Italy, for example) for at least six months. Other foundation grants go to art historians and they are awarded by the steering committee (comprising three art historians).

#### 4.1.5. Prizes

The most sought-after prizes are awarded by the Academy of Fine Arts. They are:

Three medals for artists who have made a particular contribution to Danish art. They are, in descending order of importance, the C.F. Hansen medal, the Thorvaldsen medal and the Eckersberg medal.

Two other medals, one for art historians and one for designers, are now being introduced.

A DKR 50 000 prize is awarded to the winners of an annual competition (one year in architecture, one year in painting, one year in sculpture etc.).

A DKR prize, for which there is a two-yearly (or four-yearly at least) competition, is organized within the framework of the Neuhausenske Legat and goes to a master painter.

Both prizes and medals are awarded on 31 March, the anniversary of the foundation of the academy.

## 4.2. Acquisitions

### 4.2.1. Museum purchases

Pursuant to the law on art museums, the State makes grants to museums in the light of what grants local authorities pay (100% to within a certain ceiling). It also makes a special grant to each museum to buy and restore works of art. In 1976, the State spent DKR 19 500 000 on art museums.

The Louisiana Museum (1.2) is in a separate category. Its purchases are made by three foundations - the Museum Foundation, funded by public moneys (the works are protected by royal charter and cannot be sold), the Louisiana Foundation, funded from private sources (the works may be sold or exchanged) and the Friends of the Louisiana Collection, whose 250 to 300 members subscribe to buy works of art (usually one a year). The steering committee, chaired by the founder of the museum, decides which works are to be purchased. It is advised by an art historian, a legal specialist and a collector. The museum also gets grants from the New Carlsberg Foundation (4.2.5).

### 4.2.2. National Art Fund purchases

Every year, the National Art Fund purchases works of art. They are obtained from public exhibitions, galleries and studios by the fund's Grants and Purchases Committee (1.1.1). Between April and December 1978, for example, 66 works by 22 different artists were bought in this way and the fund's purchases in any one year represent DKR 750 000. The committee tries to obtain works by artists of all generations, so that the great diversity of Danish art can be appreciated. It also aims to emphasize innovatory trends by purchasing the works of young artists - although the population has not always been keen on this policy. Every three years, when the committee's term of office comes to an end, a large public exhibition is held to display the works bought and they are then distributed to a wide variety of places. The purchasing and the display of works of art are closely linked (5.3).

On occasion, the National Art Fund makes payments to exhibitions instead of purchasing works. Three exhibitions received DKR 20 000, DKR 15 000 and DKR 10 000, for example, in 1978.

### 4.2.3. Purchases by the Academy of Fine Arts

Legacies managed by the Academy of Fine Arts are used to purchase works. The Christian Rønnekamps legacy, for example, provides DKR 4 000 to buy works which are then hung in the Royal Museum of Fine Art. The works are chosen by the chairman of the academy, the head of the Royal Museum and two art specialists (curators, art historians etc.).

#### 4.2.4. Purchases by the local authorities

A number of communes have set up art and culture foundations of varying size, mainly with a view to purchasing works of art to hang in local authority buildings.

#### 4.2.5. Purchases by firms

The New Carlsberg Foundation is the biggest buyer of art works and its aim is to encourage living art by purchasing pieces from young artists in particular. In 1979, 200 period, modern and contemporary works costing a total of DKR 5 million were purchased. They included 150 contemporary pieces by 80 different artists. In principle, the works are by Danish artists, although foreign works are purchased where museums specifically request them. The foundation distributes the works it purchases to museums and various institutions across the country, the idea being to make pieces available to the public and to democratize the art world (5.3). The largest donations have been to the Louisiana Museum. Works are purchased at public exhibitions and in galleries by the foundation's steering committee (of three historians).

#### 4.3. Commissions

The National Art Fund is responsible for fitting out and decorating old and new public buildings. It also subsidizes works destined for private buildings, provided the public has access to them. Any plans to decorate buildings have to be submitted to the relevant committee (the Fitting Out and Decoration of Public Buildings Committee) of the National Art Fund (1.1.1). Once the committee has decided to take up the matter, it annexes two representatives of the organization concerned plus the architect in charge of the construction, with a view to finalizing the project. The works in question become the property of the organizations. The National Art Fund covers the full cost of decoration in the case of State buildings and the communes and private organizations have to finance 25% of any works that concern them. The committee has made a particular effort to encourage artists who produce ceramics, stained glass and tapestries and the current members are particularly keen on large works and murals. The National Art Fund spends a total of DKR 3 250 000 on decorating public buildings every year.

The most noteworthy achievements of the last ten years are:

at Brande, where the central Jutland art society has got seven artists to decorate various blind walls in the town, thereby setting a trend;

at Holstebro, where, with the encouragement of the town council, a large number of decorative projects have been successfully completed. In certain cases, the library and the town hall for example, works have been ordered even before the buildings have gone up;

at Gullestrup, a satellite town of Herning, where artists have created sculpture-like stairways and designed screens for pedestrian precincts as works of art.

#### 4.4. Remuneration

Artists help create the environment and there is a standing committee at the Academy of Fine Arts which is responsible for advising the State, the local authorities and even private individuals here. It is called the Committee on Town Planning and the Environment and it consists of eight members of the academy (three landscape architects, two town planners, an architect, a painter and a sculptor) who are appointed by the board of the academy. These members are not paid for their services.

BFK, the Federation of Plastic Arts, stipulates that artists have to be paid if they are involved in the material organization of an exhibition - preparing catalogues, lecturing, presentation, etc. Ultimately, however, any payment depends on an agreement between the artist and the person to whom he provides his services.

#### 4.5. Payment for works loaned

BKF has produced very precise regulations and rates of payment for the remuneration of works loaned. An artist who lends his works to exhibitions run by a ministry, a commune, a public service or an association with a wide public has to be paid. The minimum rate is DKR 1 per day per work. If the artist loans two or more works, the minimum is DKR 7 per day. The costs of transport, insurance, rent and any other outlay connected with the exhibition are to be paid by the borrower.

#### 4.6. Studios and housing

Artists have various possibilities open to them.

A number of houses are provided for artists under the Pachts legacy, which is managed by the Academy of Fine Arts. Responsibility for this is in the hands of an ad hoc committee comprising four members of the academy (an architect, a sculptor and two painters, appointed by the board of the academy).

An ad hoc committee from the Academy of Fine Arts is negotiating with the Copenhagen city authorities with a view to studios being opened for artists in difficulty. It comprises three members of the academy - one sculptor and two painters - who are designated by the board of the academy.

Art students, just like other students, have access to flats and bed-sitters. The Kunstnerkollegiet, a university foundation, is reserved for them and offers 32 bed-sitters and two-roomed units of accommodation of between 34 m<sup>2</sup> and 60 m<sup>2</sup> at rents of DKR 800 to 2 600. Artists have to apply to the central university authority in Copenhagen for these lodgings.

## 5. THE DISPLAY AND SALE OF WORKS OF ART

### 5.1. Museums

Museums can get special State grants to cover the costs of organizing cultural events.

Municipal authorities are very active here. In particular, Holstebro has set up two art museums, Silkeborg has built a Cobra movement museum and Herning has built a museum (it actually went up during the artist's lifetime) to house the works of Carl-Henning, the Cobraist, and of his wife, Else Alfeldt, for a total cost of DKR 1 300 000.

The Louisiana Museum, which organizes 8 to 10 major retrospective and avant-garde exhibitions every year, is particularly active and clearly becoming a comprehensive cultural centre, with its own cinema, theatre and concert hall. The films, plays and concerts are, as far as possible, made to fit in with the subject of the exhibition. A library is due to be built at the museum and, in order to encourage cultural activity and develop relations between the museum and people interested in contemporary art, a Louisiana Club has been opened. Members of the club pay an annual subscription (DKR 115 for two), which entitles them to free entry to the museum and carries various other advantages, such as reduced rates, the museum magazine and so on. The Louisiana Club has 20 000 members.

### 5.2. The display of works of art - places and organizations

There are many exhibitions in Denmark, both in museums and elsewhere. Various non-profit making associations are involved in displaying and selling works of art:

Special buildings are provided for exhibitions. The most important ones, the Charlottenborg and the Den Frie buildings, are in Copenhagen. The Charlottenborg building is State-owned and gets an annual grant of DKR 500 000. The premises are hired out to artists at very moderate rates.

Artists set up their own exhibition groups (2.3).

Art societies organize exhibitions in municipal buildings - schools, libraries, town halls, parks etc. There are 59 such societies, spread right across Denmark, at the moment and they receive municipal grants to enable them to purchase works from artists who exhibit.

Art societies also run exhibitions in firms. There are 67 such societies at the moment, they get grants from the firms involved and they buy works from the exhibitors which are then raffled to members.

Various private art societies, supported by art lovers, enable artists to display and sell their works. The biggest of these, in Copenhagen, has 3 000 members, each of whom contributes DKR 5 p.a. Whenever a work is sold, 25% of the price goes to the association.

There are a large number of organizations which run touring exhibitions in Denmark. Every year, grants are voted (under the finance law) to various of these bodies - the Danish Art Society Union, the Schools' Touring Exhi-

bition, Art and Vocational Life, the Workers' Art Society and so on. A total of DKR 431 000 was allocated to this in 1976.

### 5.3. The distribution of works of art

Works acquired by the two biggest institutions (the National Art Fund, which is public, and the New Carlsberg Foundation, which is private) are displayed throughout the country.

Works acquired by the National Art Fund are at the population's disposal and the law setting up the fund stipulates that 'the works shall be displayed in places where a wide public will have the opportunity of seeing them'. Every three years, when the Grants and Purchases Committee's term of office expires, the purchased works are distributed to a wide variety of public buildings, particularly schools, hospitals, barracks etc., a policy that has been very well received. At the end of 1977, for example, 600 institutions applied for works of art, although only 60 requests could be met. The works remain the property of the National Art Fund and are loaned for touring exhibitions in the various regions of Denmark.

The New Carlsberg Foundation distributes its acquisitions to museums and to schools, hospitals, libraries and so on. It aims to make art available to everyone.

### 5.4. The art market

#### 5.4.1. Galleries

Copenhagen came on to the international art scene when Danish artists helped create the Cobra movement. Even today, the most famous of Danish artists are abstract painters and sculptors, some of whom (Ejler Bille, Egill Jacobsen, Robert Jacobsen and Richard Mortensen) came from Cobra.

Private galleries have formed a professional art gallery committee of 19 members (11 of them in Copenhagen itself). The most important galleries are the Birch Gallery and the Asbaek Gallery. The former chairs the committee, but the latter, a more recent organization, is not a member. The Birch Gallery helped promote Cobra artists and the Asbaek is interested in young artists of international avant-garde tendencies.

#### 5.4.2. Tax provisions for works of art

Industrial patronage is encouraged and there are a number of tax incentives intended to encourage the constitution of the national heritage. Donations (in cash or in kind) to 'bodies recognized as being in the public interest' are exempt from income tax in respect of sums of more than DKR 1 000. Goods obtained by 'bodies recognized as being in the public interest' are exempt from death duties and the tax on donations.

Addresses

Artists' associations

Billedkunstnernes Forbund (BFK) (Federation of Plastic Arts), Bremerholm 28, 1079 København K, (01) 12.81.70.

Exhibiting groups  
.....

Sammenslutningen 'Billedhuggerne', Jesper Neergaard, Jagergardsvej 17, 4350 Ugerløse, (03) 48.82.30.

Charlottenborgudstillingen, Nyhavn 2, 1051 København K, (01) 11.11.91.

Cirrus, Erik Hortenstov, Rosendalsvej', Skibstrup - 3140 Ålsgårde (03) 27.02.24.

Corner, Landsretssagfører, P. Thorlacius, Løngangsstraede 37, 1468 København K, (01) 15.13.00.

D.K.70, Maleren Gorm Eriksen, Jaegersborg Alle 3, 2800 Lyngby.

Decembristerne, Advokat Bent Markers, Østergade 55, 1100 København K, (01) 13.15.11.

Den bla Citron, Nelly Lohmann, Sandholt, Lyndelse gl. skole, 5672 Broby, (09) 64.13.44.

Den Flexible, Maleren Søren Birk, Øster Farimagsgade 47, 2100 København Ø.

Den Frie Udstilling, Højesteretssagfører, Oskar Bondo Svane Bergensgade 10, 2100 København Ø, (01) 38.65.65.

Den Fynske Forarsudstilling, Thorkild Knudsen, Villa 'Ni-ben' Strandvaenget 6, 5600 Fåborg, (09) 61.05.18.

Den Nordiske, Advokat Arne Pedersen, Admiralgade 20, 1066 København K.

Den Åbne, Malerinde, Lise Margrethe Rasmussen, Birkmosevej II, 2.V., 2610 Rødovre, (01) 70.17.15.

Flash, Jan Jensen, Lindebjerg Have 8, 5474 Velflinge, (09) 80.13.25.

Fynske piger i Maj, Ruth Isager, Klampenborgvej 16, 5700 Svendborg.

Galleri A. Gruppen, Magart Hanne Pedersen, Matthausgade 22 4 sal, 1666 København V.

Graenslandsudstillingen, Inga Christiansen, Margrethegarden 1, 6200 Åbenrå, (04) 62.17.96.

Grønningen, Louise Brems, Hannelundsvej 7, 2960 Rungsted Kyst, (02) 86.38.50.

Hans Henrik Holm, Frederiksgade 1, 1265 København K, (01) 13.11.12.

Guirlanden, Advokat Niels Tylvad, Rådhuspladsen 3, 8000 Århus C, (06) 12.71.11.

Gyrr, Billedhuggeren, Lise Honoré, Havnegade 47, 1058 København K.

Kunstnersammenslutningen, 'Jylland', Rektor Jens Aggebo, Birketinget 9, 8000 Århus C.

Kammeraterne, Advokat Bjorn Prah1, St. Kongensgade 72, 1264 København K, (01) 12.46.96.

Koloristerne, Advokat Sv.O. Christiansen, Dalgas Boulevard 5, 2000 København F, (01) 46.23.06.

Kontrast, Eskil Thybo, Langelinie 19, 5230 Odense H.

Krogen Gruppen, Galleri Krogen, Kurt Heegard Jacobsen, Nygade 31, 8600 Silkeborg.

Kunstnernes Efterarsudstilling, adv. Bent Markers, Østergade 55, 1100 København K, (01) 13.15.11.

Kunstnernes Påskeudstilling, Grethe Funch, Århus Kunstbygning, Mørksgade 13, (06) 12.22.18.

Kunstnernes Sommerudstilling, Inger Slivsgaard, Tondingvej 9, 6862 Tistrup, (05) 29.91.45.

Kaeldergrafik, Kunstnerhuset, Gothersgade 143, 1123 København K.

M 59, K.G. Jorgensa, Rosendolvej 25, 3660 Stenløse.

Advokat Bent Markers, Østergade 55, 1100 København K, (01) 13.15.11.

Majudstillingen, Maleren Grete Balle, Asminderup gl. skole Asminderup, 4400 Kalundborg.

Martsudstillingen, Aage Hansen, H.C. Andersens Boulevard 45, 1553 København K.

Kunstnerfaellesskabet 'Mukken', Kertinge Bygade 34, 5300 Kerteminde.

Kunstnersammenslutningen 'Mult', Carsten Rütting Schweitz, Vardegade 21, 2100 København Ø, (01) 38.71.12.

Ny-Abstraktion, Finn Mickelborg, Vanløse Alle 100, 2720 Vanløse.

Oktoberudstillingen, Walther Limkilde, Jens Juels Vej 19, 5230 Odense M, (09) 13.06.24.

Ovalen, Allan Daugaard Hansen, Peter Bangsvej 137, st., 2000 København F.

Pol 66, Gunver Nyborg Larsen, Stenstykkevej 45, 2650 Hvidovre.

Pro, C. Troelstrup, Havdrupvej 45, 2700 Brønshøj, (01) 60.29.08.

Maleren Elmer Hemmingsholt, Brønshøj Kirkevej 27, (01) 60.98.69.

Provinsens censurerede, Kunststudstilling, H. Iermin, Vestergade 4, 7700 Thisted, (07) 98.11.57.

Kunstnergruppen 'SE', Maleren Alfred Jensen, Vindheimar Naesby, 4171 Glumsø, (03) 64.62.11.

Silja, Lone Plaetner Frederiksen, Ordrup Jagtvej 58 B, 2920 Charlottenlund.

Sonde, Advokat Jørgen Zethner-Møller, Vestergade 2 A, 8600 Silkeborg, (06) 82.37.77.

Surrealisterne, Erik Mortensen, Rosendalsvej 1, Skibstrup, 3140 Ålsgarde.

Tehus Galleriet, Sjaellandsgade 92, 8000 Århus C.

Tema 67, Anna Bech, Amager brogade 45, 2300 København S.

Thisted-udstillingen, (Erland Knudssøn Hodsen), E.K. Madsen, Døjholtvej 8, Hinding, 7700 Thisted.

Trykkerbanden, Susanne Mark, Ingemannsvej 93, 1964 V.

Vejle-Gruppen, Ib. O. Kjeldsen, Asvinget 10, 7100 Vejle

Violet Sol, Jens Haugen-Johansen, Skjoldsgade 6 5.Th., 2100 København K.

Zebra, Nanna Herstad, Dr Louisesvej 15, 2920 Charlottenlund, (01) 61.14.41.

#### Foundations

Louisiana Museum of Modern Art, 3050 Humlebaek.

Ny Carlsbergfondet, Brolaeggerstraede 5, 1211 København K.

#### Central institutions

Det kongelige danske Kunstakademi, Kongens Nytorv 1, 1050 København K,  
(01) 12.68.60.

Ministeriet for Kulturelle Anliggender, Nybrogade 2, 1203 København K,  
(01) 13.93.01.

Statens Kunstfond, Sankt Annae Plads 10 B, 1250 København K.

#### Circulation organizations

##### Museums .....

See: Denmark

Official handbook, published by the Press and Cultural Relations Division  
of the Royal Ministry of Foreign Affairs, Christiansborg,  
1218 København K.

##### Galleries .....

See: Committee of Professional Art Galleries, Admiralgade 25, 1066 København.

##### Art societies .....

Allerød Kunstforening, Landsretssagferer (H), Jan Schultz-Lorentzen,  
Tjørnevej 25, 3450 Allerød, (03) 27.29.80.

Aulum-Haderup Kunstforening, Oscar Krogsgaard, Aulum Byskole, 7490 Avlum,  
(07) 47.25.01.

Birkerød Kunstforening, Tegner Preben Olesen, Mosevangen 38, 3460 Birkerød,  
(02) 81.30.44.

Bornholms Kunstforening, Sølvsmed Mogens Bjørn-Andersen, Rønnevej 102,  
Olsker, 3770 Allinge, (03) 98.04.96.

Brøndby Kunstforening, Arkitekt m.a.a. Ahlmann Dyrhagen, Brøndbyøster Torv 2, 2650 Hvidovre, (01) 75.41.78.

Esbjerg Kunstforening, Sagfører Torben Permin, Danmarksgade 31, 6700 Esbjerg, (05) 12.02.11.

Farum Kunstforening, Åse Kristensen, Kaalundsvej 42, 3520 Farum, (02) 95.04.90.

Fredericia Kunst-og, Litteraturforening, Overlærer Gunnar Jensen, Jeppe Aakjaersvej 21, 7000 Fredericia, (05) 92.35.79.

Fredericia Kunstforening, Maleren Søren Anisu, Fager Li, 7000 Fredericia, (05) 95.71.03.

Frederikssund Kunstforening, Edith Vinge, Finsensvej 49, 2000 Khb.F. (01) 60 68.58.

Fyens Stifts Kunstforening, Lektor G. Bolwig, 4. Maj-Kollegiet, 5000 Odense, (09) 12.90.05.

Faaborg og Omegn, Kunstforeningen for, Bogtrykker Erik Styrbaek, Parkvej 16, 5600 Faaborg (09) 61.15.35.

Glostrup og Omegns Kunstforening, Ole Rasmussen, Sportsvej 17, 1.th., 2600 Glostrup, (02) 45.62.85.

Grena og Omegn, Kunst-og Litteraturforeningen for, Gunnar Thulesen, Kannikegade 1, 8500 Grena, (06) 32.26.45.

Haderslev og Omegn, Kunstforeningen for Rektor Eigil Lassen, Katedralskolen, Christianfeldvej 31, 6100 Haderslev, (01) 52.27.21.

Hedeboegnens Kunstkreds, Kontorchef, Torben Svarrer, Højgaardstoft 90, 2630 Tastrup, (02) 99.48.28.

Helsingør Kommune, Kunstforeningen i, Overlærer Mary Larsen, Nygade 14, 3200 Helsingør, (03) 29.42.57.

Helsingør Kunstforening, Erik Jakobsen, Valnøddevej 14, 3000 Helsingør, (03) 21.83.86.

Herlev Kunstforening, Jørgen Lindhardt, Rasmussen - Violinvej 11, 2730 Herlev, (02) 91.19.94.

Herning og Omegn, Kunstforeningen for, Direktør C. Sander, Bredgade 19, 7400 Herning, (07) 12.33.33.

Hjørring og Omegn, Kunstforeningen for, Advokat, T. Bidstrup Hansen, Heimdalvsvej 18, 9800 Hjørring, (08) 92.53.66.

Hobro Kunstforening, Wivian Borg, Lerbakkevej 11, 9500 Hobro (08) 52.31.06.

Holbaek og Omegn, Kunstforeningen for, Birget, Sander, Olsen, 4330 Hvalsø, (03) 43.02.09.

Holstebro og Omegn, Kunstforeningen for Dyrlaege Otto Løn, Anne Franks Vej 18, 7500 Holstebro, (07) 42.44.88.

Horsens Kunstforening, Politiasessor, S.G. Sturup, Solbakkevej 5, 8700 Horsens, (05) 62.21.41.

Hvidovre Kunstforening, K. Svanholm Nielsen, Hvidovre Strandvej 81, 2650 Hvidovre, (01) 78.20.09.

- Hørsholm Kunstforening, Overlærer, Svend Erik Jensen, Sophienberg Vaenge 20, 2960 Rungsted Kyst, (02) 86.35.52.
- Ikast Kunstforening, Asger Bertelsen, Højris Allé 37, 7430 Ikast, (07) 15.15.77.
- Kalundborg og Omegns Kunstforening, Bibliotekar, Marie Pedersen, Skibbrogade 7, 4400 Kalundborg, (03) 51.20.09.
- Kolding Kunstforening, Fabrikant, N.O. Ehrenskjöld, Dyrehavevej 38, 6000 Kolding, (05) 52.20.50.
- Korsør Kunstforening, J. Find Jørgensen, Bondesbjerg 20, 4220 Korsør, (03) 57.34.10.
- Kunstforeningen, Hans W. Weinberger, Søbaekhus, Fredensborgvej 56, Jonstrup, 3480 Fredensborg, (03) 24.82.22.
- Daglig leder, Mag.art. Else Bülow, Gammel Strand 48, 1202 Kbh.K. (01) 13.29.64.
- Kunstforeningen 17 11 70, Rita Frederiksen, Stenderupgard, 8781 Stenderup, (05) 68.11.46.
- Daglig leder, Olaf Markussen, Logballe, 7140 Stouby, (05) 69.11.15.
- Køge Kunstforening, Britta Barlebo, Jernstøbervaenget 7, 4600 Køge, (03) 65.87.87.
- Langelands Kunstforening, Maleren Alfio Bonanno, Nørrebro 62, 5900 Rudkøbing. Limfjorden, Kunstforeningen, Svend Jensen, Struerskolen, 7600 Struer, (07) 85.08.22.
- Lyngby Kunstforening, Fhv. borgmester Paul Fenneberg, Ørholm Hovedgard, Ørholmvej 61, 2800 Lyngby, (02) 87.81.11.
- Maribo Amt, Kunstforeningen for, Lektor Helge Christiansen, Sdr. boulevard 73, 4930 Maribo, (03) 88.03.31.
- Midt fyns Kunstforening, Tandlæge Palle Thorup, Odensevej 20, 5750 Ringe, (09) 62.28.95.
- Morsø Kunstforening af 1961, Knud Erik, Tingstrup Jensen Fartoftvej 4, Solbjerg, 7950 Erslev, (07) 74.14.88.
- Nakskov og Omegn, Kunst-og Litteraturforeningen for, Cheftandlæge Max Reiter, Maribovej 118, 4900 Nakskov, (03) 92.18.78.
- Odder Kunstforening, Agnes Slotsbo-Nielsen, Lundevej 23, 8300 Odder, (06) 54.17.03.
- Pakhuset, Kunstforeningen, Grafikeren Helle Vibeke Erichsen, Eskilstrups Gl. Skole, 4560 Vig. (03) 42.83.35.
- Randers Kunstforening, Gunnar Christensen, Østervold 14, 8900 Randers, (06) 42.25.16.
- Ribe Kunstforening, Skatteinspektør Jørgen Bog, Vedelsvej 6, 6760 Ribe, (05) 42.15.41.
- Ringkøbing Kunstforening, Lene Hansen, Kildevej 2, 6971 Spjald, (07) 38.16.14.
- Rosenholm Kunstforening, Johannes Straede, Ballevej 77 B, 8543 Hornslet, (06) 99.46.22.

Roskilde og Omegn, Kunstforeningen for, Civ. ing. Eva Blomquist, Fasanvej 6, 4000 Roskilde, (03) 35.55.16.

Ry, Foreningen af Kunstinteresserede i, Jens Raaby, Lærkevej 10, 8680 Ry, (06) 89.17.32.

Silkeborg Kunstforening, Evald Poulsen, Egeallé 40, 8600 Silkeborg, (06) 82.31.82.

Skive Kunstforening, Advokat, Seren Husted Petersen, Torvestraede 4, 1. 7800 Skive, (07) 52.43.55.

Svendborg Amts Kunstforening, Arne Denning, Klosterstraede 2, 5700 Svendborg, (09) 21.36.00.

Sydslesvigs Danske Kunstforening, Steen Schröder, Dansk Centralbibliotek for Sydslesvig, Syndbank, 6340 Kruså, 0039 461 23600.

Sønderborg Kunstforening, Lektor Henning Aarup, Kastanieallé 4, 6400 Sønderborg, (04) 42.13.41.

Varde og Omegn, Kunst-Theater-og Musikforening for, Museumspædagog, Per J.K. Pedersen, Rosenvaenget 47, 6800 Varde, (05) 22.24.01.

Vejle Kunstforening, Maleren Ejnar Iversen, Navervej 1, 7100 Vejle, (05) 82.54.03.

Vesteregnens Kunstforening, Hanne Alsing, Visby, 6270 Tønder, (04) 76.34.11.

Art societies (in companies)  
.....

Kunstforeningen Alfa-Laval Separation, Maskinvej 5, 2860 Søborg, (01) 67.03.11.

Amtsrådsforeningens Personaleforening, Landemaerket 10, 1119 K, (01) 11.21.61.

Kunstforeningen ARTICO, Amaliegade 39, 1256 K, (01) 14.30.63.

Balticas Kunstforening, Bredgade 40, 1260 K, (01) 12.24.36.

BP's Kunstforening, Amaliegade 37, 1256 K, (01) 15.54.55.

Belysningsvaesenets Kunstforening, Vognmagergade 8, 1120 K, (01) 12.72.90.

Sophus Berendsens Kunstforening, Amaliegade 10, 1256 K, (01) 14.85.00.

Byggeriets Realkreditfonds Kunstforening, Gl. Kongevej 74 A, 1850 V, (01) 24.24.24.

Codans Kunstforening, Gl. Kongevej 60, 1899 V, (01) 21.21.21.

Datacentralens Kunstforening, Retortvej 6-8, 2500 Valby, (01) 46.81.22.

Danmarks Rederiforenings Kunstforening, Amaliegade 33, 1256 K, (01) 11.40.88.

A/S Dansk EDB Regnecentrums Kunstforening, Gothersgade 49, 1123 K, (01) 14.11.13.

Dansk Sjøassurances Kunstforening, Palaegade 2, 1016 K, (01) 14.16.18.

DAK Laboratoriet, Lergravsvej 59, 2300 S, (01) 55.11.88.

Den Kgl. Porcelainsfabriks Kunstforening, Smallegade 45, 2000 F, (01) 86.48.48.

DTH/DIA/DTB's Kunstforening, Danmarks Tekniske Højskole, Bygning 101, 2800 Lyngby, (02) 88.22.22.

Kunstforeningen ESSO, Sct. Annae Plads 13, 1298 K, (01) 14.28.90.

F.L.S. - M. Kunstforening, Gl. Køge Landevej 22, 2500 Valby, (01) 30.03.11.

Forenede Kreditforeningers Kunstforening, Otto Mønstedts Plads 11, 1563 V, (01) 15.34.34.

Kunstforeningen i Forstaedernes Bank, Hovedvejen 110, 2600 Glostrup, (02) 96.17.20.

Kunstforeningen på Frederiksberg Rådhus, Rådhuset, 2000 F, (01) 19.21.21.

Brdr. Friis Hansen A/S, Kornmarksvej 12-20, 2600 Glostrup, (02) 96.52.00.

Kunstforeningen Gentofte Rådhus, Rådhuset, 2820 Gentofte, (01) 63.21.21.

Sct. Georgs Gildernes Kunstlaug, v/Ulla Kirschner, Finsensvej 45 B, 2000 F, GO 88.05.

Gjellerups Kunstforening, Rømersgade 11, 1362 K, (01) 13.78.01.

Gutenberghus Kunstforening, Vognmagergade 11, 1148 K, (01) 15.19.25.

Hafnia Haand i Haands Kunstforening, Holmens Kanal 22, 1097 K, (01) 13.14.15.

Hellerup Banks Kunstforening, Jaegersborg Alle 19, 2920 Charlottenlund, (01) 63.23.33.

Hvidovre Kommunes Personalekunstforening, Hvidovrevej 278, 2650 Hvidovre, (01) 78.12.11.

IBM Klubben, Nymøllevej 91, 2800 Lyngby, (02) 88.55.11.

Industriradets Kunstforening, Aldersrogade 20, 2200 N, (01) 83.66.11.

Illums Kunstforening, Østergade 52, 1100 K, (01) 14.40.02.

A. Jespersen & Søn's Kunstforening, Nyropsgade 18, 1602 V, (01) 12.58.43.

KAB's Kunstforening, Vester Voldgade 17, 1552 V, (01) 14.37.67.

Kampsax Kunstforening, Dagmarhus, 553 V, (01) 14.14.90.

Kastrup & Holmegards Glasvaerks Kunstforening, Alleen 5, 2770 Kastrup, (01) 50.42.11.

Kosan Kunstforening, Vester Farimagsgade 1, 1648 V, (01) 14.24.00.

Kraks Kunstforening, Nytorv 17, 1450 K, (01) 12.03.08.

Kunstforeningen v/KTAS, v/hr.J.N. Lindquist, Østerbrogade 80, st.tv. 2100 Ø 0019 lok. 53 29.

Københavns Malerlaugs Kunstforening, Kløverprisvej 125, 2650 Hvidovre, (01) 15.55.05.

LK-NES'Kunstforening, Haraldsgade 53, 2100 Ø, (01) 29.11.22.

L & N's Kunstforening, Larsen & Nielsen Enterprise A/S, Datavej 44, 3460 Birkerød, (02) 81.77.11.

Lyngby Kunstforening, Hovedgaden 20, 2800 Lyngby, (02) 87.12.05.

Magasins Kunstforening, Kgs. Nytorv 13, 1050 K, (01) 11.44.33.

Matrikeldirektoratets Personaleforening, Titangade 13, 2200 N, Aegir 11933.

Motorvejskontorets Kunstforening, Skallelegardsvej 2, 4700 Naestved,  
(03) 72.34.20.

Munksgards Kunstforening, Nørregade 6, 1165 K, (01) 12.69.70.

NKT Kunstforening, La Coursvej 7, 2000 F - FA - 7000.

Novos Kunstforening, Novo Alle, 2880 Bagsvaerd, (02) 98.23.33.

Nye Danske Lloyds Kunstforening, Radhuspladsen 14, 1583 V, (01) 15.06.42.

Philips Kunstforening, Prags Boulevard 80, 2300 S, (01) 57.22.22.

Post & Telegrafvaesenets Kunstforening, Tietgensgade 37, 1704 V,  
(01) 14.51.66.

Rambøll & Hannemanns A/S Kunstforening, Teknikerbyen 38, 2830 Virum,  
(02) 85.65.00.

Rockwool Kunstforening, Rockwool A/S, 2640 Hedehusene, (03) 16.16.16.

Sct. Kjeldsgards Kunstforening, c/c Danmarks Statistik, Sejroegade 11,  
2100 Ø, (01) 29.82.22.

S.D.'s Kunstforening, Datavej 16, 3460 Birkerød, (02) 81.57.11.

Semco A/S Kunstforening, Park Alle 373, 2600 Glostrup, (02) 45.21.22.

Statens Byggeforskn. Instituts Kunstforening, Postboks 119, 2970 Hørsholm,  
(02) 86.55.33.

Statsanstaltens Kunstforening, Kampmannsgade 4, 1645 V, (01) 15.15.15.

Kunstforeningen på Statens levnedsmiddelinstitut, Mørkhøj Bygade 19,  
2860 Søborg, (01) 69.66.00.

Stenders Forlags Kunstforening, Meterbuen 9-13, 2740 Skovlunde, (02) 91.22.11.

Svejsecentralens Kunstforening, Park Allé 345, 2600 Glostrup, (02) 96.88.00.

SKF. Dansk Kugleleje A/S Kunstforening, S. Ringvej 55, 2600 Glostrup,  
(02) 96.66.33.

Texaco Klubbens Kunstforening, Borgergade 13, 1300 K, (01) 12.01.01.

Topsikrings Kunstforening, Borupvang 4, 2750 Ballerup, (02) 65.33.11.

Universitets Bibliotekets Kunstforening, Nørre Alle 49, 2200 N, (01) 39.65.23.

Utrecht's Kunstforening, Radhuspladsen 4, 1550 V, (01) 12.77.55.



FEDERAL REPUBLIC OF GERMANY

1. CULTURAL POLICY IN THE FEDERAL REPUBLIC OF GERMANY

The constitutional structure of the Federal Republic of Germany is such that most cultural affairs are the responsibility of the federal provinces, the Länder, and not the federal (and central) government, the Bund.

There is no special ministry at federal level (cultural affairs come under the cultural services of the Ministry of the Interior in Bonn), but each Land has its ministry for cultural affairs. The body which coordinates all this is the Standing Conference of Ministers for Cultural Affairs, which meets in Bonn. This conference has no power of decision and is only able to make recommendations and it has less influence in cultural affairs than the parliament of German towns, the body which coordinates the communes. Cultural activities in which the federal government is involved are the responsibility of the cultural services of the Ministry of the Interior in Bonn. This ministry finances national and even international activities and events. They may be directly organized by the Federal Government (a major exhibition of German art, for example) or it may be a question of giving subsidies to events that are beyond the scope of one Land alone (Documenta, the major contemporary art show held in Cassel every four years, for example).

Cultural policy in the Federal Republic of Germany is traditionally the job of the Länder, which are very sensitive about their prerogatives, and, to an even greater extent, of the communes. In 1968, DM 27 per capita went on cultural activities as a whole and DM 1 of it was spent by the Bund, DM 12 by the Länder and DM 14 by the communes. Since 1968, centralization has increased and, in 1974, the figures were DM 1.24 for the federal government, DM 18.98 for the Länder and DM 28.47 for the local authorities.

So as far as the financial side of the cultural policy is concerned, the biggest effort is made by the communes (Städte, Gemeinden and Kreise), followed by the 11 Länder, each of which has its own ministry for cultural affairs.

The Bund's main contribution is a legal one - copyright regulations (Article 73(9) of the Grundgesetz), commercial and economic law (Article 74(1 and 11)), the law on labour and social security for workers (Article 74(12)) and the rulings on buildings and urban development (Article 74(18)).

In the cultural budgets at all three (federal, regional and local) levels, the major part of resources go to drama and music. In the cultural budgets in the communes, for example, only 5% or 10% goes on plastic art.

The intensity of cultural life varies very much from one Land to another, particularly as far as plastic art is concerned. Although the problems of training and education are essentially the Länder's province, the communes are responsible for more and even more important cultural institutions than those run by the Länder. Local budgets subsidize something like 700 museums and 1 to 4 contemporary art shows per museum per year.

Independent committees of experts tend to be responsible for allocating grants and prizes and making recommendations in this respect. The same principle applies to the committees empowered to purchase works of art on behalf of the Bund, the Länder and the individual communes.

## 2. PROFESSIONAL ASSOCIATIONS

The most important of the associations of plastic artists are:

The Professional Association of Plastic Artists (Bennauerstrasse 31, 5300 Bonn 1). There are three people on the board - Anatol Buchholtz, Professor Theodor Uhlmann and Lucy Hillebrand. The secretary of the association is Gerhard Pfennig.

The Union of German Artists (Kurfürstendamm 65, 1000 Berlin 15). This association combines a large number of plastic artists and teachers from the leading schools and academies of fine art. Otto Herbert Hajek, the sculptor, is the president.

GEDOK, the Union of Associations of German and Austrian Female Artists and Art Lovers (Am Karpfenteich 44, 2000 Hamburg 63). This combines more than a dozen associations.

The Association of Plastic Artists (Turmhof 8, 5600 Wuppertal 1).

Other associations of artists and art dealers etc. are listed at the end of this chapter.

The activity of these associations, and particularly of the Berufsverband Bildender Künstler, which has more than 8 000 members from all over the Federal Republic of Germany, is marked at the moment by an overriding interest in economic and social claims and it would be reasonable to talk about a unionization of German plastic artists. An attempt is also being made to extend the scope of plastic artists in respect of society as a whole. It is no longer a question of working for a cultural élite, but for the majority. There is an increasing interest in art in schools and adult education centres and there is also a move to get artists involved in administering culture at the level of the Bund, the Länder and the local authorities, as well as in planning leisure time activities, urban development and so on. The Berufsverband Bildender Künstler has the great advantage of being a reliable link between plastic artists and the State. The claims led, in 1976, to the Ministry of the Interior bringing in a programme to improve the professional and social situation of artists and authors (Bundesminister des Inneren, Verbesserung der beruflichen and sozialen Lage der Künstler and Publizisten, Bonn, 1976). In 1979, the Minister of the Interior produced a report outlining the measures taken with a view to implementing this programme (Bundesminister des Inneren, Verbesserung der beruflichen and sozialen Lage der Künstler und Publizisten).

Übersicht über die von der Bundesregierung am 2. Juli 1976 beschlossenen Massnahmen und den Stand ihrer Verwirklichung, Bonn 1979).

### 3. GRANTS AND PRIZES

There are so many grants and prizes in the Federal Republic of Germany (see list at the end of this chapter), that it is only possible to give general information and one or two examples here.

However, in spite of the large number available, only a small minority of artists benefit from them. The Federal Republic of Germany has no elaborate system of public grants and purchases of the kind they have, for example, in The Netherlands.

It is not easy to make a clear distinction between grants and prizes, as many of the subsidies are half way between the two. Neither is it really possible to make a clear distinction between prizes for achievement and prizes to encourage young artists, study grants, travel grants, work grants and grants for creative activity.

West Berlin is one example of a favourable cultural climate generated by a well-developed system of prizes and grants:

Kunstpreis Berlin - Hauptpreis. This prize, for achievement, is awarded in plastic art, music, literature, stage presentations and cinema-radio-television. The main prize is worth DM 30 000 and there are two others worth DM 15 000 each.

Arbeitsstipendium 'Villa Serpentara'. This is a work grant for plastic art, architecture, music, literature and stage presentations. One DM 3 000 grant is awarded every three months.

Kritikerpreis. An annual prize is awarded in literature, stage presentation, plastic art, dance, music, film and television.

Notgemeinschaft der Deutschen Kunst (Stipendien und Soforthilfe). Six to eight grants are awarded to artists in all branches of the arts (plastic art, music, stage presentations, etc.) every six months.

There are various special grants and prizes for plastic art:

Förderungspreis (Bildende Kunst) zum Kunstpreis Berlin. Every year a DM 10 000 prize goes to one or two plastic artists.

New York Stipendium. Every year, three plastic artists get grants to spend a year studying in New York. At the moment the grant stands at DM 1 770 per month (i.e. DM 21 200 p.a.).

Will Grohmann Preis. A DM 12 500 prize is given to young plastic artists every year.

Karl Schmidt-Rottluff-Stipendium. One or two grants, totalling DM 100 000, are awarded every year with a view to the artistic and professional promotion of up-and-coming artists.

This intense form of cultural promotion in West Berlin is closely connected

with political aims. Berlin, which is cut off from the rest of the Federal Republic of Germany, depends to a great extent on the cultural attraction it exerts.

Outside Berlin, it is Düsseldorf which is the most important town as far as plastic art is concerned. Artists like Beuys, Klapheck, Piene, Richter and Uecker represent the German avant-garde movement. Düsseldorf is also one of the centres of the German modern art market. Cologne and Munich are other contemporary art centres.

One of the most famous and most sought-after grants is the one involving a stay at the Deutsche Akademie Villa Massimo in Rome, a place where German artists can live and work. Candidates are put forward by the ministers for cultural affairs in the Länder and selected by an independent commission consisting of the Bund minister of the interior and the Länder ministers for cultural affairs. There are 12 grants to allocate every year, two of them for painters and sculptors and two more for architects. A grant is usually awarded for 10 months. The Federal Government pays for the upkeep of the Villa Massimo.

A similar centre, the Villa Romana (Villa Romana-Preis), is situated in Florence.

German artists can live and work in the old home of Edvard Munch at Ekely, near Oslo in Norway (Studienaufenthalt in der Künstlersiedlung by Oslo).

Mention has already been made of the West Berlin grant for trips to New York.

The Franco-German youth office gives grants (DM 8 600 for six months), called 'Frankreich-Stipendium für bildende Künstler', to enable young plastic artists to live and work in France. By the same token, young French artists can come and work in the Federal Republic of Germany for a period.

The 'Villa Romana-Preis', a grant awarded by a private association, is one example of private patronage.

The most important example of private patronage is the Cultural Circle of the German Federal Union of Industry, which is interested in helping preserve the cultural heritage and encouraging contemporary art. It purchases major works of art and also awards work grants.

The Cultural Circle is an independent, registered association of about 400 firms and industrialists. It sees its activity as providing a kind of basic impulse to private patronage and is in no way interested in using the funds the various industrialists and firms earmark for cultural activities in their particular spheres. The funds which such firms allocate to culture in their sectors are often 10 to 100 times greater than their contributions to the Cultural Circle. In the fine-arts sector, the prime aim is to assist museums and local fine-arts associations so they can run exhibitions and purchase works. But the Federal Republic of Germany also has a large number of businessmen who are eminent collectors, on a private basis, and some of them have donated their collections to municipal authorities or even built special museums to house them. Mention should be made here of Reemtsma in Hamburg, Bosch in Stuttgart, the Ströher collection in Darmstadt and, recently, Dr Bernhard

Sprenkel in Hanover and Professor Ludwig (Monheim, near Aachen), who has just donated a house for his collection to the Cologne authorities.

It has not so far been possible to get a clear idea of what German industry does for culture. The handbook on cultural prizes and private patronage, commissioned by the Federal Government, gives details of a large number of private donors, at least as far as prizes are concerned.

While on this subject, we should also like to point out that there are many firms with their own cultural services that organize extensive programmes of art and culture. Bayer AG in Leverkusen, BASF in Ludwigshafen, Hoechst in Frankfurt and Siemens in Munich are all examples of this. They run art exhibitions (and sales) featuring the work of contemporary artists and the cultural circle collaborates closely on this.

Westdeutscher Rundfunk, the radio and television station in Cologne, gives large subsidies to the Nordrhein-Westfalen collection in Düsseldorf.

Private patronage is encouraged by tax advantages. Article 10b of the income tax regulations says that expenditure on aims recognized as being in the public interest and considered as being particularly worthy of support are deductible to within a ceiling of 5% of the full income or 2% of the overall turnover plus wages paid during the calendar year. The cultural circle may issue deduction certificates in respect of any donations made through its channels.

#### 4. PUBLIC PURCHASES AND COMMISSIONS

The Federal Government, the Länder and the communes all channel part of the cultural affairs budgets into purchasing works and giving public commissions.

The Federal Government has a purchases commission, an independent body consisting of museum heads, artists and critics, to select works, particularly at annual contemporary art shows - such as the annual Deutscher Künstlerbund exhibitions, the Munich annual show and so on.

There are of course commissions for works to be integrated into public buildings (Kunst am Bau) and these will be dealt with later (see 9).

#### 5. OTHER AID

Mention should be made here of the studios that are set up for artists. One example of this is the Bethany artists' house in Berlin, an ex-hospital, part of which has been transformed into a house, with studios, for artists. Another is the Gemeinschaftshaus Gropiusstadt, also in Berlin.

An attempt is also being made to get artists involved with the population by inviting them to contribute to mass culture.

## 6. PROJECT FOR A GERMAN NATIONAL FOUNDATION

At the moment, there is a lot of discussion about the plan for a German national foundation. To understand the problems involved here, one has to go back to 1973, when Willy Brandt, the chancellor, announced that such a foundation was being created so that all private and public arts promotion schemes could be combined. This project does not just involve the Bund. The Länder are concerned as well. In the years that followed, there was a lot of discussion about how responsibility would be spread between the Federal Government and the Länder governments. It was also intended to set up the national foundation in Berlin, the seat of the Stiftung preussischer Kulturbesitz, the foundation which administers the cultural institutions (museums, etc.) of old Prussia - which raises the problem of the Federal Republic's right to set up official institutions in West Berlin, which is organized on an international basis by the USA, France, the UK and the Soviet Union. The national foundation project has lost ground as a result. Cultural milieux, particularly the artists' unions and professional organizations, are trying to convince the authorities that financial resources should be provided for the as-yet non-existent national foundation, with a view to the proper aims - namely to promote contemporary art. It is felt that a German national foundation should not just protect and display period art (this is something which the Stiftung preussischer Kulturbesitz does at the moment), but also finance institutions and cultural schemes involving contemporary art and up-to-date artistic creation.

In early March 1980, the Federal Government subscribed to this proposal. Part of the money earmarked for the financing of the German national foundation will now be unfrozen and channelled into the promotion of contemporary art.

## 7. THE LEGAL STATUS OF THE ARTIST

The artist is often outside the field of application of the labour laws and social rights destined to provide protection for the workers.

In the case of German plastic artists, the inadequate protection is tied up with the state of self-employed worker - which involves more restricted legal protection in certain fields, particularly as far as social security is concerned and also, although to a lesser extent, with taxation.

## 8. THE ARTIST'S STANDARD OF LIVING

Following a Bundestag resolution, the Federal Government has produced a report on the economic and social situation in certain artistic professions (Bericht der Bundesregierung über die wirtschaftliche und soziale Lage der künstlerischen Berufe - Künstlerbericht - see 2). This report is used and will con-

tinue to be used as a basis for measures to help members of the artistic professions.<sup>1</sup>

## 9. CONDITIONS OF EMPLOYMENT

Plastic artists cannot have periods of inactivity assimilated to unemployment - which is normally reserved for the 'dependent' workers, who are the only ones to get unemployment insurance (Arbeitslosenversicherung aufgrund des Arbeitsförderungsgesetzes - AFG). In view of this unfavourable situation, many plastic artists are forced to have a second job. But the second job is not just a necessity because of the shortage of job opportunity in the art sector, but also because the income derived from artistic activity is inadequate. There are various reasons for underemployment in the art-sector - the country's general economic situation, the cultural policy of the Bund, the Länder and the communes, the size of the authorities' cultural budget, the demand on the private market, the changing tastes of the general public and of administrators, art critics and so on, the development of audio-visual means and the technical progress which affects the work of the individual artist. All these factors have an effect on the working conditions, the remuneration and, ultimately, the standard of living of plastic artists.

The German labour and social security laws have not so far been able to solve the problem of working conditions in the cultural sector, which is why the professional organizations and the unions are extremely important as pressure groups. It is commonly agreed that collective bargaining and contracts can sometimes lead to better results than labour laws because they are more appropriate for the particular situation of artists - which, moreover, changes from one branch to another (writers and musicians often have problems that are completely different from those of authors or even painters and sculptors). At the present time, the activities of the professional organizations and unions are probably the best means of defending the artists' interests.

Bremen has recently introduced a new kind of measure to help with unemployment and underemployment in the plastic art sector. This involved setting up a special fund to finance public commissions from artists who are unemployed (Kunst als öffentlicher Dienst? Bremen beschreitet neue Wege zur Arbeitsbeschaffung für Künstler, Süddeutsche Zeitung, No 25, January 1980).

## 10. WORKING CONDITIONS OF THE PLASTIC ARTIST

Most plastic artists are classed as self-employed and treated as such - i.e. they have no fixed contractual relations but earn their living by selling works of art to the public by, for example, holding exhibitions in premises that the State puts at their disposal or in private galleries (see list at

---

<sup>1</sup> Cf. Karla Fohrbeck, Andreas Johannes Wiesand, Der Künstlerreport, Carl Hanser Verlag, München-Wien, 1975.

the end of this chapter). Of course, there is some contract and commission work - State commissions, for example.

State purchases of works of art (see 4) are one of the ways of promoting employment for plastic artists. The provision of exhibition halls is an indirect way of boosting the sales possibilities of painters and sculptors. There is also a system of grants, prizes and other subsidies for housing, for example, or studios and to buy materials.

Then there is the famous 1% regulation - i.e. the legal ruling whereby a certain percentage (1% or 2%) of the cost of a building has to be channelled into decoration (paintings, frescoes, sculpture and special works). The Federal Government's artists promotion programme (Bundesminister des Inneren, Verbesserung der beruflichen und sozialen Lage der Künstler und Publizisten, Übersicht über die von der Bundesregierung vom 2. Juni 1976 beschlossenen Massnahmen und den Stand ihrer Verwirklichung, Bonn 1979) proposes to extend this measure (Kunst am Bau) and proposes, at the same time, to set up an additional fund to finance commissions from plastic artists for use in buildings belonging to the Bund. The Federal Government also recommends that plastic artists should be involved in planning the buildings. The Bundesverband Bildender Künstler has demanded that artists be involved in town planning for some time now.

## 11. SOCIAL SECURITY

Today everyone agrees that artists - and plastic artists in particular - are far worse off than the other socio-professional categories of the population when it comes to coverage of social risks.

As things stand, artists, as self-employed workers, may make voluntary contributions to the social insurance scheme or subscribe to a private scheme. Where they have done neither of these things, they can apply for social assistance - which is available to any citizen in distress and guarantees the basic minimum requirements - or for assistance from the Federal President of Artists (Künstlerhilfe des Bundespräsidenten). This latter system was set up in 1953 by the Federal President Theodor Heuss and it is financed by the Federal Government and the Länder. It helps artists who have made a valuable contribution to German culture - i.e. it rewards merit. Assistance is only provided for 600 artists and writers who get only DM 4 700 p.a. There are also one-off grants. So the aid offered by this system cannot replace a genuine social security scheme for artists.

At the moment, more than a third of artists are estimated to have no old-age coverage and a further third to be inadequately protected.

Since 1972, all self-employed artists have been able to pay into the old-age insurance scheme provided they cover the full contribution themselves - which can be a serious problem. This is why many artists who would have liked to have this insurance are in fact not covered by the scheme - which was intended for the self-employed and has above all benefited the professions (lawyers, doctors and so on). The situation as regards sickness insurance is much the same.

Most plastic artists are classed as self-employed and therefore not covered against the risks of unemployment. Like most social security systems, the Federal Republic's scheme only covers 'dependent' workers when unemployment strikes and as artists are self-employed and receive no unemployment benefits, they do not figure in the unemployment statistics either. Reasonable estimates suggest, even in the absence of any precise figures, that the percentage of unemployment is much higher among artists than among the working population as a whole.

This is why self-employed artists and their professional organizations are calling for a social security scheme that is tailored to their situation. What is wanted, above all, is a system which is not solely financed by the contributions of the assured themselves. It needs to be funded in part by contributions from art dealers - i.e. the employers of the self-employed artists - or from the State.

## 12. BILL ON SOCIAL INSURANCE FOR ARTISTS

In June 1976, the Federal Council of Ministers adopted a bill on social insurance for self-employed artists and authors. The aim was to improve the social situation of artists. But the bill was not voted in by the Parliament and so, on 16 May 1979, the Federal Council of Ministers adopted a new bill that took account of certain of the objections raised in the discussion of the previous bill. Like the first bill of 1976, the new text took account of the results of the Federal Government's report on the economic and social situation in the art world (Künstlerbericht - see 8). One important finding of this report was that artists are very much worse insured than the average worker against the risks of sickness and old age. The bill on social insurance for artists states that all self-employed artists and authors will have to be insured for sickness and old age. At the present time, only self-employed musicians, teachers and acrobats are forced to have insurance, although of course all 'dependent' workers are insured.

This is why the bill stipulates that all self-employed artists and authors will have to be insured for their old age (employees' and wage-earners' insurance scheme - AVG) and for sickness (State insurance - RVO).

There are plans for contributions to be calculated every year and for an 'employers' contribution' for artists who belong to the social security scheme to be paid via a duty levied on art dealers. The aim of these provisions is not just to take account of the artist's limited economic profitability but also of the sociological fact that artists are treated, to a certain extent, like wage-earners because they are in an economically, sociologically and sometimes legally dependent position.

The basis for these contributions is constituted by the sums the dealers pay artists (or third parties on their behalf) for their work. The size of the contribution dealers (and other people who exploit artistic and literary services) pay should be fixed in such a way as to ensure that these sums plus those paid by the assured themselves are enough to cover five sixths of the cost of the social insurance in question.

The Bund will provide a subsidy, equal to about one sixth of the full costs, to the artists' social insurance scheme that is scheduled to be set up.

There has been a whole series of legal and political obstacles to this bill on social insurance for artists and it has still not got through the Bundestag.

### 13. TAX

Plastic artists are considered as employers for tax purposes. The professional organizations are against this classification as they claim that plastic artists are, in fact, in an economically dependent situation which is incompatible with the term employer. So plastic artists are calling for a special status (see 7), as they cannot reasonably be classed as employers or employees.

As members of the professions, self-employed plastic artists do, however, qualify for a reduced rate of VAT.

There are no special provisions for plastic artists and the Ministry of the Interior's programme (Verbesserung der beruflichen und sozialen Lage der Künstler und Publizisten) is very reticent on this point. Consequently, the old principle of German tax law whereby there are only two categories of taxpayers, the employers and the employees, is used.

Plastic artists who are classed as employers have to pay VAT and income tax. The question of spreading income tax over several years and calculating it on the average earnings over the whole period is now under discussion. For the time being, it is possible to spread income over three years, provided the activity from which it was derived did indeed last several years.

Artists' resources are assessed in the light of their income tax declarations - which are controlled by the tax authorities. Artists may deduct certain professional costs from their taxable income.

### 14. CONTINUING RIGHTS

On 1 January 1966, a new law on copyright came into effect. Article 26 contains a provision on continuing rights, granting the creator of an original work of art a percentage of each subsequent sale. This is based on French and Belgian law. German law goes further than the two models, however - in Belgium, these rights are only granted to authors, etc. when their works are sold at auction and, in France, the author is entitled to payment if a dealer sells a work but the measure has never been applied as there are no implementing regulations. Originally, the German law gave this right in respect of anyone who sold works of art, regardless of whether any profit was involved. The regulation did not cover sales on behalf of a third party and so commission sales, which are very common, escaped as the seller remained anonymous. The relevant legal provisions were altered by an amendment that took effect

on 1 January 1977. Today, continuing rights are applicable to all sales by dealers or at auction.

Article 26 of the copyright law reads as follows:

- (1) If an original work of plastic art is re-sold and if an art dealer or auctioneer is involved in this operation as seller, purchaser or intermediary, the seller has to pay the author an amount equal to 5% of the product of the sale. This requirement is waived where the product of the sale is less than DM 100.
- (2) The author may not renounce this right in advance. As the object of a future claim, this right is not subject to attachment and cannot be alienated.
- (3) The author may demand that an art dealer or auctioneer supply information about any resale of original work in which they were involved during the calendar year preceding the request for information.
- (4) The author may, where pursuit of his claim against the seller makes it necessary, demand that the art dealer or auctioneer supply details of the name and address of the seller and the price paid for the work. The art dealer or auctioneer may refuse to reveal the seller's name and address when paying the author his percentage.
- (5) Management companies alone are entitled to claim the rights mentioned in (3) and (4).
- (6) If there is reason to believe that the information referred to in (3) and (4) is incorrect or incomplete, the management company may require that the company or a chartered accountant or an authorized auditor examine the books and any other papers if this is necessary to check on the truth and completeness of the details provided. If the information proves to be wrong or incomplete, the provider thereof pays the cost of the examination.
- (7) The author must make his claim within 10 years.
- (8) The above provisions do not apply to architecture or applied art.

The right of the plastic artist to have information on any of his works sold (see (3) and (4)) should improve his position vis-à-vis art dealers and people who owe continuing rights fees. The amount payable in respect of continuing rights is now 5% of the sales price instead of 1% as it was before. The plastic artist's position has been strengthened by the law whereby requests for information can only be made through a management company. In practice, requests for payment, which, theoretically, may be made by the artists themselves, are also made by copyright societies.

So it is the Continuing Rights Society (Bild-Kunst) that collects the amounts due here on its members' behalf. The society has been in existence since 1968. In the early days, the art dealers' professional organizations were very much against the bill to amend the previous legal provisions on copyright and then they objected to plastic artists joining the Continuing Rights Society. This is why many artists hesitated to join, fearing they would be boycotted by the professional art market. Nevertheless, the society now has about 1 500 artists/authors (100 photographers, etc.). Furthermore, it looks after the rights of about 2 500 French, Belgian, Dutch, Italian, Austrian and American plastic artists. It also resorts to court cases to obtain copyright fees for its members.

As far as social security is concerned, there is a welfare fund financed from the copyright fees and subsidies. All German plastic artists and their heirs

are entitled to apply to the fund - although its financial resources at the moment are somewhat limited. In 1977 and 1978, it only provided social services worth DM 70 000. In spite of teething troubles, mainly due to the fact that plastic artists were poorly represented and not really inclined to organize themselves on a collective basis, it is hoped that continuing rights will be increasingly applied.

#### 15. KUNSTHALLE AND KUNSTVEREINE

The Kunsthallen are public display institutes, financed by the authorities. They organize regular contemporary and traditional art shows.

There are Kunsthallen at:

Berlin, Budapester Strasse 44-46, 1000 Berlin 30, Director: Dieter Ruckhaberle.

Bielefeld, Arthur-Ladebeck-Strasse 5, 4800 Bielefeld, Director: Dr Ulrich Weisner.

Bremen, Am Wald 207, 2800 Bremen, Director: Dr Günter Busch.

Bremerhaven, Karlsburg 4, 2850 Bremerhaven, Leader: Karl Becké.

Düsseldorf, Grabbeplatz 4, 4000 Düsseldorf 1, Director: Jürgen Harten.

Hamburg, Glockengiesserwall 1, 2000 Hamburg 1, Director: Prof. Dr Werner Hofmann.

Karlsruhe, Hans-Thoma-Strasse 2, 7500 Karlsruhe, Director: Prof. Dr Horst Vey.

Kiel, Düsternbrooker Weg 1, 2300 Kiel, Director: Dr Jens Christian Jensen.

Cologne, Josef-Haubrich-Hof 1, 5000 Köln 1, Director: Dr Siegfried Gohr.

Nürnberg, Lorenzer Strasse 35, 8500 Nürnberg, Director: Curt Heig.

Recklinghausen, Grosse Perdekamp Strasse 27, 4350 Recklinghausen, Director: Professor Thomas Grochowiak.

Tübingen, Philosophenweg 76, 7400 Tübingen, Director: Dr Götz Adriani.

Wilhelmshaven, Adalbertstrasse 28, 2940 Wilhelmshaven. Leader: Siegfried Pagel.

Baden-Baden, Liechtenthaler Allee 8a, 7570 Baden-Baden, Director: Dr Hans Albert Peters.

The famous art house in Munich also serves as a Kunsthalle as do other museums and galleries. However, there are other Kunsthallen, the one in Hamburg for example, which are more museums.

A whole series of Kunstvereine in the Federal Republic of Germany have a considerable tradition - some of them go back to the 19th century, often having been founded by rich citizens and art lovers. There are Kunstvereine in Augsburg, Bad Buchau, Bamberg, Berlin, Bochum, Böblingen, Bonn, Braunschweig, Bremen, Bremerhaven, Brühl, Celle, Coburg, Darmstadt, Düren, Düsseldorf, Erlangen, Flensburg, Frankfurt, Frechen, Freiburg, Gelsenkirchen, Göttingen,

Hamburg, Hanover, Hattingen, Heidelberg, Heilbronn, Ingolstadt, Karlsruhe, Kassel, Kiel, Cologne, Constanz, Krefeld, Langenburg, Ludwigshafen, Mannheim, Marburg, Munich, Münster, Nordenham, Passau, Recklinghausen, Rosenheim, Salzgitter, Schwäbisch-Gmünd, Spire, Stuttgart, Ulm, Unna, Vechta, Wiesbaden, Wilhelmshaven, Wolfsburg and Wuppertal.

These Kunstvereine are financed via contributions from their members and subsidies from the authorities, largely in the towns in which they are situated. Members are entitled to get works of art at low, preferential prices every year. Some institutes and museums prefer not to concentrate on collecting and preserving works of art to represent contemporary art and culture and instead they are trying to use the works to stimulate an interest in art and artistic activity among the general public. They are mainly aimed at children and young people and they often work in collaboration with the schools. These additional services offered by museums and similar institutions are often free.

The museums, Kunsthallen and Kunstvereine are currently displaying an increasing interest in teaching the public about art. There is an increasing emphasis on educational services for primary and secondary school children and there is collaboration with the relevant schools and with adult education centres as well.

Alongside this, a new service, specializing in home loan systems (i.e. art and record libraries) has been set up. The Kunsthallen and Kunstvereine have followed foreign examples and begun to open plastic art institutions along the lines of lending libraries. These institutions loan works of art to the public at a moderate rate. Sometimes borrowers are also able to purchase the work in question. The aim of these services is to establish daily contact between the public, the works of art and the artists themselves.

As far as innovations by the artists themselves are concerned, mention should be made of the cooperative galleries - i.e. groups of artists on cooperative lines. There are organizations of this kind in Berlin (Schapergasse 15, 1000 Berlin 15), Düsseldorf (Schützenstrasse 45, 4000 Düsseldorf 1), Hamburg (Grassweg GmbH, Grassweg 5, 2000 Hamburg 60), Mannheim (Augenladen Bernhard Sandford, Heinrich Lanzstrasse 29, 6800 Mannheim) and Munich (Adelgundenstrasse/Akademie Truthahn, Adelgundenstrasse 6, 8000 München 22).

These schemes have not had any notable success so far.

Addresses

1. Unions and professional organizations

Internationaler Kunstkritikerverband. Sektion der Bundesrepublik Deutschland (AICA), Kortumstrasse 147, 4630 Bochum (President: Dr Horst Richter)

Arbeitsgemeinschaft Bildender Künstler, Philippistrasse 11, 1000 Berlin 19 (Chairman: Professor Horst Stempel)

Arbeitsgemeinschaft Bildender Künstler am Mittelrhein, Münzplatz 5-7, 5400 Koblenz (Chairman: Professor Hanns Altmaier)

Berliner Künstlerprogramm des Deutschen Akademischen Austauschdienstes (DAAD), Steinplatz 2, 1000 Berlin 12 (Director: Dr Wieland Schmied)

Bildhauer und Steinbildhauervereinigung, Alsterdorferstrasse 552, 2000 Hamburg 63

Bund Deutscher Grafik-Designer, Drususstrasse 3, 4000 Düsseldorf 11 (President: Rainer Schmidt)

Bund Deutscher Kunsterzieher, Ravenbusch 8, 4650 Gelsenkirchen (Chairman: Werner Webeler)

Bund Deutscher Landesberufsverbände Bildender Künstler, Irmgardstrasse 19, 8000 München 71 (President: Senator Alfons Klein)

Berufsverband Bildender Künstler Berlins, Heerstrasse 2, 1000 Berlin 19

Landesberufsverband Bildender Künstler Hessen, Seckbäckergasse 4, 6000 Frankfurt

Berufsverband Bildender Künstler Niederbayern-Oberpfalz, Ludwigstrasse 6, 8400 Regensburg

Berufsverband Bildender Künstler Ober- und Unterfranken - Gruppe Oberfranken, Hoffmannsklause, 8600 Bamberg-Bug

Landesberufsverband Bildender Künstler Rheinland-Pfalz, Arndtstrasse 14, 5400 Koblenz

Berufsverband Bildender Künstler Schwaben-Süd, Rottachstrasse 40, 8960 Kempten

Berufsverband Bildender Künstler Südbaden, Stettinerstrasse 9, 7800 Freiburg

Bundesverband Bildender Künstler, Bennauerstrasse 31, 5300 Bonn 1 (Federal board: Anatol Buchholtz. Prof. Theodor Uhlmann. Lucy Hillebrand; Federal manager: Gerhard Pfennig)

Landesverband Baden-Württemberg, Postfach 1404, 7500 Karlsruhe

Landesverband Bayern, Friedastrasse 16, 8000 München 71

Landesverband Berlin, Giesebrechtstrasse 11, 1000 Berlin 12

Landesverband Bremen, Am Teerhof 2C D, 2800 Bremen

Landesverband Hamburg, Ferdinandstrasse 1, 2000 Hamburg

Landesverband Hessen, Schwalbacherstrasse 34, 6200 Wiesbaden

Landesverband Niedersachsen, Sophienstrasse 12, 3000 Hannover

Landesverband Nordrhein-Westfalen, Kapellstrasse 34, 4000 Düsseldorf

Landesverband Rheinland-Pfalz, Münzplatz 5-7, 5400 Koblenz  
Landesverband Saarland, Alt-Neugasse 9, 6600 Saarbrücken  
Landesverband Schleswig-Holstein, Brunswiker Strasse 13, 2300 Kiel 1  
Bundesverband des Deutschen Kunst- und Antiquitätenhandels, Yorkstrasse 11, 3000 Hannover  
Bundesverband Deutscher Galerien, Geschäftsstelle: Helenenstrasse 2, 5000 Köln 1 (Chairman: Bogislav von Wentzel)  
Bundesverband Deutscher Kunstversteigerer, Neumarkt 3, 5000 Köln 1 (President: Dr Reiner Schütte)  
Bund für freie und angewandte Kunst Darmstadt, Wiesestrasse 14, 6109 Mühlthal 2.  
Deutsche Gesellschaft für christliche Kunst, Wittelsbacherplatz 2, 8000 München 2  
Deutscher Künstlerbund Berlin, Kurfürstendamm 65, 1000 Berlin 15 (Chairman: Otto Herbert Hajek)  
Deutscher Museumsbund, Geschäftsstelle: Senckenberganlage 25, 6000 Frankfurt 1  
Deutscher Werkbund, Alexandraweg 26, 6100 Darmstadt  
Deutsch-Französisches Jugendwerk, Generalsekretariat, Rhöndorferstrasse 23, 5354 Bad Honnef 1  
Documenta, Wolfsschlucht 2, 3500 Kassel  
Fachverband Deutscher Auktionatoren für das Bundesgebiet und Berlin, Bismarckstrasse 77, 4650 Gelsenkirchen  
Gedok-Verband der Gemeinschaften der Künstlerinnen und Kunstfreunde, Am Karpfenteich 44, 2000 Hamburg 63  
Gestaltkreis im Bundesverband der Deutschen Industrie, Oberländer Ufer 84-88, 5000 Köln 51  
Gewerkschaft Kunst, Klarastrasse 19, 8000 München 19 (Chairman: Otto Sprenger, Manager: Heins Ratajczak)  
Goethe-Institut zur Pflege der deutschen Sprache und Kultur im Ausland, Lenbachplatz 3, 8000 München 2  
IADA: Internationale Arbeitsgemeinschaft der Archiv-Bibliotheks- und Graphikrestauratoren, Friedrichsplatz 15, 3550 Marburg  
IBK: Interessengemeinschaft Berliner Kunsthändler, Ludwigkirchaxstrasse 11a, 1000 Berlin 15  
IGBK: Internationale Gesellschaft der Bildenden Künste, Sektion der Bundesrepublik Deutschland und Berlin (West) e.V., Bennauerstrasse 31, 5300 Bonn (Manager: Gerhard Pfennig)  
IKT: Internationale Kunstausstellungsleitertagung, Schlosstrasse 1, 1000 Berlin 19  
Institut für Auslandsbeziehungen, Charlottenplatz 17, 7000 Stuttgart  
Interessenvertretung Düsseldorfer und Münchner Maler, Leopoldstrasse 38a, 8000 München 40  
Internationales Design-Zentrum Berlin, Budapeststrasse 43, 1000 Berlin 30

Internationales Kultur- und Austauschzentrum - Sektion Bildende Kunst,  
Berliner Strasse 22, 6000 Frankfurt

Internationales Künstler-Gremium, Moltkestrasse 88, 5000 Köln 1

Kulturkreis im Bundesverband der Deutschen Industrie, Oberländer Ufer 84-88,  
5000 Köln 51

Künstlerbund Baden-Württemberg, Im Geiger 93, 7000 Stuttgart 50

Künstlerbund Rhein-Neckar, Ludwigstrasse 65, 6700 Ludwigshafen

Künstlerbund Tübingen, Brucknerweg 9, 7400 Tübingen

Die Künstlergilde - Verband der ostdeutschen, heimatvertriebenen oder geflüch-  
teten Künstler, Webergasse 1, 7300 Esslingen

Künstlergilde Ulm, Seuterweg 7, 7900 Ulm

Rheinischer Kunsthändler-Verband, Neumarkt 3, 5000 Köln 1

Saarländischer Künstlerbund, Preussenstrasse 64, 6600 Saarbrücken

Schutzverband Bildender Künstler in der Gewerkschaft Kunst im DGB, Sophien-  
strasse 7a, 8000 München 2 (Chairman: Ernst Oberle)

Verband Bildender Künstler Württemberg, Eugenstrasse 17, 7000 Stuttgart

Verein Berliner Künstler, Schöneberger Ufer 57, 1000 Berlin 30

Verwertungsgesellschaft Bild - Kunst, Bennauerstrasse 31, 5300 Bonn 1  
(Manager: Gerhard Pfennig)

Westdeutscher Künstlerbund, Hochstrasse 73, 5800 Hagen 1

Wirtschaftsverband Bildender Künstler, Turmhof 8, 5600 Wuppertal 1

Wirtschaftsvereinigung Bildender Künstler Nordrhein-Westfalen, Aachener  
Strasse 485, 5000 Köln 41

## 2. Prizes for plastic artists

Förderstipendium an junge Künstler der Stadt Aachen (three prizewinners every  
year, each receiving DM 5 000)

Stipendium der Werkstatt Altena (every year, DM 6 000)

Förderungspreis des Landkreises Alzey-Worms (three prizewinners every year,  
receiving DM 1 500, 1 000, 500)

Frankreich-Stipendien für Bildende Künstler (every year scholarships of  
DM 8 600 for a six-month stay are granted to several plastic artists)

Förderungspreis (Bildende Kunst) zum Kunstpreis Berlin (every year DM 10 000)

New York-Stipendium (scholarship for a one-year stay in New York, DM 21 200)  
- (Berlin)

Will-Grohmann-Preis (Berlin)

Karl-Schmidt-Rottluff-Stipendium (Berlin)

Villa-Massimo-Stipendium (Berlin)

Studienaufenthalt in der Künstlersiedlung Ekely bei Oslo

Stipendium Bildende Kunst der Studienstiftung des Deutschen Volkes

Kunstpreis des VDK Deutschland  
Bremer Förderpreis für Bildende Kunst  
Kunstpreis der Böttcherstrasse in Bremen  
Schnoor-Preis (Bremen)  
Max-Ernst-Stipendium der Stadt Brühl  
Kunstpreis der Stadt Darmstadt  
Förderungspreis (Bildende Kunst) des Landes Nordrhein-Westfalen für junge Künstler  
Förderpreis für Bildende Kunst der Landeshauptstadt Düsseldorf  
Villa-Romana-Preis  
Wilhelm-Lehmbruck-Preis (Duisburg)  
Stipendium Dreigiebelhaus (Duisburg)  
Rühl-Medaille des Kunstvereins Erlangen e.V.  
Lovis-Corinth-Preis der Künstlergilde (Esslingen)  
Max-Beckmann-Preis der Stadt Frankfurt am Main  
Internationale Grafik-Biennale  
Kunstpreis der Stadt Gelsenkirchen  
Kaiserring der Stadt Goslar  
Karl-Ernst-Osthaus-Preis der Stadt Hagen  
Lichtwark-Preis der Freien und Hansestadt Hamburg  
Edwin-Scharff-Preis der Freien und Hansestadt Hamburg  
Ostpreussischer Kulturpreis (Bildende Kunst)  
Willibald-Kramm-Preis  
Markisches Stipendium (für Bildende Kunst)  
Arnold-Bode-Stiftung (Kassel)  
Kunstpreise bei der Allgäuer Festwoche/Kempen  
Hanns-Sprung-Preis (Koblenz)  
Stephan-Lochner-Medaille (Köln)  
Preis des deutschen Kunsthandels (every year DM 10 000)  
Kunstpreis Palazzo  
Thorn-Prikker-Ehrenplakette der Stadt Krefeld  
Kunstpreis der Stadt Krefeld  
Kunstpreis der südlichen Weinstrasse  
Thomas-Nast-Preis Landau  
Max-Slevogt-Medaille (Mainz)  
Preis zur Förderung Mainzer Bildender Künstler (Mainz)  
Memminger Bürgerpreis für Bildende Kunst (Memmingen)

August-Macke-Preis der Stadt Meschede  
Förderungspreis der Landeshauptstadt München/Malerei und Bildhauerei  
Schwabinger Kunstpreise für Malerei und Plastik (München)  
Seerosenpreise der Landeshauptstadt München  
Stipendium der Prinzregent-Luitpold-Stiftung (München)  
Jubiläums-Stipendien-Stiftung zur Akademie der Bildenden Künste in München  
Goldener Ehrenring 'Der Bildenden Kunst' des deutschen Kulturwerkes  
Europäischen Geistes  
Pygmalion-Medaille  
Konrad-von-Soest-Preis des Landschaftsverbandes Westfalen-Lippe (Westfälischer  
Kunstpreis)  
Förderpreis des westfälischen Kunstvereins  
Pfalzpreis für Bildende Kunst  
Förderungsprämie (Stipendium) des Kunstvereins Oberhausen  
Internationaler Senefelde-Preis  
Kaiser-Lothar-Preis der Stadt Prüm  
Oberschwäbischer Kunstpreis  
Kunstpreis 'junger Westen' der Stadt Recklinghausen  
Rubens-Preis der Stadt Siegen  
Gefangenen- und Behinderten-Kulturpreise  
Wilhelm-Morgner-Preis für junge Künstler (Soest)  
Hans-Purrmann-Preis der Stadt Speyer für Bildende Kunst  
Albert-Weissgerber-Preis der Stadt St. Ingelberg für Bildende Kunst  
Forum Junger Kunst/Kunstpreis der Jugend  
Hans-Thoma-Preis  
Annemarie und Will-Grohmann-Stipendium  
Jerg-Ratgeb-Preis  
Ramboux-Preis der Stadt Trier  
Jugendpreis der Künstlergilde Ulm  
Künstlersymposium Vreden  
Dr. Ludwig-Lindner-Preis der Internationalen Gruppe 'Ring Bildender Künstler  
der Galerie Palette Röderhaus' in Wuppertal

### 3. Museums and exhibition centres

Neue Galerie - Sammlung Ludwig, Kromphausbadstrasse, 5100 Aachen  
Städtisches Suermondt-Ludwig-Museum, Wilhelmstrasse 18, 5100 Aachen  
Städtische Galerie Albstadt, Kirchengraben 11, 7470 Albstadt 1 (Ebingen)

Kunstverein Augsburg e.V., Zieglerstrasse 23, 8900 Augsburg  
Städtische Kunstsammlungen Augsburg, Deutsche Barockgalerie im Schaezlerpalais, Maximilianstrasse 46, 8900 Augsburg  
Kunstverein der Diözese Rottenburg, Kirchplatz, 7952 Bad Buchau  
Prof. Fritz-Behn-Museum, Luisenstrasse, 7737 Bad Dürkheim  
Staatliche Kunsthalle Baden-Baden, Lichtentaler Allee 8a, 7570 Baden-Baden  
Historisches Museum, Domplatz 7, 8600 Bamberg  
Kunstverein Bamberg, Hans-Wölfel-Strasse 14, 8600 Bamberg  
"Sohle-1" - Bildergalerie der Stadt Bergkamen, In der City 119, 4619 Bergkamen  
Akademie der Künste, Hanseatenweg 10, 1000 Berlin 12  
Bauhaus-Archiv-Museum für Gestaltung, Klingelhöferstrasse 13-14, 1000 Berlin 30  
Berlinische Galerie, Jebenstrasse 2, 1000 Berlin 12  
Brücke-Museum, Bussardsteig 9, 1000 Berlin 33  
DAAD, Kurfürstenstrasse 58, 1000 Berlin 30  
Georg-Kolbe-Museum, Sensburger Allee 21, 1000 Berlin 19  
Graphothek Berlin, Buddestrasse 6/7, 1000 Berlin 62  
Haus am Lützowplatz - Förderkreis Kulturzentrum Berlin e.V., Lützowplatz 9, 1000 Berlin 30  
Haus am Waldsee, Argentinische Allee 30, 1000 Berlin 37  
Künstlerhaus Bethanien GmbH, Mariannenplatz 2, 1000 Berlin 36  
Kunstamt Charlottenburg, Heerstrasse 12-14, 1000 Berlin 19  
Kunstamt Kreuzberg, Mariannenplatz 2, 1000 Berlin 36  
Kunstamt Neukölln, Saalbau-Galerie-Rathaus Neukölln - Gemeinschaftshaus, Gropiusstadt, Karl-Marx-Strasse 141, 1000 Berlin 44  
Kunstamt Steglitz, Grabertstrasse 4, 1000 Berlin 41  
Kunstamt Tempelhof, Galerie im Rathaus, Tempelhofer Damm 165/169, 1000 Berlin 42  
Kunstamt Wedding, Walter-Rathenau-Saal, Rathaus Wedding (Altbau), Müllerstrasse 14 158, 1000 Berlin 65  
Kunstgewerbemuseum - Staatliche Museen Preussischer Kulturbesitz, Schloss Charlottenburg, 1000 Berlin 19  
Nationalgalerie - Staatliche Museen Preussischer Kulturbesitz, Potsdamer Strasse 50, 1000 Berlin 30  
Neue Gesellschaft für bildende Kunst, Hardenbergstrasse 9, 1000 Berlin 12  
Neuer Berliner Kunstverein, Kurfürstendamm 58, 1000 Berlin 15  
Rathaus-Galerie Reinickendorf Kunstamt, Eichborndamm 215-239, 1000 Berlin 26  
Sammlung Bröhahn, Max-Eyt-Strasse 27, 1000 Berlin 38  
Staatliche Kunsthalle Berlin, Budapester Strasse 44-46, 1000 Berlin 30

Städtische Galerie in der 'Unteren Schranne', Marktplatz 17, 7950 Biberach  
an der Riess 1

Städtische Sammlungen (Braith-Mali-Museum), Museum-Strasse 2, 7950 Biberach  
an der Riess 1

Kunsthalle Brelefeld, Arthur-Ladebeck-Strasse 5, 4800 Bielefeld

Kunstverein Bochum, Kortumstrasse 147, 4630 Bochum

Museum Bochum, Kortumstrasse 147, 4630 Bochum

Böblinger Kunstverein, Geleenerstrasse 39, 7030 Böblingen

Bonner Kunstverein e.V., Haus am Hofgarten, Adenauer-Allee 87, 5300 Bonn 1

Rheinisches Landesmuseum Bonn, Colmant-Strasse 14-16, 5300 Bonn

Städtisches Kunstmuseum Bonn, Rathausgasse 7, 5300 Bonn 1

Quadrat Bottrop. Moderne Galerie, Im Stadtgarten 20, 4250 Bottrop

Herzog-Anton-Ulrich-Museum, Museumstrasse 1, 3300 Braunschweig

Kunstverein Braunschweig, Haus Salve Hospes, Lessingplatz 12,  
3300 Braunschweig

Kunsthalle Bremen, Am Wall 207, 2800 Bremen

Paula Becker-Modersohn-Haus, Kunstschau, Böttcherstrasse 8-10, 2800 Bremen

Kunsthalle Bremerhaven, Karlsburg 4, 2850 Bremerhaven

Kunstverein Bremerhaven, Karlsburg 4, 2850 Bremerhaven

Kunstverein Brühl, Im Amtsgericht Brühl, Balthasar-Neumann-Platz, 5040 Brühl

Castrop-Rauxel, Ratssaal-Foyer, Europaplatz 1, 4620 Castrop-Rauxel

Kunstverein Celle, Speicherstrasse 13, 3100 Celle

Kunstsammlungen der Feste Coburg, Feste, 8630 Coburg

Kunstvereinigung Waasgau, Hasenbergstrasse 7, 6783 Dahn

Ausstellungshallen auf der Mathildenhöhe, Europaplatz 1, 6100 Darmstadt

Hessisches Landesmuseum in Darmstadt, Friedensplatz 1, 6100 Darmstadt

Kunstverein Darmstadt, Steubenplatz 1 (Kunsthalle), 6100 Darmstadt

Städtische Galerie 'Haus Coburg', Fischstrasse 30, Delmenhorst

Kreismuseum Zons, Schlossstrasse 1, Dormagen

Museum am Ostwall, Ostwall 7, 4500 Dortmund

Leopold-Hoesch-Museum, Hoeschplatz 1, 5160 Düren

Museumverein Düren, Hoeschplatz 1, 5160 Düren

Hetjens-Museum - Deutsches Keramikmuseum, Schulstrasse 4, 4000 Düsseldorf

Kunstmuseum Düsseldorf, Ehrenhof 5, 4000 Düsseldorf

Kunstsammlung Nordrhein-Westfalen, Jacobistrasse 2, Schloss Jägerhof,  
4000 Düsseldorf

Kunstverein für die Rheinlande und Westfalen, Grabbeplatz 4, 4000 Düsseldorf

Städtische Kellergalerie, Bilkerstrasse 7, Palais Wittgenstein,  
4000 Düsseldorf 1

Wilhelm-Lehmbruck-Museum der Stadt Duisburg, Düsseldorferstrasse 51,  
4100 Duisburg

Rheinmuseum Emmerich, Martinikirchgang 2, 4240 Emmerich

Deutsches Elfenbeinmuseum Erbach, Otto-Glenz-Strasse 1, 6120 Erbach/Odenwald

Kunstverein Erlangen, Theodor von Zahn Strasse 25, 8520 Erlangen

Stadtmuseum Erlangen, Martin-Luther-Platz 9, 8520 Erlangen

Städtische Galerie Erlangen, Palais Stutterheim, Marktplatz 1, 8520 Erlangen

Deutsches Plakatmuseum, Bismarckstrasse 64/66, 4300 Essen

Kunstring Folkwang Essen, Sterler Strasse 19, 4300 Essen 1

Museum Folkwang, Bismarckstrasse 64-66, 4300 Essen

Villa Hügel e.V., Villa Hügel, 4300 Essen-Bredeneu

Galerie der Stadt Esslingen am Neckar, Villa Merkel, Pulverwiesen 24,  
7300 Esslingen am Neckar

Museumsgesellschaft Ettlingen e.V., Bunsenstrasse 6-10, 7505 Esslingen

Kunstverein Flensburg, Lutherplatz, 2390 Flensburg

Städtisches Museum, Lutherplatz, 2390 Flensburg

Frankfurter Kunstverein, Markt 44, Römerberg, 6000 Frankfurt

Städtisches Kunstinstitut und Städtische Galerie, Dürerstrasse 2,  
6000 Frankfurt 70

Keramion. Galerie für zeitgenössische Kunst, Kölner Strasse 72, 5020 Frechen

Kunstverein zu Frechen, Postfach 1564, 5020 Frechen

Kunstverein Freiburg e.V., Rathausgasse 48, 7800 Freiburg

Städtische Museen Freiburg, Salzstrasse 32, 7800 Freiburg

Städtisches Bodensee-Museum Friedrichshafen, Adenauerplatz 1,  
7990 Friedrichshafen 1

Vonderau-Museum, Stadtschloss, 6400 Fulda

Kunstverein Gelsenkirchen, Horsterstrasse 5-7, 4660 Gelsenkirchen-Buer

Städtisches Museum Gelsenkirchen, Horsterstrasse 5-7, 4660 Gelsenkirchen-Buer

Oberhessisches Museum Giessen, Asterweg 9, 6300 Lahn-Giessen

Museum der Stadt Gladbeck, Burgstrasse 64, 4390 Gladbeck

Kunstverein Göttingen, Hainholzweg 3, 3400 Göttingen

Kunstsammlung der Georg-August-Universität, Hospitalstrasse 10, 3400 Göttingen

Goslarer Museum, Königinstrasse 1, 3380 Goslar 1

Karl-Ernst-Osthaus-Bund, Hochstrasse 73, 5800 Hagen 1

Altonaer Museum in Hamburg, Norddeutsches Landesmuseum, Museumsstrasse 23,  
2000 Hamburg 50

Ernst-Barlach-Haus. Stiftung Hermann F. Reemtsma, Jenischpark, 2000 Hamburg 52

Hamburger Kunsthalle, Glockengiesserwall 1, 2000 Hamburg 1

Kunsthause Hamburg, Ferdinandstor 1, 2000 Hamburg 1

Kunstverein in Hamburg, Glockengiesserwall neben der Kunsthalle,  
2000 Hamburg 1

Museum für Kunst und Gewerbe, Steintorplatz 1, 2000 Hamburg 1

Der Kunstkreis - Gesellschaft zur Förderung der bildenden Künste, Von-Dingel-  
stedt-Strasse 4, 3250 Hameln

Städtisches Gustav-Lübcke-Museum, Museumsstrasse 2, 4700 Hamm

Handwerksform Hannover, Berliner Allee 17, 3000 Hannover

Kestner-Gesellschaft e.V., Warmbüchenstrasse 16, 3000 Hannover

Kestner Museum, Trammplatz 3, 3000 Hannover

Kunstmuseum Hannover mit Sammlung Sprengel, Am Maschplatz 11, 3000 Hannover 1

Kunstverein Hannover e.V., Sophienstrasse 2, 3000 Hannover 1

Niedersächsisches Landesmuseum. Hannover Landesgalerie, Am Maschplatz 5,  
3000 Hannover

Wilhelm Busch Museum, Georgengarten 1, 3000 Hannover 1

Kunstverein Hattingen e.V., Grosse Weilstrasse 4, 4320 Hattingen

Heidelberger Kunstverein e.V., Hauptstrasse 97, 6900 Heidelberg

Kurpfälzisches Museum der Stadt Heidelberg, Hauptstrasse 97, 6900 Heidelberg

Kunstverein Heilbronn e.V., Kunsthalle in der Harmonie, 7100 Heilbronn

Herforder Kunstverein. Pöpperlmann-Gesellschaft e.V., Schmiedstrasse 15,  
4900 Herford

Städtisches Museum Herford, Deichtorwall 2, 4900 Herford

Emschertal-Museum der Stadt Herne, Schloss Strünkede-Strasse 80, 4690 Herne 1

Keramikmuseum Westerwald - Deutsche Sammlung für historische und zeitgenös-  
sische Keramik, Rathausstrasse 131, 5410 Höhr-Grenzhausen

Museum Höxter-Corvey, Schloss Corvey, 3470 Höxter 1

Kunstverein Ingolstadt e.V., Parkstrasse 10, 8070 Ingolstadt

Städtisches Museum Ingolstadt, Auf der Schanz 45, 8070 Ingolstadt

Pfalzgalerie, Museumsplatz 1, 6750 Kaiserslautern

Badischer Kunstverein, Wallstrasse 3, 7500 Karlsruhe

Badisches Landesmuseum Karlsruhe, Schloss, 7500 Karlsruhe

Staatliche Kunsthalle Karlsruhe, Hans-Thoma-Strasse 2, 7500 Karlsruhe

Fotoforum. Gesamthochschule Kassel. Ausstellungsforum für Kunst und Foto-  
grafie, Menzelstrasse 13-15, 3550 Kassel

Kasseler Kunstverein, Ständeplatz 16, 3500 Kassel

Neue Galerie- Staatliche und Städtische Kunstsammlungen, Schöne Aussicht 1,  
3500 Kassel

Kunsthalle zu Kiel der Christian-Albrechts-Universität, Düsterbrooker Weg 1,  
2300 Kiel

Schleswig-Holsteinischer Kunstverein, Düsterbrooker Weg 1, 2300 Kiel

Städtisches Museum Haus Koekkoek, Kaverinerstrasse 33, 4190 Kleve

Mittelrhein-Museum (Städtische Kunstsammlungen), Florinsmarkt 15, 5400 Koblenz  
Autothek der Stadtbücherei, Am Hof 50, 5000 Köln 1  
Kölnischer Kunstverein, Josef-Haubrich-Hof 1, 5000 Köln 1  
Kunsthalle Köln, Josef-Haubrich-Hof 1, 5000 Köln 1  
Museum Ludwig, An der Rechtschule, 5000 Köln 1  
Wallraf-Richarz-Museum, An der Rechtschule, 5000 Köln 1  
Kunstverein Konstanz, Wesenbergstrasse 41, 7750 Konstanz  
Städtische Wessenberg-Gemäldegalerie, Wessenbergstrasse 41, 7750 Konstanz  
Galerie der Stadt Kornwestheim, Stuttgarter Strasse 65, 7014 Kornwestheim  
Kaiser Wilhelm-Museum, Karlsplatz 36, 4150 Krefeld  
Krefelder Kunstverein, Westwall 124, 4150 Krefeld  
Museum Haus Lange, Wilhelmshofallee, 4150 Krefeld  
Städtische Galerie Ville Streccius, Südring 20, 6740 Landau  
Hohenloher Kunstverein e.V., Hofratshaus am Schloss, 7183 Langenburg  
Kunstverein Laupheim, "schränne", Mittelstrasse 18, 7959 Laupheim  
Städtisches Museum Schloss Mosbroich, Schloss Mosbroich, 5090 Leverkusen  
Museum Abtei Liesborn, Abteiring 8, 4724 Wadersloh  
Gesellschaft der Kunstfreunde Lindau, Brougierstrasse 6, 8990 Lindau  
"Haus zum Cavazzen", Marktplatz 6, 8990 Lindau  
Kunstverein Kreis Ludwigsburg e.V., Franckstrasse 4, 7140 Ludwigsburg  
Stadtmuseum, Wilhelmstrasse 3, 7140 Ludwigsburg  
Kunstverein Ludwigshafen, Ludwigsplatz 2/3, 6700 Ludwigshafen  
Wilhelm-Hack-Museum, Berliner Strasse 23, 6700 Ludwigshafen  
Museum für Kunst- und Kulturgeschichte der Hansestadt Lübeck, Düveken-  
strasse 21, 2400 Lübeck  
Overbeck-Gesellschaft Lübeck, Königstrasse 11, 2400 Lübeck  
Museum der Stadt Lüdenscheidt, Liebigstrasse 11, 5800 Lüdenscheidt  
Brückenturm. Galerie der Stadt Mainz, Am Brand, gegenüber dem Rathaus,  
6500 Mainz  
Gutenberg Museum, Liebfrauenplatz 5, 6500 Mainz  
Mannheimer Kunstverein, Augusta-Anlage 58, Karl-Reiss-Platz, 6800 Mannheim  
Städtische Kunsthalle Mannheim, Moltkestrasse 9, 6800 Mannheim  
Marburger Kunstverein e.V., Markt 16, 3550 Marburg  
Marburger Universitätsmuseum für Kunst- und Kulturgeschichte, Biegen-  
strasse 11, 3550 Marburg  
Dithmarscher Landesmuseum, Bütjesstrasse 4, 2223 Meldorf  
Museumsverein Mönchengladbach, Bismarckstrasse 97, 4050 Mönchengladbach 1  
Städtisches Museum Mönchengladbach, Bismarckstrasse 97, 4050 Mönchengladbach 1

Städtisches Museum Schloss Rheydt, Schloss Rheydt, 4050 Mönchengladbach 2  
Städtische Galerie 'Haus Peschken, Meerstrasse 1, 4130 Moers  
Städtisches Museum, Leineweberstrasse 1, 4330 Mülheim  
Neue Pinakothek, Prinzregentenstrasse 1, 8000 München 22  
Schackgalerie, Prinzregentenstrasse 9, 8000 München 22  
Staatgalerie moderner Kunst, Prinzregentenstrasse 1, 8000 München 22  
Haus der Kunst München, Prinzregentenstrasse 1, 8000 München 22  
Kunstraum München e.V., Nicolaistrasse 15, 8000 München 40  
Kunstverein München, Galeriestrasse 4, 8000 München 22  
Staatliche Graphische Sammlung, Meiserstrasse 2, 8000 München 22  
Städtische Galerie im Lenbachhaus, Luisenstrasse 33, 8000 München 2  
Westfälischer Kunstverein, Domplatz 10, 4400 Münster  
Westfälisches Landesmuseum für Kunst- und Kulturgeschichte, Domplatz 10,  
4400 Münster  
Noldemuseum - Stiftung Seebüll Ada und Emil Nolde, Seebüll, 2261 Neukirchen  
Clemens-Sels-Museum, Am Obertor, 4040 Neuss  
Kreismuseum Neuwied, Raiffeisenplatz 1a, 5450 Neuwied 1  
Kunstverein Nordenham e.V., Saarstrasse 28, 2890 Nordenham  
Städtische Galerie Nordhorn, Ootmarsumer Weg, 4460 Nordhorn  
Albrecht-Dürer-Gesellschaft e.V., Obere Schmiedgasse 64/66, 8500 Nürnberg  
Germanisches Nationalmuseum, Kornmarkt 1, 8500 Nürnberg  
Kunsthalle in der Norishalle, Marientorgraben 8, 8500 Nürnberg  
Kunsthalle Nürnberg, Lorenzer Strasse 32, 8500 Nürnberg  
Albrecht-Dürer-Haus, Albrecht-Dürer-Strasse 39, 8500 Nürnberg  
Stadtmuseum Fembohaus, Burgstrasse 15, 8500 Nürnberg  
Städtische Graphische Sammlung, Burg 2, 8500 Nürnberg  
Galerie der Sammlung Berthold-Sames, Sudelfeldstrasse 31, 8303 Oberaudorf  
Städtische Galerie Schloss Oberhausen, Sterkraderstrasse 46, 4200 Oberhausen  
Klingspor-Museum, Herrnstrasse 80, 6050 Offenbach  
Landesmuseum Oldenburg, Schloss, 2900 Oldenburg  
Oldenburger Kunstverein, Elisabethstrasse 1a, 2900 Oldenburg  
Oldenburger Stadtmuseum, Städtische Kunstsammlungen, Raiffeisenstrasse 32/33,  
2900 Oldenburg  
Oldenburgische Museumsgesellschaft (Galerieverein) e.V., Schloss,  
2900 Oldenburg  
Kulturgeschichtliches Museum Osnabrück, Heger-Tor-Wall, 4500 Osnabrück  
Sammlung Bergmann-Michel in der Städtischen Galerie, Am Abdinghof 11,  
4790 Paderborn

Kunstverein Passau, Stefanstrasse 44, 8390 Passau  
Oberhausmuseum Passau, 8390 Passau  
Kunstverein Recklinghausen, Grosse-Perdekampstrasse 27, 4350 Recklinghausen  
Städtische Kunsthalle, Grosse-Perdekampstrasse 27, 4350 Recklinghausen  
Kultur- und Fremdenverkehrsamt der Stadt Regensburg, Postfach 145,  
8400 Regensburg  
Ostdeutsche Galerie Regensburg, Dr. Johann Maier-Strasse 58, 8400 Regensburg  
Hans-Thoma-Gesellschaft - Studio Galerie, Rathausstrasse 6, 7410 Reutlingen  
Spendhaus, Spendhausstrasse, 7410 Reutlingen 1  
Kunstverein Rosenheim, Rathausstrasse 17, 8200 Rosenheim  
Städtische Galerien Rosenheim, Bas-Bram-Platz 2, 8200 Rosenheim  
Saarland Museum, Moderne Galerie: Bismarckstrasse 11-15, 6600 Saarbrücken  
Kunstverein Salzgitter, Postfach 100429, 3320 Salzgitter  
Städtische Galerie 'Die Fähre', Schulstrasse 6, 3320 Saulgau  
Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, 2380 Schleswig  
Gmüder Kunstverein, Johannisplatz 3, 7070 Schwäbisch Gmünd  
Städtisches Museum Schwäbisch Gmünd im Prediger, Johannisplatz 3,  
7070 Schwäbisch Gmünd  
Städtisches Museum Siegburg, Postfach 169, 5200 Siegburg  
Städtische Galerie Haus am Sel, Kornmarkt 20, 5900 Siegen  
Galerie der Stadt Sindelfingen, Vaihingerstrasse 2, 7032 Sindelfingen  
Rathausfoyer, Vaihingerstrasse 3, 7032 Sindelfingen  
Kunstpavillon im Theodor-Heuss-Park, Theodor-Heuss-Park, 4770 Soest  
Wilhelm-Mornger-Haus, Thomastrasse 1, 4770 Soest  
Deutsches Klingensmuseum, Wuppertalerstrasse 61, 5650 Solingen 1  
Kunstverein Speyer, Mühlenturmstrasse 2c, 6720 Speyer  
Forum für Kulturaustausch im Institut für Auslandsbeziehungen, Charlotten-  
platz 17, 7000 Stuttgart 1  
Galerie der Stadt Stuttgart, Schlossplatz 2, 7000 Stuttgart 1  
Staatsgalerie Stuttgart, Konrad Adenauer Strasse 32, 7000 Stuttgart 1  
Württembergischer Kunstverein Stuttgart 1, Schlossplatz 2, 7000 Stuttgart  
Württembergisches Landesmuseum, Schillerplatz 2, 7000 Stuttgart 1  
Museum Simeonstift Trier, Simeonstift, 5500 Trier  
Kunsthalle Tübingen, Philosophenweg 76, 7400 Tübingen  
Städtische Sammlungen 'Theodor-Haering-Haus', Neckarhalde 31, 7400 Tübingen  
Kunstverein Ulm e.V., Kramgasse 4, 7900 Ulm  
Ulmer Museum, Neue Strasse 92, 7900 Ulm  
Kunstverein Unna e.V., Kleine Brugstrasse 1, 4750 Unna

Kunstverein Kaponier e.V., Kapitelplatz 3, 2848 Vechta  
Moderne Galerie in Schloss Hardenberg, Bernaustrasse 75, 5620 Velbert-Neviges  
Museum Wiesbaden, Friedrich-Ebert-Allee 2, 6200 Wiesbaden  
Nassauischer Kunstverein Wiesbaden e.V., Friedrich-Ebert-Allee 2,  
6200 Wiesbaden  
Kunsthalle Wilhelmshaven, Adalbertstrasse 28, 2940 Wilhelmshaven  
Markisches Museum der Stadt Witten, Husemannstrasse 12, 5810 Witten  
Kunstverein Wolfsburg, Schloss Wolfsburg, 3180 Wolfsburg  
Museum der Stadt Worms, Wecklingerplatz 6, 6520 Worms  
Grosse Kunstschau der Böttcherstrasse in Bremen, Lindenallee, 2862 Werpswede  
Städtische Galerie Würzburg, Hofstrasse 3, 8700 Würzburg  
Kunst- und Museumsverein Wuppertal, Turmhof 8, 5600 Wuppertal 1  
Von der Heydt Museum Wuppertal, Turmhof 8, 5600 Wuppertal 1

#### 4. Galleries and publishers

Galerie an der Neupforte, Neupforte 9, 5100 Aachen  
Fritz-Winter-Haus, Südberg 72, 4730 Alen  
Galerie Schmücking, Bobtäärp, 2286 Archsum-Sylt-Ost  
Galerie im Keller, Lange Wende 8, 5760 Ansberg 1  
Galerie nach Sechs, Maximilianstrasse 85, 8900 Augsburg  
Galerie Eltriede Wirnitzer, Ludwig-Wilhelm-Strasse 71a, 7570 Baden-Baden  
Galerie Dr. Luise Krohn, Innere Au 1, 7847 Badenweiller  
Galerie Gerda Bassenge, Erdener Strasse 5a, 1000 Berlin 33  
Galerie René Block, Schaper Strasse 11, 1000 Berlin 15  
Galerie Bossin Edition, Meineke Strasse 7, 1000 Berlin 15  
Galerie Bremer, Fasanenstrasse 37, 1000 Berlin 15  
Elefanten Press Galerie, Dresdenerstrasse 10, 1000 Berlin 36  
Galerie Geitel, Mommsenstrasse 2, 1000 Berlin  
Edition Hundertmark, Blumenweg 12, 1000 Berlin 42  
Kleine Keller-Galerie im Europa-Center, Fritz-Erler-Allee 163d, 1000 Berlin 30  
Galerie Lietzow, Knesebeckstrasse 32, 1000 Berlin 12  
Galerie November, Mommsenstrasse 2, 1000 Berlin 12  
Petersen Galerie, Pestalozzistrasse 106, 1000 Berlin 12  
Galerie Poll Berlin, Kurfürstendamm 185, 1000 Berlin 15  
7. Produzentengalerie, Schaperstrasse 15, 1000 Berlin 15  
Galerie Folker Skulima, Niebuhrstrasse 2, 1000 Berlin 12  
Galerie Springer, Fasanenstrasse 13, 1000 Berlin 12

Studiogalerie Mike Steiner, Ludwigkirshstrasse 10, 1000 Berlin 15  
Galerie Ben Wargin, Seigmundsruf 21, 1000 Berlin 21  
Galerie Philomene Magers, Rittershausstrasse 6, 5300 Bonn  
Galerie Pudelko, Heinrich-von-Kleist-Strasse 11, 5300 Bonn  
Galerie Wünsche, Poppelsdorfer Allee 45, 5300 Bonn  
Galerie Art in Progress, Kasernenstrasse 18, 4000 Düsseldorf 1  
Galerie des Arts, Graf-Adolf-Strasse 41, 4000 Düsseldorf 1  
Galerie an der Düssel, Prinz-Georg-Strasse 149, 4000 Düsseldorf  
EP-Galerie, M.Edt. Podzus, Louise-Dumont-Strasse 31, 4000 Düsseldorf 1  
Edition Kröner, Galerie GmbH & Co KG, Königsallee 58, 4000 Düsseldorf  
Galerie Ludorff, Königsallee 22, 4000 Düsseldorf  
Galerie Hella Nebelung, Im Ratinger Tor, 4000 Düsseldorf  
Produzentengalerie, Schützenstrasse 45, 4000 Düsseldorf  
Edition und Galerie Denise René - Hans Mayer, Grabbeplatz 2, 4000 Düsseldorf  
Galerie Alfred Schmela, Lohhauser Dorfstrasse 51, 4000 Düsseldorf 30  
Galerie Schoeller, vormals Wendtorf + Swetec, Bilke Strasse 12,  
4000 Düsseldorf  
Kunsthandel Wolfgang Wittrock, Sternstrasse 16, 4000 Düsseldorf 30  
Galerie Knut Günther, Auf der Körnerwiese 19-21, 6000 Frankfurt/M 1  
Galerie Herbert Meyer-Ellinger, Brönnerstrasse 22, 6000 Frankfurt/M  
Sydow Fine Art, Gutleutstrasse 49, 6000 Frankfurt 16  
Junior Galerie, Im Schleeke 112-116, 3380 Goslar  
Galerie Gey, Lützwowstrasse 50a, 5800 Haagen 1  
Galerie Brockstedt, Magdalenenstrasse 11, 2000 Hamburg  
Galerie Elke Dröscher, Magdalenenstrasse 66, 2000 Hamburg 13  
Galerie Hans Hoepfner, Rothenbaumchaussee 102, 2000 Hamburg 13  
Galerie Levy, Tesdorps Strasse 18, 2000 Hamburg 13  
Galerie Gabriels von Loeper, Doormannsweg 22, 2000 Hamburg 19  
Galerie Wentzel, Agnesstrasse 49, 2000 Hamburg 60  
Galerie Kley, Werler Strasse 304, 4700 Hamm  
Artforum, Edition + Verlag, am Grünen Hagen 93, 3000 Hannover 91  
Galerie Brusberg, Uhlemeyerstrasse 21, 3000 Hannover  
Galerie und Edition Staeck, Ingrimmstrasse 3, 6900 Heidelberg 1  
Galerie & Edition Bottinelli, Steinweg 7, 3500 Kassel  
Galerie von Abercron, Goethestrasse 57, 5000 Köln 51  
Galerie 'Boisseree am Museum', Drususgasse 7-11, 5000 Köln 1  
Galerie Thomas Borgmann, Apostelnstrasse 19, 5000 Köln 1

Galerie 'Der Spiegel', Richartzstrasse 10, 5000 Köln 1  
Galerie Heiner Friedrich, Bismarckstrasse 50, 5000 Köln 1  
Galerie Gmurzynska, Obermarspforten 21, 5000 Köln 1  
Kunsthaus Lempertz, Neumarkt 3, 5000 Köln 1  
Orangerie, Galerie und Verlag Gerhard F. Reinz, Helenenstrasse 2, 5000 Köln 1  
Galerie Reckermann, Albertusstrasse 16, 5000 Köln 1  
Galerie Ricke, Friesenplatz 23, 5000 Köln 1  
Galerie Wintersberger GmbH & Co KG u. Kunst-Börse, Lindenstrasse 20,  
5000 Köln 1  
Galerie Rudolf Zwirner, Albertusstrasse 18, 5000 Köln 1  
Galerie Press, Zollernstrasse 4, 7750 Konstanz  
Siebdruckatelier Roland Geiger, Enzstrasse 9, 7014 Kornwestheim  
Galerie Peerlings, Friedrichstrasse 49, 4150 Krefeld  
Galerie Schröer KG, Friedrich-Ebert-Strasse 14, 4150 Krefeld  
Galerie Lauter, B 4, 10a, 6800 Mannheim 1  
Galerie von Abercron, Maximilianstrasse 22, 8000 München 22  
Galerie Art in Progress, Maximilianstrasse 25, 8000 München 22  
Galerie Margret Biedermann, Maximilianstrasse 12, 8000 München 22  
Galerie Gunzenhauser, Maximilianstrasse 10, 8000 München 22  
Galerie Wolfgang Ketterer, Prinzregentenstrasse 60, 8000 München 80  
Galerie Van de Loo, Maximilianstrasse 27, 8000 München 22  
Verlag Schellmann & Klüser, Maximilianstrasse 12, 8000 München 22  
Galerie Thomas, Maximilianstrasse 25, 8000 München 22  
Meissner Edition, Gutenberggring 62, 2000 Norderstedt  
Edition Camu, Im Schellenkönig 56, 7000 Stuttgart 1  
Galerie 'Lithopresse', Reinsburgstrasse 102, 7000 Stuttgart 1  
Galerie D + C Müller-Roth, Blumenstrasse 15, 7000 Stuttgart 1

## FRANCE

### 1. ART IN THE COMMUNITY

#### 1.1. Public patronage

##### 1.1.1. Central institutions

It was the decree of 24 July 1959 which set up a ministry for cultural affairs for the first time in France. It was restructured in 1979, when it became the Ministry for Cultural Affairs and Communication, and its cultural services now comprise four directorates dealing with property (archives, museums, books and national heritage), four directorates for the arts (music, drama and shows, plastic arts and film) and two general services (general administration and the cultural development mission). In addition, there are the Georges Pompidou Centre and the Cultural Intervention Fund. Restructuration brought two innovations - a delegation for creative work, craft and manufacturing and a cultural development mission.

The Delegation for Creative Work, Craft and Manufacturing is intended to develop contemporary creations in all branches of plastic art. It coordinates the State factories (Sèvres, Gobelins, Beauvais and Savonnerie) and it organizes the policy concerning art and craft and industrial aesthetic promotion schemes. It also supervises the Craft Promotion Society. The delegation is divided into a number of departments, one of which is the Artistic Creation Department.

The Artistic Creation Department was set up in 1962. It concentrates on aid for artistic creation and research and on the organization of relations between artists and the State. It contains a number of offices, including one which deals with purchasing and ordering works from living artists, studying prototypes, grants and allowances and providing aid for first exhibitions (4.2). There is also a public buildings decoration office, which assesses school decoration projects - the so-called 1% schemes (4.3.3), and a social action office, which handles professional and social questions to do with plastic and graphic artists, aid for studio construction, and supervises any foundations set up for the benefit of artists.

The Cultural Development Mission studies research, coordination and motivation. Its duties include organizing and sustaining the cultural development policy in collaboration with the other ministry departments and the local authorities. It includes services such as the Sub-directorate for Cultural

Centres and Cultural Action, the Research and Study Service, regional action (cultural charters) and the International Affairs Service. The National Office for the Distribution of Works of Art is attached to it.

The Georges Pompidou Centre is a national, public body. It aims to help expand France's cultural heritage, to inform the general public, to display architectural creation and encourage social communication. Its activities fall into four categories. There is a national museum of modern art, an industrial creation centre, an acoustics/music research and coordination institute (IRCAM) and a public information library (BPI). See 5.2.2.

The Cultural Intervention Fund (FIC) depends on an interministerial committee set up in 1971 to ensure cultural coordination between the various administrative divisions (culture, education, youth, sport and leisure, environment etc.) and the local authorities. Its aims are twofold - to introduce interministerial operations for which special financing is essential, enabling a joint policy to be implemented, and encourage innovatory experiments. The amounts injected into the cultural network are only small (particularly in the plastic arts sector), but they tend to go to new schemes involving introduction, distribution, motivation, creation and so on and they are aimed at encouraging further activity.

The draft budget for culture and communications in 1980 was FF 2 654 million (0.55% of the State budget). The projected new measures in the plastic arts sector are a general extension of the 1% procedure (4.3.3) and the opening of a contemporary sculpture museum at Marne-la-Vallée, in collaboration with the Georges Pompidou Centre.

#### 1.1.2. The policy of decentralization

In spite of a great tradition of centralization, the last 15 years in France have been marked by a desire for less concentration on the capital if not, indeed, for proper decentralization.

As things stand, the 22 regions have their regional head of cultural affairs, who is the ministry's representative with the regional prefect.

There are art advisers in the regional districts, whose main duties are to assess dossiers relating to orders for works to be integrated into public buildings (the 1% scheme) and to keep a look out for regional artistic activity (4.3.3). These advisers are contemporary art specialists, most of whom are already working as curators, teachers, art critics and so on. Only three of the art advisers (those in Rhône-Alpes, Provence-Côte d'Azur and Alsace) are on full-time contracts. The rest work almost for nothing, the fees being FF 3 000 p.a.

A contractual policy (cultural charters) was launched in 1974 with a view to developing regional artistic activity (4.3.2). It involves agreements being signed by the State and a municipal authority, the State and a department or the State and a region. The idea is to encourage regional and local schemes via State participation and provision of services. Results so far suggest a clear imbalance between the various branches of art, to the detriment of plastic arts.

### 1.1.3. Regional and local institutions

The communes, backed up by the departments and the regions have considerably increased their activity in recent years, although, here again, priority rarely goes to the plastic arts. Their contributions to culture doubled (constant figures) between 1963 and 1974 and, since then, the share of their budgets devoted to this field has gone up from 3% to 6% - rates which take account of neither social action nor architecture. There is still a considerable difference between big and small towns, however, in spite of the fact that small and medium-sized towns have progressed faster than the others over the last few years.

We shall deal with the purchases and orders of the municipal authorities later (4.3.2).

Institutions dealing with the display of works of art at local level (museums, cultural centres etc.) will also be dealt with later, in 5.2. It should be added that art schools and new libraries can also be used for art exhibitions.<sup>1</sup> Certain facilities have also been provided recently in a number of communes with a view to developing cultural aspirations.<sup>2</sup> Technical cultural agencies (Annecy, for example) provide technical means for cultural groups and associations. The association houses (Saint-Omer, for example) offer premises for this purpose.

The development of cultural life is not just the concern of the towns. In recent years, country areas have been involved too and a number of rural creation and motivation centres have been set up.

Details can be obtained from the National Federation of Communal Cultural Centres and the National Federation of Rural Centres.

### 1.1.4. Cultural action abroad

French cultural action abroad is looked after by the Directorate for Cultural, Scientific and Technical Affairs at the Ministry for Foreign Affairs. The Art Exchange Service, in close collaboration with the Ministry of Culture, draws up the programme of French cultural events abroad every year and invites the French Art Action Association to implement it. The administrative board of this association currently comprises ministry representatives, figures from the world of culture and, not without a certain amount of ambiguousness as a result, some of the recipients of official aid.

The budget for art exchanges currently only represents 1.05% of the budget of the Directorate for Cultural, Scientific and Technical Relations.

---

<sup>1</sup> France has two national schools of advanced art studies (Paris), six national schools (Aubusson, Bourges, Dijon, Limoges, Nancy and Nice) and 71 regional and municipal schools of first, second or third grade.

<sup>2</sup> Cf. the guide to cultural action in the commune, brought out by the Ministry for Culture's Research and Study Service.

The circulation of art abroad does not seem to be getting the support it should from the authorities and this is why a group has been set up, at the request of the Ministry for Foreign Affairs, to reflect on the matter.<sup>1</sup>

## 1.2. Private patronage

### 1.2.1. Tax

Foundations are totally exempt from any transfer tax on donations or legacies made to them. They also get a reduction in the transfer tax in relation to any buildings they acquire for their operation (where assistance, welfare or social hygiene is involved).

As far as donations and legacies are concerned, individuals may deduct the sums they have made over to foundations from their annual taxable income, to within a ceiling of 1%. Firms may deduct 1% of their turnover and 3% when the payments are made exclusively to foundations concerned with scientific research.

The law of 31 December 1968 on dation authorizes inheritors to pay their taxes by making works of art over to the State. This exceptional way of settling death duties, etc. has to be agreed to by the Interministerial Committee of Approval for the Preservation of the National Heritage. The most spectacular consequence of this law was the making over of many Picasso works to the French nation.<sup>2</sup>

### 1.2.2. Foundations in the public interest

A recent work has shown that the French system of foundations is, with all its resources and its guarantees, one of the most complex there is. Although, apart from one or two exceptions, French foundations are not highly prosperous, it tends to be because information is poor and, above all, because of the (rapidly changing) psycho-social context.<sup>3</sup>

A list of foundations concerned with plastic art is set out in Annex 1. It is worth noting that a number of them play a part in the circulation of works of art (5.2.5).

---

<sup>1</sup> Jacques Rigaud, Rapport au Ministère des Affaires Etrangères sur les relations culturelles extérieures, La Documentation française, September 1979.

<sup>2</sup> In 1981, the National Picasso Museum will be opened in the Hôtel Salé in the Marais district. It will contain works obtained under the dation system and Picasso's personal collection, which the inheritors gave to the State.

<sup>3</sup> Michel Pomey, Traité des fondations d'utilité publique, Paris, Presses universitaires de France, 1980, 592 pages.

We shall lay particular emphasis here on the National Foundation for Graphic and Plastic Art, an organization set up in 1976 and originally combining the Smith-Champion Legacy (with the National Home for Artists) and the Salomon de Rothschild Legacy (with the private hotel on the rue Berryer). The National Home for Artists, in Nogent-sur-Marne, is a retirement home for graphic and plastic artists. It has 40 rooms plus common rooms, workshops and an exhibition hall. The hotel Salomon de Rothschild currently houses the home for artists (association under the law of 1901, solely responsible for operating the new system of social security for artists - see 3.1.1), the Fra Angelico Association responsible for medico-social aid for artists, the National and International Art Critics Association (AICA), the Association for the Distribution of Graphic and Plastic Arts (ADAGP), the Paris biennale service and the National Foundation of Graphic and Plastic Arts. This latter foundation has to administer any assets made over to it for the benefit of plastic and graphic artists. It also has to foster and organize schemes for artists and help and encourage research and creation in the field of graphic and plastic art (see also 5.1.2).

### 1.2.3. Patronage by private individuals

An extremely large number of donations and legacies are made to museums and foundations.

The Association of Private Art Centres comprises the owners and users of buildings that it has been decided to use to display contemporary art. The aim is to make the most original and innovatory forms of expression available to the public in the provinces (see 5.2.5. and list in Annex 2).

### 1.2.4. Patronage by companies and firms

Until the 1970's, there was almost no patronage of this sort in France. In 1965, a survey of about 300 big firms, run by the Directorate-General for Taxation, showed that these firms only used an average of one tenth of the tax advantages to which they were entitled. We are now witnessing a reversal of this trend.<sup>1</sup>

The Local Community Equipment Aid Fund (a branch of the Deposit and Consignment Office) launched an aid programme to equip provincial museums, from its publicity budget, two years ago. It also proposes to offer support for artistic creation and craft. The budget for this is FF 2 million p.a.

Early on (in 1967-68), the national administration of the Renault company ran national schemes as an incentive to artistic creation. Today, it has a structured policy whereby it takes part in research into industrial creation and in integrating art into the environment (in 1979, the Soto exhibition - on using works by Soto, Arman, Dewasne, Dubuffet,<sup>2</sup> Vasarely, Julio le Parc,

---

<sup>1</sup> A meeting of firms that patronized the arts was held in 1980 at the SACEM (Society of Authors, Composers and Music Publishers) headquarters.

<sup>2</sup> Jean Dubuffet is currently involved in a court case against Renault.

Hantaï, Tomaselo and Takis as part of the interior architecture of office buildings - toured a number of countries of Europe).

Firms which have set up separate institutions or, at least, a special department include the Espace Cardin in Paris, the Fondation Paul Ricard in Marseille and the Fondation Aquitaine, which has combined some 20 firms over the past three years.

The banks take an interest in art in a number of ways.<sup>1</sup> The Crédit du Nord, for example, has run many exhibitions and the occasional sale of works of contemporary artists in its Lille headquarters and in its branches in the provinces.<sup>2</sup> The Société Générale offers support for local branch schemes, but they are not all concerned with plastic art - there are 100 exhibitions of various kinds every year, explanatory booklets are brought out, recitals are organized and sports prizes are provided. The Banque Morin-Pons is involved in the Lyon modern-art museum project and the Berlioz festival and it provides one-off financing in response to requests by local cultural organizations.

IBM France (often in liaison with the IBM Corporation and other multinationals), Kodak, the airlines (particularly Air France), Eaux Perrier, Saint-Gobain, CERETE (the Forum des Halles operation company) and a number of pharmaceutical laboratories are all interested in offering patronage to the arts. This is by no means an exhaustive list.

### 1.3. The contemporary-art market

#### 1.3.1. Tax relief on sales of contemporary works

Sales of original works<sup>3</sup> made by the artist himself are exempt from VAT.

---

<sup>1</sup> Banks are by no means indifferent to the problem of investing in paintings.

<sup>2</sup> We have found (see the report on Belgium) that art gallery representatives are against the competition from banks which run exhibitions.

<sup>3</sup> According to the decree (No 67.454) of 10 June 1967, the following are considered to be original works of art:

canvases, paintings, drawings, water colours, gouaches and pastels, of which only one has been produced, entirely executed by the artist;  
engravings, prints and lithographs, of which the artist has produced a limited number of plates, entirely unaided, regardless of the materials used;

statues and sculpture of all kinds, provided they are entirely executed by the artist (jewellery and pieces involving precious metals and gems are excluded), limited (no more than eight) series of castings of sculptures that are supervised by the artist or his authorized representative;

embroidered or loom-made tapestries made by hand following the artist's stencil or cartoons and produced in a limited series (no more than eight) under the supervision of the artist or his authorized representative;

(cont. on next page)

VAT is payable on original works of art sold by dealers - but on special conditions. It is up to the gallery to decide whether VAT (at 17.5%) should be paid on the difference between the sales price and the purchase price or on 30% of the sales price before tax.

At auctions, VAT is replaced by a 7% tax. The buyer has to pay between 16 and 10% of the hammer price on the following scale - 16% on prices of up to FF 6 000, 11.5% on prices of between FF 6 000 and FF 20 000 and 10% on prices above that.<sup>1</sup>

### 1.3.2. The volume of business

The art market (dealers and auctions) represented FF 1 250 million in 1978, dealers accounting for FF 900 million of this and auctions for FF 350 million. An exhaustive appraisal of the market should also include direct sales by artists and the figures for the various activities concerned with the production of works of art. However, the existing statistics do not yield figures that are precise enough to be quoted here.

Contemporary art, in the broadest sense of the term, i.e. from 1920 to the present day, represents something like 55 to 60% of dealers' sales. Sales of works of living artists represent around 30 to 35%.

Exports as a percentage of gallery sales decreased considerably in the 1968-78 period. Representatives of the private trade and the auctioneers' company suggest this is due to a gradual increase in costs and increasingly stringent exchange regulations. Measures are now being drafted with a view to reforming the Company of Auctioneers and the auctions themselves.<sup>2</sup>

### 1.3.3. Characteristics of the art market

The art market is heavily concentrated in Paris, where there are about 500 galleries (5.1.6). The Professional Committee of Art Galleries, which selects

(cont. of footnote 3 of page 84)

one-off items of ceramics, entirely produced by the artist and bearing his signature.

It should also be added that the ministerial decision of 3 January 1968 said that the VAT on operations necessary for the production or fashioning of original works of art (runs of eight tapestries or sculptures) could only be levied on 30% of the price of the work.

<sup>1</sup> The 16% is divided as follows - 4.20% registration fees, 1.6% departmental tax, 1.2% local tax, 6% auctioneer's fees and 3% costs. The 7% (4.20% + 1.6% + 1.2%) replaces the VAT (1.3.2).

<sup>2</sup> Plans for reform are based, in part at least, on the English system of auctioneers. In particular, they involve the possibility of setting up limited companies (capital or shares) provided that the partners and the directors are themselves auctioneers. The continuing rights over works would be altered and a gradual decrease be introduced (3.2.2).

its members, comprised 136 galleries, 15 of them in the provinces (almost half are in the south-east of the country), in 1979.

This strong emphasis on Paris is due to the market in international avant-garde works and pieces by internationally known artists and so it does not rule out the existence of regional and local markets. The absence of specialist galleries is no barrier to local artists selling works in their studios, in salons run by the municipal authorities, in libraries, antique shops, club headquarters, restaurants, the street and so on.

An attempt has been made to remedy the effects of the market crisis since 1975. Changes have been made to the structure of the market - there have been big international fairs (FIAC, the Paris international contemporary-art fair, was set up in 1975), there are multinational galleries and the market has been concentrated (although the number of galleries varies to reflect new trends as they emerge, in 1972, 10 out of about 400 galleries accounted for 15% of total exports of original works and, in 1977, 20%).

The State has helped the market less by making purchases than by bringing out legislation (for example, Article 1 of the decree of 10 June 1967 on original works - vide supra) and making tax arrangements in respect of VAT (1.3.1).

## 2. ARTISTS' ASSOCIATIONS

### 2.1. Salons

Salons are a specifically French phenomenon and very varied one. Salons where anyone can hang his works provided there is some room left have very little to do with select salons where the artists are chosen by a board in the light of particular trends. The Salon des indépendants, which is in the first category, brings 2 000 to 2 500 artists together every year and the Salon des artistes français has very similar figures. About a thousand artists take part in the autumn salon and the May salon, the Salon des comparaisons and the Salon des réalités nouvelles display the work of 500 to 600. The Salon de la jeune sculpture presents about 250 works. In the 1970s, avant-garde artists tended to leave the salons, preferring to display their works in other places (5.1.2). However, as we shall see (5.1.1), the salons play a not negligible part in the Paris suburbs and in towns in the provinces. Furthermore, salons where no selection is made are the only opportunity for unknown painters to hang their work.

In most cases, particularly in Paris, the salons are artists' associations and get no subsidies, most of the costs being covered by subscriptions from the artists involved. The Paris salons find it particularly difficult to obtain suitable premises.

### 2.2. Professional associations and unions

A number of professional organizations have been set up alongside the salons

and various politically committed groups have been formed with a view to certain lines of action.

The first category includes:

- The National Union of Professional Creators of Statues;
- The National Union of Professional Artists;
- The Autonomous Union of Professional Painters;
- The National Union of Mural Plastic Artists;
- The Federation of Graphic Arts;
- The National Union of Illustrators.

The second category includes the following organizations, which are of various political colours - the Union of Plastic Arts (UAP), which was set up at the time of the liberation, and the Plastic Artists' Front (FAP), which was set up during the events of 1968. Both of these are particularly concerned with defending the social rights of artists.

Representatives of some of the unions and some of the salons have formed a committee, the Committee of 12, which liaises with the authorities. The committee was set up in 1968 to improve information and professional consultation and it comprises representatives of 29 salons, five professional associations of various kinds and 10 unions.

One of the most difficult problems which artists have to contend with is no doubt that of professional representation in negotiations with the authorities. It would appear that the authorities themselves are seeking representatives who can speak for the profession.

A new union, the National Union of Plastic Artists (SNAP), affiliated to the CGT, was set up in 1977.

### 2.3. Groups of artists

There are apparently fewer of these than in other countries (the UK, for example) and they are more informal and shorter lived. However, such groups (sales cooperatives, discussion groups and work groups) are increasing and, in the provinces, they contribute to an almost underground artistic activity that is far more intense than it seems when viewed from Paris.

### 3. LEGAL ASPECTS

#### 3.1. Social rights

##### 3.1.1. Social security

The new social security arrangements for plastic artists were introduced by the law of 31 December 1975 on social security for the authors of literary works and plays, composers, choreographers, the creators of audiovisual works and film and graphic and plastic artists.

There is no longer any need to prove that at least 50% of the income is derived from artistic activity to be allowed to join the scheme. All the artist has to do is prove that his art work has brought him an income (in any form) equal to at least 1 200 times the SMIG (interprofessional minimum guaranteed wage) rate per hour over the previous three years. Where he is unable to do this, a tripartite commission (six of the 11 members are artists and the rest administrators and distributors) looks at a dossier of the applicant's art work and decides whether to propose him for affiliation. There is no discrimination based on age, sex, nationality or aesthetic considerations in the affiliation procedure.

It is important to stress that the law makes social security available to artists who have a second job and that all their income, including any wages, is taken into consideration and included in a single account.

The artist pays contributions that are much the same as those of wage-earners - i.e. around 7.5% of the annual income or, where necessary, of an agreed income. An artist who earns nothing at all but is still considered as a professional artist pays a minimum contribution based on 800 times the SMIG rate per hour - which is lower than that of a wage-earner on the lowest scale.

The contributions entitle him to:

- Treatment, etc. in case of sickness, childbirth and death;
- Temporary or permanent invalidity benefits;
- An old age pension as laid down in the general scheme for wage-earners;
- The same family allowances as wage-earners.

The organization responsible for the management of the social security system is the Maison des Artistes in Paris (1.2.2).

Artists wishing to be allocated a studio and get certain orders (particularly within the framework of the 1% system) have to be registered with social security.

##### 3.1.2. The law on industrial accidents

It has not proved possible to extend the present law on industrial accidents,

as it stands, to artists and they therefore have to pay in to an insurance scheme of their own. Solutions to this problem are now being sought.

### 3.2. Copyright, etc.

The law of 11 March 1957 subscribes to a twofold conception of copyright. Article 1(2) states that copyright includes both intellectual and moral rights and patrimonial rights.

#### 3.2.1. Moral rights

The author is entitled to respect for his name, his profession and his work. This right is attached to him personally and is permanent, untransferable and imprescriptible.

The author alone has the right to make his work public and his use of this right brings copyright into play. Article 29 of the law establishes the important principle whereby the author's incorporeal right over his work is independent of ownership of the material object.

The author is entitled to change his mind or to withdraw any work made public.

#### 3.2.2. Copyright

##### Continuing rights .....

This right, which involves the seller paying a percentage of any sale made at auction, was introduced in 1920. A new law on intellectual property was brought out on 11 March 1957 and this extended the system to sales made by dealers. However, since the official regulations were never applied, such payment is not made in galleries.

Article 42 of Law No 57 298 of 11 March 1957:

'The authors of graphic and plastic art works shall, notwithstanding any transfer of the original work, have an inalienable right to participate in the product of any sale of the work made at auction or by a dealer. After the author's death, this right shall be passed on to his heirs and, in respect of the provisions of Article 24, to his spouse, but not to any legatee or beneficiary, during the current calendar year and for 50 years thereafter. The rate of the duty is fixed at a standard 3%, payable only on amounts of more than FF 100. The duty shall be levied on the total sales price, from which no basic deductions have been made, of each work of art. An official regulation shall lay down the conditions in which, on the occasion of the sales provided for above, authors claim the rights conferred by the provisions of this Article.'

The right to reproduce works  
.....

During his lifetime, the author has the exclusive right to exploit his work, in any way whatever, and to earn money from it. This right passes to his heirs for a period of 50 years after his death. This monopoly includes the right to reproduction - i.e. the exact reproduction of a work by any process that will enable it to be communicated to the public in an indirect manner (Article 28 of the law of 11 March 1957 on literary and artistic property).

3.2.3. Copyright societies

France has two societies concerned with defending artistic property and collecting copyright fees. They are the SPADEM (Society for the ownership of Artistic Works, designs and models), founded in 1954, and the ADAGP (Association for the Distribution of Graphic and Plastic Art), set up in 1953.

The SPADEM only works for creative artists (2 585 artists, 1 304 photographers and 6 000 applied artists in 1975), but the ADAGP also has members who are art dealers, auctioneers and publishers and each profession is represented on the administrative board - although the artists are in the majority (1 800 members in 1975).

The fees for reproduction are based on usage as formalized in outline agreements between the copyright societies and the publishers and professional groupings concerned. The actual amount depends on a number of criteria - size of run, format, colour, place in the publication and type of publication. The societies take a percentage of the dues paid to the artists but it varies with the size of the operation.

3.3. Tax

3.3.1. Assessment

Plastic artists are considered as carrying on a profession, for tax purposes. Administrative instructions of 31 January 1928 specify that: 'their profits are like the earnings of people in the non-commercial professions' and they are subject to personal income tax, just like doctors, lawyers and architects, on the difference between non-commercial profits and professional costs.

The taxpayer can choose in which of two ways his non-commercial profits are assessed. Artists who opt for the controlled tax declaration have to keep daily accounts and give details of income (including the names of their clients) and costs (materials, rent on the studio). Artists who opt for the second formula, administrative assessment, have to provide details of their rent, their life-style, their dependants and so on and their taxable profits are evaluated by a tax official.

### 3.3.2. Assessment of professional costs

Artists may deduct 25% of their taxable income as professional costs (materials, rent etc.).

### 3.3.3. Averaging out income

Tax may be calculated on the average income of the three previous years (i.e. both income and professional costs may be spread over this period).

### 3.3.4. Tax exemption

No income tax is payable on academic prizes or study grants and incentives.

If this art work conforms to the legal definition of original work, the artist is exempt from:

- property tax on the studio he uses solely for professional purposes;
- inhabited house duties on the studio he uses solely for professional purposes.

If the artist 'only sells his art work and any external assistance is reduced to what is strictly necessary and is in line with the definition of original work', he is exempt from:

- trade tax (licence);
- VAT on art work.

The most important tax measure as far as plastic artists are concerned is that any sales made direct by the artist are exempt from VAT. According to the tax regulations, in fact, income deriving from artistic creation is not commercial profit.

## 4. ECONOMIC ASPECTS

### 4.1. Grants and prizes

#### 4.1.1. Incentive payments

The State (Artistic Creation Service) makes small, one-off payments to artists in difficulty each year.

Travel grants and incentives are paid to young artists, painters, sculptors, engravers and interior decorators who are of French nationality, under 35 and have submitted works in the State incentive grant competition. The judges

(members of the administration, teachers from the School of Fine Art and the curator of the Museum of Decorative Arts) are appointed by ministerial decree every year and the potential recipients are students graduating from the School of Fine Arts. Seven grants totalling FF 15 000 were awarded in 1975.

#### 4.1.2. Research grants

These are awarded by decision of the advisory committee (4.3.1) to enable young plastic artists to study or work on the design of a work of art. The aim is to provide an opportunity for aesthetic research or to help artists create a work for which they require initial financing to cover the costs of materials or special (audio-visual, for example) techniques.

When the artist receives his study grant, he undertakes to report on how he is getting on and, after a year, to submit his notes, models, drawings, papers, etc. and say how he has spent the money allocated. Only four grants of this type were awarded, for a total amount of FF 22 000, in 1975.

#### 4.1.3. The former Prix de Rome

The Prix de Rome, which used to be the culmination of traditional studies, has been discontinued and a research grant-type system brought in to replace it.

The French Academy in Rome now receives boarders selected by the Ministry for Cultural Affairs, which takes its decisions on the basis of the opinions of a committee of specialists (appointed for a two-year, non-renewable period). This committee looks at the applicants' previous work and lists them in order of preference with a view to the vacant posts. Twelve people are sent out to Rome for a two-year period.

The foundation now deals with new branches of art (literature, film, restoration and art history) in addition to the traditional painting, sculpture, engraving, architecture and music. Boarders are free to work as they like, the only restraint being that they have to follow the programme which they chose and explained when applying for the post. All boarders at the Villa Medicis have individual units of accommodation and premises on which to work.

They get about LIT 700 000 per month from which the costs of board and lodging and laundering are deducted.

#### 4.1.4. The New York Prospect Studio One grant

This was established in 1978 to enable a French plastic artist to work in New York for a year.

Artists are selected, on the basis of a dossier, in two stages - the French committee draws up a short list and an American board of judges makes the final choice.

#### 4.1.5. The major national prizes

There have been three such prizes, worth FF 20 000 each, since 1980. They are for graphic art, painting and sculpture and they are awarded to artists who have made a particular contribution to French art. There are no restrictions as to age and no application formalities.

#### 4.2. Assistance with first exhibitions

This measure, which involves the State and an art gallery sharing (equally) the costs of a first exhibition, was introduced in 1971. It is aimed at French and foreign artists who have never had an exhibition of their own (or who have not had one for the past 10 years at least). The gallery which the artist approaches has to produce a detailed budget for the exhibition and submit it, together with a dossier containing the artist's curriculum vitae and photographs of his work, to an advisory approval committee consisting of three representatives of the Ministry for Cultural Affairs, three members appointed by the Professional Art Gallery Committee and three well-known figures (art critics and writers). If the project is approved, the State advances the gallery half the money it needs to put on the exhibition. If any money is taken (works sold during the exhibition or in the three months that follow), the gallery pays the artist his share (50% of sales before tax) and uses the remainder to offset its own outlay. Any surplus then goes to reimburse all or part of the State contribution and sums accruing in this way are then used to finance further schemes of the same type.

A new text came out in 1974, extending this measure to non-commercial institutions, and the State may now join with public or private (commercial and non-profit making) organizations to finance first exhibitions.

At the moment, the State subsidizes some 8 to 10 exhibitions in this way every year.

#### 4.3. Public acquisitions and commissions

##### 4.3.1. State purchases and commissions

There are three State bodies which commission art:

- (1) The National Museums Assembly, which purchases very few modern and contemporary works but subsidizes certain acquisitions proposed by the municipal authorities responsible for its museum.<sup>1</sup>
- (2) The Georges Pompidou National Arts and Culture Centre, which is intended to provide full coverage of contemporary art since 1905 (filling gaps in

---

<sup>1</sup> There are 940 museums which are listed and supervised. They belong to the communes (80), to cultural associations (120) and to the departments.

existing collections and completing them with modern works). Its purchases budget ran to slightly more than FF 10 million in 1978.

- (3) The Artistic Creation Service, which only purchases works by living artists. It decides which works to purchase on the basis of opinions from the Artistic Creation Advisory Committee - which examines proposals for purchases from its members and from the artists themselves. Proposals may also be made within the framework of major public events (salons).

The Artistic Creation Advisory Committee (Orders and Purchases Division) comprises five members of the administration and five other members - artists and personalities who are particularly competent because of their activities and knowledge.

The Artistic Creation Advisory Committee (Public Events Division) consists of five members of the administration and five external members (the chairman of the salon in question; one sculptor, two painters and an engraver, all of whom are appointed by the unions; one art writer).

The purchases budget for 1979 was FF 3.1 million. All the works purchased constitute the National Contemporary Art Fund and they may be hung in museums, loaned for exhibitions in France and abroad, hung in public buildings (embassies, ministries, town halls etc.).

The State also orders studies of object and models. A certain number of orders for works by contemporary artists are made by the big State institutions (the national estate and the Gobelins, Beauvais, Savonnerie and Sèvres factories). The national estate not only restores furniture in the State collection; it also has artists under contract to design contemporary furniture - prototypes are made and private firms can then produce the pieces.

#### 4.3.2. Purchases by the local authorities

Local authority museums (5.1.2) tend to obtain their works via donations and legacies<sup>1</sup> (1.2.3) rather than via local authority purchases with (usually) State help. However, large budget increases have enabled the subsidies for such acquisitions to be raised to an average of 43% since 1974. The total amount involved in 1977 was FF 248 700, but only 18 towns received this aid. However, some cities - Paris, Grenoble, Strasbourg, St Etienne, Marseille, Nantes, Lyon, Bordeaux and many others - still have very considerable purchasing policies.

In 1978, the city of Paris had FF 1.5 million to purchase works of art.

New structures have been set up with a view to developing regional action. These are the cultural charters, agreements that are concluded between the State and a local authority, the State and a regional authority or the State and a department (1.1.2).

---

<sup>1</sup> See L'Art moderne dans les musées de province (published by the Réunion des musées nationaux, Paris, 1978) for details of the donations and legacies in respect of museums in the provinces.

A regional art acquisition fund has been set up under the cultural charter between Picardy and the State. It is financed by the regional public establishment and the State and the arrangements for managing the fund are arrived at by joint agreement between the regional public establishment and the Ministry for Cultural Affairs. Some of the money for purchases is earmarked for works by artists who are living in or get their inspiration from Picardy.

#### 4.3.3. Commission of works for integration in public buildings (1%)

Since 1954, every school or university building project has had to include a decoration programme costing up to 1% of the construction costs when they are fully financed by the Ministry of Education or the Ministry for the Universities and up to 1% of the grant made to any communities that are responsible for the work. This 1% covers paintings, sculptures, ceramics, wrought iron, tapestries, mosaics, stained glass and floor decorations and it may also be used for 'areas which may or may not include plants'.

The architect of the building has to select the artist (or team of artists) to whom the decoration programme he has designed will be entrusted. This programme is then submitted to various authorities (depending on the type of buildings and the cost of the operations). The decision is taken on the basis of a report by the regional art adviser in the case of projects involving less than FF 50 000 and on the basis of a decision by the National Committee in the case of other projects. The art advisers are usually personalities from the region in question who have an interest in contemporary works. They are appointed by the Artistic Creation Service in each of the 22 regions to ensure that the 1% system is properly applied and they give the prefects reasoned opinions on whatever projects are submitted to them (1.1.2).

The National 1% Committee currently comprises five members of the administration, five external members appointed by their professional organizations (one art critic, one teacher, one painter, one sculptor and a landscape consultant) and two personalities appointed by the Ministry for Cultural Affairs (one is an architect and the other a painter, a sculptor, a plastic arts specialist or an adviser).

The system was extended to the Ministry of Defence in 1972 and the Ministry for Cultural Affairs and Communications in 1978 in respect of buildings subsidized by them.

In 1979, FF 25 million went on the 1% system, orders being placed for something like 100 projects.

Some municipal authorities add to the State subsidy where schools are being built so that 1% of the total construction costs are spent on art. One or two towns (Paris, Vitry-sur-Seine in the suburbs of Paris, Grenoble and so on) extend the 1% system to well beyond schools, encompassing municipal buildings, swimming pools, stadiums, theatres, libraries, etc. New towns<sup>1</sup> are encour-

---

<sup>1</sup> There are nine such towns so far. Five of them are in the Paris area (Cergy-Pontoise, Evry, Marne-la-Vallée, Melun, Sénart and Saint-Quentin-en Yvelines) and four in the provinces (Rives-de-l'Etang-de-Berre, Lille-East, l'Isle-d'Abeau and le Vaudreuil).

aging plastic artists - not just to get works of art as such on display but to open the way to a wide variety of collaboration with town planners, architects, engineers, landscape consultants and plastic artists at all stages in the town planning and architectural process (4.4.2).

Recent measures (June 1979) in respect of the 1% system are geared to three things - generalizing the system by extending it to all public construction works, simplifying the 1% machinery to enable artists to be better involved in the actual design of the buildings and integrating the 1% policy in the policy implemented in respect of craft workers.

#### 4.4. Remuneration

##### 4.4.1. Teaching, motivation and creation

Art teaching, which used to be a bastion of academic tradition, has, since 1968, been open to artists from various avant-garde movements and the educational function of artists has taken on a wider meaning as it has been possible to exercise it in all the ways covered by the somewhat vague term motivation. This includes motivation/teaching, aimed at developing creativity and encouraging amateur art,<sup>1</sup> motivation/presentation, in cultural centres, and motivation/creation, involving collective creation, local schemes, street art events, happenings and all other forms of cultural experience (5.1. and 5.2). Particular mention should be made here of the experiments run by the motivation-research-confrontation department of the Paris Modern Art Museum, which is independent of the Pompidou Centre, and those of the le Creusot Research-Motivation-Creation Centre (CRACAP) in the provinces. Artists work as teachers/motivators and are paid a salary or fee.<sup>2</sup> There is no assessment of the work for the purposes of remunerating what is only a second job.

A recent problem is connected with paying artists whose works are distributed by cultural agencies outside the commercial circuit.

In some cases, the cultural network is the only structure open to art works that are unsuitable for the market. Contracts between the artists and the institutions, in this case, are similar to orders or purchases even where the products themselves are not in line with traditional definitions of art work.

In many other cases, there are (travelling and other) painting exhibitions where the remuneration of the artist is a very considerable problem because, as in the case of the composer, it is not possible to envisage payment via copyright fees. Cultural centres have based themselves on what happens in Sweden and, encouraged by the Technical Association for Cultural Action (ATAC), they pay a standard FF 1 500 to the artist, regardless of how well-

---

<sup>1</sup> See the Rapport du groupe culture, preparation for the 7th plan, General commissariat for planning, Documentation française, 1976.

<sup>2</sup> The rate for motivation at the Pompidou Centre is FF 120 per hour and a half.

known he is, whenever they host exhibitions. This amount is not counted as part of the artist's income. It is not considered as payment for the hire of canvases, as far as the tax return is concerned, but as compensation for wear and tear. The artist may also be paid as organizer/presenter of the exhibition of his own works. And there are other examples - requests for exhibitions (Cueco at the Bourges Cultural Centre is as case in point) where the artist is paid a negotiated sum for his combined services as creator and motivator. If the exhibition is remunerated as a work of creation, then it has to be designed to fit in with the building in which it is to be held and to contain all original works.

#### 4.4.2. Artists and the environment

The contributions the artist makes to shaping our environment are extremely varied, ranging from the design of town planning or architectural projects (in rare cases) to the organization of artistic activity in the town and including 'plastic stylism'. The plastic artists is now an accepted member of the multidisciplinary teams that include professional town and country planners and architects. Mention should be made here of the new towns, where a variety of procedures have been used. In Marne-la-Vallée, to take but one example, E. Patkař, the sculptor, was involved in the 27 ha Pavé Neuf development scheme with the town planners.

The artist may be involved in any number of ways, from art adviser at a high level down to the very technical job of graphics, carrying on a creative activity or a secondary form of employment.

#### 4.5. Studios

One of the major problems facing the artist today, and in Paris more than in the provinces, is finding a studio.<sup>1</sup>

##### 4.5.1. Policy of assistance with studio construction

The modernization schemes in Paris resulted in the destruction of a large number of studios in the 13th, 14th and 15th arrondissements, the areas traditionally inhabited by artists, who could find housing that was very cheap to rent, in spite of the fact that it was sometimes decrepit and even unsanitary. The State has decided, with the agreement of the Paris city authorities, to subsidize the construction of new studios.

The council housing authorities are responsible for building these studios, with a subsidy from the State and a subsidy from the city of Paris. Over the last 10 years, 690 studio-housing units and individual studios have been

---

<sup>1</sup> For details of studios and proposals for practical measures, see the Jean Cahen-Salvador report: Pour une nouvelle condition de l'artiste, La Documentation française, 1978.

built in Paris itself and in the immediate suburbs and the new towns. The standard studio-apartment, with two rooms, is rented out for between FF 989 and FF 1 480 per month, all inclusive. Artists are asking for the increase for professional use (30% of the basic rent plus an increase in the cost of services etc.), which most council housing authorities charge, to be withdrawn.

#### 4.5.2. Allocation of studios

Artists may apply for studios if they are affiliated to the new social security system (3.1.1). The change of social security system was pushed up the number of artists entitled to apply.

#### 4.5.3. The regional plastic art centres

The Ministry for Cultural Affairs has adopted the idea of creating a dozen regional plastic art centres from among the proposals in the Cahen-Salvador report (vide supra).

These centres have to have the sort of structures that will encourage the creation and distribution of art works and the motivation of artistic activity. The plan that has been adopted involves 8 to 10 studios for painters and sculptors plus an exhibition hall for them to display their works and, alongside this, the organization of activities, possibly with the help of these artists and sculptors, to attract the interest of the general public.

#### 4.5.4. La Cité des Arts

This establishment (see Annex 1: Foundations) comprises a main building on the edge of le Marais, premises (old shops and empty apartments) in the area plus an annex (a group of houses on rue Norvins) in Montmartre.

Foreign governments, foreign universities, academies and foundations, French and foreign associations and individuals and various municipal authorities (Paris, Nice, Toulouse, Asnières and a number of towns and cantons in Switzerland) have subscribed to these studios, as have the French ministries for cultural and foreign affairs.

La Cité des Arts offers a total of 180 studios, comprising both living and working areas, in its two main buildings at Pont-Marie and Norvins. Artists of all kinds from 40 different nations come from anything between three months and two years. In 1979, there were 190 residents in all, including 36 plastic artists and 54 musicians, and three-quarters of them were from abroad.

Names of applicants are put forward to the admissions committee, which is appointed by the administrative board, by the various subscribers. The applicant's dossier contains a curriculum vitae, photographs of the works, a list of exhibitions at which he has displayed his work and a set of press cuttings.

## 5. THE DISPLAY OF WORKS OF ART

### 5.1. Display centres in Paris

#### 5.1.1. The salons

There are many salons, some of them entirely for amateurs, in Paris and the Paris area (2.1). Details of those in Paris itself can be obtained from the 'Maison des Artistes' and of those in the suburbs from the local cultural services.

#### 5.1.2. Museums old and new

Art works are also displayed in the country's traditional museums and new institutions are being set up alongside these. The trend is to have creative work, displays of art and motivation of artistic activity combined in the same building and to encourage artistic multidisciplinary.

- (1) The Georges Pompidou Centre (1.1) was opened in 1977, with the National Museum of Modern Art as one of its five departments. Exhibitions are accompanied by motivation schemes, etc. - between 15 February and 22 December 1977, for example, 1 376 schemes were run by a special team from the collections service, with a view to education. Measures offering living artists an opportunity to create or exhibit work include orders for exhibitions<sup>1</sup> and the opening of museums to little-known artists (the 'Ateliers d'aujourd'hui' series). The Plastic Arts Documentation Centre (the result of combining the Modern Art Museum library with the documentation service of the National Contemporary Art Centre) is a major one that is currently being developed.

The Industrial Creation Centre (CCI), another of the five Beaubourg departments, frequently organizes exhibitions which, like the plastic art events, are intended to go on tour.

- (2) The 'Animation-recherche-confrontation' Service of the City of Paris Modern Art Museum is open to a whole range of contemporary artistic creative activity, including plastic art, music and poetry. The exhibitions are accompanied by motivation sessions and discussions.
- (3) The National Graphic and Plastic Art Foundation and the Artistic Creation Service run regular exhibitions of contemporary creative work. There are major exhibitions like their 'Art dans la Ville' show in 1978, group events to display the work of young artists and, more rarely, exhibitions devoted to the work of a single artist.

---

<sup>1</sup> See, in particular, the three environments ordered for the entrance hall in 1977 from a number of artists working together under a pseudonym. These works were destroyed at the end of the exhibition.

(4) The Decorative-Art Museum is part of the Central Union of Decorative Arts but it receives a substantial grant from the State - which may also provide it with curators from the national museums. It has made a considerable contribution to the presentation of contemporary art over the last 30 years.

#### 5.1.3. The Higher National School of Fine Art

This is a thriving establishment where artists' work is displayed and where the CID (Documentation and Information Centre) organizes lectures and debates on contemporary art.

#### 5.1.4. Municipal cultural and environmental expression workshops

In 1979, 120 such workshops, involving 80 types of activity, were opened in 12 arrondissements. A total of 300 workshops is planned. We mention them here because artists are asked to be responsible for the practical work.

#### 5.1.5. International festivals and events

Exhibitions are run as part of the Paris autumn festival and the Marais festival (see the Marais Cultural Centre).

The Paris 'biennale' is an international event involving 150 artists from 25 different countries. It is open to artists of under 35 and their work is selected by an international committee of art critics and curators. The secretariat is at 11 rue Berryer, 75008 Paris.

#### 5.1.6. Fairs and art galleries

In addition to the art galleries (many of which have recently set up around the Pompidou Centre area) already discussed (1.2.3), we should also mention the International Contemporary Art Fair (FIAC), which was first run in 1975 and now brings together work from the most prestigious of the international galleries in October every year, attracting large numbers of visitors to the Grand Palais.

The International Modern Art Gallery and Book Fair (MIGAME) took place in April 1980 for the first time. The more traditional art galleries were involved in this event (Bastille).

A list of art galleries can be obtained from the Comité des Galeries d'Art (see list of addresses) and the Officiel des Galeries (15 rue du Temple, 75004 Paris), which appears every month.

## 5.2. Display centres in the provinces

### 5.2.1. Provincial museums

There were something like 1 200 museums in France in 1979 (not including the many private collections), some of them national ones and others, classified and supervised, belonging to the local authorities (1.1.3).

National modern art museums outside Paris have been set up at

Vallauris (the Picasso Museum),  
Biot (the Fernand Léger Museum) and  
Nice (the Marc Chagall Museum).

Provincial museums which have made a particular effort with international contemporary art include the Fine Art Museum at Grenoble, the Museum of Art and Industry at St Etienne and the Cantini Museum at Marseille. There is a small but growing number of museums willing to take the risk of showing the most up-to-the minute works and launch new methods of encouraging artists and motivating artistic activity. One example is the Abbaye Sainte-Croix Museum at Sables d'Olonne.

A new museum of contemporary art and industrial aesthetics is being organized at Lyon and work on the building at Villeneuve d'Ascq, which will house the Masurel collection, has begun.

The eco-museum at le Creusot is France's first museum of this kind. It was set up in 1973 by the le Creusot-Montceau-les-Mines urban community in Saône-et-Loire, CRACAP (the Research-Motivation-Creation Centre for Plastic Arts) at le Creusot, a non-official organization which receives State aid, is the plastic arts organization group at the Chalon-sur-Saône cultural centre and in charge of the design and installation of the eco-museum. CRACAP organizes touring exhibitions and plastic art experiments in which artists are paid to work in contact with the milieu.

### 5.2.2. Cultural centres, etc.

The cultural centres are associated with the name of André Malraux, the Minister for Cultural Affairs from 1959 to 1969. They are financed by the State and the local authorities concerned, which pay 50% each, and they are organized by associations set up under the law of 1901. They have a number of aims. In spite of recent efforts to encourage plastic arts, however, this branch of activity remains the poor relation of cultural diffusion.

There are 13 cultural centres at the moment, in Amiens, Bobigny, Bourges, Chalon-sur-Saône, Créteil, Firminy, Grenoble, La Rochelle, Le Havre, Nanterre, Nevers, Reims and Rennes.

The Grenoble centre is particularly active as far as contemporary art is concerned. A loan service has been set up to lease (and indeed sell) works to both individuals and organizations for a small monthly fee.

The cultural motivation and action centres (launched in 1968) are more modest in aim and have more flexible and more mobile structures. They are also run by associations (under the law of 1901) but the State contributes two thirds of their finances and the local authorities two thirds.

The interministerial cultural schemes are for 'integrated' establishments subsidized by a number of ministries. Examples of these are the CIRCA (Chartreuse, Villeneuve-les-Avignon) and the CDAC in Belfort (with the le Mur workshop).

The youth and culture centres (MJC) come under the Secretary of State for Youth Affairs and Sport and there are about 1 000 of them at the present time. Their main concern is sport and they only contribute a little to cultural activities (highbrow culture, at least). However, it is worth noting the fact that they are now hosting an increasing number of touring exhibitions.

### 5.2.3. Art centres

Exhibitions are also held in schools of fine art and municipal libraries, as they are in various municipal art centres.

The town authorities in Lyon have provided premises (the top floor of the vast Perrache building, with a coach station, metro station, shopping precincts, etc.) for a culture centre called the Espace Lyonnais d'Art Contemporain. This centre is run by the association of Lyons art critics (about a dozen people) and its shows are essentially concerned with the work of local people - both contemporary artists and little known period artists.

The Centre for Contemporary Plastic Art in Bordeaux is housed in the Entrepôts Lainé. This organization plays an important part in displaying contemporary avant-garde works of art.

### 5.2.4. Cultural meeting centres

The Association of Cultural Meeting Centres was set up by the National Historic Monument and Site Fund in 1972 with aid from the Fondation de France. Its policy of developing France's historic monuments has led the fund to seek to establish permanent activities, in line with the style and purpose of the monument, in such a way as to make it a proper part of contemporary life. Support and financial help from various ministries have enabled a number of cultural centres of this kind to be set up and the association currently comprises eight of these (see list in Annex 3).

### 5.2.5. Private art centres and foundations

There are a number of these (see 1.2.2. and list in Annex 2) and we shall single out the Fondation Maeght in Saint-Paul de Vence, which organizes prestige exhibitions, and the Fondation Anne et Albert Prouvost at Marcq-en-Baroeul (near Lille), which devotes a considerable percentage of its time to running exhibitions, for particular mention.

The Association of Private Art Centres (1.2.3) was set up in 1972. There were five founder members. These centres house exhibitions (see list in Annex 2).

#### 5.2.6. National and international art festivals and events

An increasing number of towns (including some medium-size ones) are organizing annual festivals in which the plastic arts are gaining ground. The Bordeaux, La Rochelle and Aix-en-Provence festivals have offered artistic events, including some art-in-the-street schemes.

International art events more specifically devoted to the plastic arts include

- the international festival of painting at Cagnes-sur-Mer,
- the international art biennale at Menton,
- the European engraving biennale at Mulhouse and
- the international ceramics biennale at Vallauris.

#### 5.3. Art criticism

The French Art Press Union (SPAF) has its headquarters at 11 rue Berryer, Paris. The president is Gisèle Pollaillon-Kerven.

The International Art Critics Association (AICA) has its headquarters at 9 rue Berryer, Paris (Tel. 561 11 68). The president is Dora Vallier.

Journals particularly concerned with contemporary avant-garde art include Art Press International and Opus International. Amateur d'art and Peintre deal more particularly with the academic end of the art market.

General art journals include Connaissance des Arts, Galerie des Arts and L'Oeil.

Annex 1: Foundations (Plastic arts)

This list is based on an official journal, Fondations, 1980

Cité internationale des arts, 18, rue de l'Hôtel de Ville, 75004 Paris

Fondation Arp, 21-23, rue des Chataîgniers, 92140 Clamart

Fondation de France, 67, rue de Lille, 75007 Paris

Fondation de Lourmarin, Laurant Vibert, Lourmarin, 84160 Cadenet

Fondation Dubuffet, rue du Moulin-Neuf, Périgny-sur-Yerres, 94520 Mandres-les-Roses

Fondation Fragonard, 21, rue Visconti, 75007 Paris

Fondation Marguerite et Aimé Maeght, Saint-Paul de Vence (Alpes-Maritimes)

Fondation nationale des arts graphiques et plastiques (Fondation Salomon de Rothschild Smith Champion), 11, rue Berryer, 75008 Paris

Fondation pour l'art et la recherche, 53, avenue Montaigne, 75008 Paris

Fondation Singer-Polignac, 43, avenue Georges Mandel, 75016 Paris

Fondation Vasarely, 83, rue aux Reliques, Annet-sur-Marne, 77140 Claye Souilly

Septentrion - Fondation Anne et Albert Prouvost, Septentrion, 59700 Marcq-en-Baroeul

Annex 2: Association of Private Art Centres

Centre de l'art contemporain de l'abbaye de Beaulieu, Abbaye de Beaulieu en Rouergue, Ginals, 82330 Lexos

Centre d'art contemporain de Flaine, 74300 Cluses

Centre d'art contemporain de Lacoux, 01100 Hauteville-Lompnes

Centre d'art du Château de Ratilly, Château de Ratilly, 89820 Treigny

Centre culturel Noroit, 9, rue des Capucins, 62000 Arras

Château d'Ancy-le-Franc, 89160 Ancy-le-Franc

Château de Castanet, 48800 Villefort

Le Haut du Crestet, chemin de la Verrière, 84110 Vaison-la-Romaine

Annex 3: Association of Cultural Meeting Centres

Association headquarters, Hôtel de Sully, 62, rue St-Antoine, 75004 Paris

Cultural meeting centres

Abbaye de Royaumont, fondation Royaumont pour le progrès des sciences de l'homme, Asnières-sur-Oise, 95270 Luzarches

Abbaye des Prémontrés de Pont-à-Mousson, centre culturel des Prémontrés, rue St-Martin, 54700 Pont-à-Mousson

Saline royale d'Arc-et-Senans, fondation Claude Nicolas Ledoux, centre international des réflexions sur le futur, 25610 Arc-et-Senans

Château de la Verrerie, Eco-musée de la communauté urbaine, Creusot - Montceau-les-Mines, 71200 Le Creusot

Ancien couvent royal de Saint-Maximin, collège d'échanges contemporain, 83470 Saint-Maximin-la-Sainte-Baume

Abbaye de Sénanque, association des amis de Sénanque, 84220 Gordes

Chartreuse du Val de Bénédiction, centre international de recherche de création et d'animation (CIRCA), 30400 Villeneuve-les-Avignon

Abbaye de Fontevraud, centre culturel de l'Ouest, 49590 Fontevraud-l'Abbaye

Addresses

Administration

Ministère de la culture et de la communication, 3, rue de Valois, 75042 Paris Cedex 01, tel. 296.10.40

Délégation à la création aux métiers artistiques et aux manufactures, 3, rue de Valois, 75042 Paris Cedex 01, tel. 296.10.40

Direction des musées de France, palais du Louvre, pavillon Mollien, 75041 Paris Cedex 01, tel. 260.39.26

Mission de développement culturel, 4, rue d'Aboukir, 75002 Paris, tel. 296.10.40

Fonds d'intervention culturelle, 14, rue Notre-Dame des Victoires, 75002 Paris, tel. 296.10.40

Direction des affaires culturelles de la Ville de Paris, 17, bd Morland, 75181 Paris Cedex 04, tel. 277.15.50.

### Artists' Associations

For the salons, various associations and unions, write to la Maison des artistes, 9 et 11, rue Berryer, 75008 Paris, tel. 563.33.66

Comité de liaison des sociétés et syndicats d'arts graphiques et plastiques avec le ministère des affaires culturelles (29 salons, 5 associations diverses, 10 syndicats), 9 et 11, rue Berryer, 75008 Paris, tel. 561.11.68

Syndicat national des artistes plasticiens CGT (SNAP) 14, 16, rue des Lilas, 75019 Paris, tel. 607.62.22

Association pour la diffusion des arts graphiques et plastiques (ADAGP), 11, rue Berryer, 75008 Paris, tel. 561.03.87

Entr'aide des travailleurs intellectuels, 1, rue de Courcelle, 75008 Paris, tel. 563.72.46

Ecole nationale supérieure des Beaux-Arts, 14, rue Bonaparte et 17, quai Malaquais, 75006 Paris, tel. 260.34.57

Maison des artistes (fondation Salomon de Rothschild) 11, rue Berryer, 75008 Paris, tel. 563.23.56

Maison nationale des artistes (fondation Smith-Champion) 14, rue Charles VII, Nogent-sur-Marne, tel. 855.73.80

SPADEM, 12, rue Henner, 75009 Paris, tel. 874.40.39

### Circulation of works of art

For museums, write to la direction des musées de France, palais du Louvre, 75001 Paris, tel. 260.39.26

For the cultural centres, write to l'association technique pour l'action culturelle (ATAC), 19, rue du Renard, 75004 Paris, tel. 277.33.22

See also, from the Georges Pompidou Centre, Information Service, the publication: calendrier des manifestations en France

Animation, recherche, confrontation (ARC), musée d'art moderne de la Ville de Paris, 11, avenue du Président Wilson, 75116 Paris, tel. 723.61.27

Centre national d'art et de culture Georges Pompidou, 75191 Paris Cedex 04, tel. 277.12.33

Centre d'arts plastiques contemporains, entrepôt Lainé, rue Ferrière, 33000 Bordeaux, tel. 42.16.35

Centre de développement et d'animation concerté de la ville et du territoire de Belfort (CDAC), 29, avenue Sarrail, 90006 Belfort, tel. (84) 28.53.40

Centre national de recherche, d'animation et de création pour les arts plastiques (CRACAP), château de la Verrerie, 71202 Le Creusot, tel. (85) 55.01.11

Centre international de recherche, de création et d'animation (CIRCA), La Chartreuse, 30400 Villeneuve-les-Avignon, tel. (90) 25.05.46

Espace lyonnais d'art contemporain, centre échange de Perrache, 69008 Lyon 2, tel. 28.62.08

Fondation nationale des arts graphiques et plastiques, 11, rue Berryer, 75008 Paris, tel. 267.46.84

The art market

Chambre syndicale des estampes et dessins, 117, bd Saint-Germain, 75006 Paris, tel. 329.21.01

Comité professionnel des galeries d'art, 5, rue Quentin-Bouchart, 75008 Paris, tel. 723.74.29

Compagnie nationale des commissaires-priseurs de Paris, 13, rue de la Grange-Batelière, 75009 Paris, tel. 523.05.91

Compagnie des experts, 52, rue Taitbout, 75009 Paris, tel. 874.86.12

FIAC, président Daniel Gervis, galerie Gervis, 34, rue du Bac, 75006 Paris, tel. 261.11.73.



## IRELAND

### 1. ART IN THE COMMUNITY

#### 1.1. Public patronage

##### 1.1.1. National institutions

Ireland has no minister or secretary of state for cultural affairs. Artistic activity, etc. is organized by the Arts Council (An Chomhairle Ealaíon) and by 10 of the 16 State departments.

The State Department for Education is by far the most active as far as the plastic arts are concerned, having provided partial financing for the ROSC festival (IRL 20 000 in 1973) and for the National College of Art and Design (IRL 237 000 in 1973). In the same year, the Department of Foreign Affairs spent IRL 8 000 on the plastic arts. The other departments provide financing for art, but the money mainly goes on the theatre, the ballet and music.

The laws on official patronage of the arts derive from the Arts Act of 1951, which were amended in 1966 and 1973.

These acts decided that an Arts Council would be set up, defining its aims as to stimulate public interest in the arts, organize art exhibitions, advise the government on art matters, cooperate with all individuals and institutions involved in art and centralize donations in cash or in kind related to the above activities.

The 1966 amendment set up the 'Ciste Cholmcille' (3.1.2). The 1973 amendment altered the structure of the Arts Council, increasing its numbers, and authorized the local authorities to make financial contributions to Arts Council activities and to any other art schemes. The members of the Arts Council are appointed for a five-year period (renewable). The Council's budget for the plastic arts in 1979 was IRL 150 000.

There is no official coordination between the Arts Council and the various sections of the State departments involved in artistic activity and this is somewhat detrimental to the Council. However, there is close collaboration with the Arts Council of Northern Ireland, exhibitions are exchanged and grants are offered to artists from anywhere in Northern or Southern Ireland.

The country's museums all belong to the National Museum Development Committee,

which comprises representatives from all over Ireland. The biggest art collections are in the National Museum of Ireland, the National Gallery, the Municipal Gallery of Modern Art in Dublin, the Municipal Gallery in Waterford, the Crawford Art Gallery in Cork, the Municipal Gallery in Limerick and the Sligo Art Gallery.

### 1.1.2. Regional development

The organization of regional development has involved a certain number of regional arts protection associations being set up since 1976. Most of these associations are too recent to have outlined their arts programme yet and some still have to appoint their officers in charge of artistic affairs. In the future, they should act as coordinators between local and national institutions and between amateur and professional art. They will take decisions on touring exhibitions, help organize local arts festivals and provide support for community art centres. At the moment, the Mid-West Arts Association, of which Paul Funge was appointed art director in 1977, is the only one to have a regular programme of activity. This association has an Arts Council grant (IRL 6 000 in 1978).

The Arts Acts of 1977 authorized the local authorities to subsidize the arts. A Gulbenkian Foundation study run in 1974-75<sup>1</sup> showed that the local authorities tend to take very little initiative in the field of art and simply follow Arts Council decisions. The art budgets in all but a few counties are small and only the municipal authorities of Dublin, Cork, Limerick, Waterford, Meath and Kilkenny (and there are 87 local institutions in all) have any consistent art policy involving subsidizing local arts festivals, running a gallery or a museum, organizing a lecture programme, etc. Cork Corporation, for example, spent IRL 6 000 on the arts in 1975 and pays a permanent arts officer. Dublin corporation makes a financial contribution to most art events in the town and partially subsidizes the Project Arts Centre. The Kildare authorities have built up a collection of art works and a certain number of local authorities have availed themselves of the Joint Purchase Scheme (4.2) to obtain works.

### 1.2. Private patronage

Private patronage in Ireland is fairly well developed. There are no private foundations, but a number of international ones, the Gulbenkian Foundation and the Carnegie Trust, for example, provide regular financial support. As far as patronage from the business world is concerned, the same survey<sup>1</sup> revealed that 72 of the firms contacted had made financial contributions to an event or towards the running of an art institution. These donations amounted to IRL 214 000 in 1973-74 (all branches of art). The Bank of Ireland, Cartolls Cigarettes and Guinness Breweries are considered to be the biggest art patrons in the business world. A new law providing tax exemption for gifts to the arts is currently on the drawing board. However, firms' patron-

---

<sup>1</sup> Provision for the Arts, report by J.M. Richards, published by the Arts Council and the Gulbenkian Foundation in 1976.

age tends to go as a matter of priority to festivals, music and the theatre and very little to the plastic arts. The considerable development of local amateur societies has certainly helped increase patronage from firms in recent years.

Furthermore, some of the foreign embassies' cultural services (such as the Goethe Institute in Dublin) run exhibitions and lectures and occasionally offer travel grants for artists.

### 1.3. The art market

There are 32 commercial art galleries in the whole of the republic and 21 of them are in Dublin, figures which serve to illustrate to what extent the art market is concentrated in the capital. In addition to this, there is the fact that, although the domestic art market is fairly well developed, it certainly suffers from Ireland's geographical situation. Apart from the many opportunities for exchanges with Northern Ireland, the republic's artists have few possibilities of exporting their work and of getting a name for themselves abroad. Nevertheless, at home, the situation is relatively favourable to the plastic arts - there are many galleries (three of the Dublin ones specialize in avant-garde works), there are traditionally a number of private collectors who purchase contemporary Irish art and the general public is interested in artistic creation.

However, prices are very much lower than in the other countries discussed - although a very small number of very well-known artists are an exception to this rule.

There are no specialized publications on plastic art and very few art critics altogether. However, we should mention Art about Ireland, which used to deal more with craft and now seems to be turning towards contemporary plastic art.

## 2. ARTISTS' ASSOCIATIONS

Ireland has no artists' associations of the kind that exist in the United Kingdom (i.e. organizations dealing with specific problems like finding studios, providing legal advice, etc.). Although there are unions for musicians and actors (The Irish Actors Equity Association and the Irish Federation of Musicians and Associated Professions), there are no nationwide organizations of this type for plastic artists.

However, there is a fairly large number (40 or so, for sculptors and artists) of societies of art lovers, which have been set up locally and show what interest the man-in-the-street has in the arts. However, many more of these societies have been set up to cover other branches of the arts, particularly drama and music.

Although the Arts Centres are primarily for the general public, they do act as meeting places for artists to a certain extent. They have often been set up by one artist or a group of artists with the aim of promoting avant-garde creations at local level. The Project Arts Centre in Dublin is perhaps the

best example of this - as well as housing exhibitions, etc., it ensures contact between Irish and foreign artists by financing certain creations, particularly stage performances.

### 3. LEGAL ASPECTS

#### 3.1. Social rights

Plastic artists in Ireland are considered to be self-employed when it comes to health insurance, old-age pensions and unemployment benefits.

##### 3.1.1. Health insurance

Artists who earn less than IRL 5 000 during the tax year get their medical expenses (part of the costs of hospital treatment and medicines) paid by the State. If they earn more than this, they are expected to pay an earnings-related percentage of the costs.

##### 3.1.2. Old-age pension

Old-age pensions for artists are currently under discussion.

In 1966, an amendment to the Arts Acts set up a special fund (the 'Ciste Cholmcille') to pay old-age allowances to the worst-off artists. This fund, set up from artists' contributions and public financing, was, according to the law, intended to be included in the State shares and only the income from the shares to be used by the Arts Council to pay allowances. However, the income has proved far too small to cater for a coherent allowances and aid programme (only a dozen artists have benefited since the Ciste Cholmcille was set up). The government is therefore planning, with the agreement of the Arts Council, to change the law.

At the moment, elderly artists with incomes of less than IRL 2 000 p.a. are entitled to an allowance of IRL 15 per week. Certain artists pay in to schemes other than the scheme for self-employed workers and even to private schemes, in which case they get old-age pensions that are calculated on the basis of what they have contributed.

##### 3.1.3. Unemployment benefits

Self-employed workers are not entitled to unemployment benefits. If they are to obtain unemployment benefits, artists have to prove they have been in salaried employment for at least six months. If they can do so, they either get the dole, which is IRL 15 per week, or unemployment benefits proper, which are IRL 22 per week, depending on their previous earnings.

### 3.2. Copyright, etc.

Copyright - Ireland is covered by the International Copyright Convention but it has no copyright society to collect fees.

Continuing rights - No such thing exists in Ireland. However, the Arts Council pays the artist 5% of any work resold under the Joint Purchase Scheme.

### 3.3. Tax

#### 3.3.1. Direct taxation

Under Section Two of the Finance Act of 1969, the Irish Government accords total tax relief on all income derived from works of art. This measure applies to all Irish and foreign artists practising in Ireland. Between 1969 and 1976, the Irish government received 789 requests from artists interested in benefiting from the measure. 50% of these requests came from foreign artists, 68% were from writers, 23% from painters, 6% from sculptors and 3% from musicians. However, it should be noted that very few plastic artists (unlike writers) have enough income from their art work to qualify for tax exemption.

#### 3.3.2. Indirect taxation

VAT is 10% on services and 20% on goods. The artist has to be registered with the VAT authorities if, for one or more two-month periods (the tax year is divided into six two-month periods for VAT purposes), his income is more than IRL 1 500 from the sale of goods (VAT 20%) and/or IRL 500 from services (VAT 10%). This system is a drawback for artists who have to pay VAT on sales made at exhibitions, for example, when they may well have no other form of income for the rest of the year. The artist has to pay VAT on a regular basis when he sells works direct to the customer in his studio.

In practice, however, the tax commission has so far been fairly lax and most artists have never paid VAT.

Dealers who run galleries have been assimilated to intermediate agents and they only pay VAT on any commission on sales (VAT 10%).

## 4. ECONOMIC ASPECTS

### 4.1. Grants and prizes

The Arts Council is the only organization offering grants and individual aid on a regular basis. The patrons mentioned earlier (1.2) only intervene in specific projects and their aid cannot therefore be mentioned here.

The Arts Council had a grants budget of IRL 30 000 in 1979. The amount of grants and specific aid is fixed in the light of demands submitted by artists and the type of work they envisage doing. Individual aid awarded by the Arts Council falls into three categories:

fairly small amounts of specific aid to cover the production of work in a studio or the purchase of materials;

grants (major projects) of IRL 1 000 to 2 500 approximately, intended to cover the artist's needs while he carries out a particular project. Details of the project have to be given when the grant is applied for;

smaller grants (further studies) for artists interested in following courses or learning new techniques in Ireland or abroad.

The Arts Council offers travel grants for artists who want to go abroad for vocational training. Applications are dealt with three times a year.

Furthermore, the Arts Council manages a number of grants financed by private patrons. The Arts Council selects candidates for:

the George Campbell Travel Award, an annual travel grant worth IRL 1 000, which goes to an artist interested in working for a period of time in Spain;

the Mont Kavanagh Award for Environmental Art, a IRL 2 500 grant awarded every three years to an artist who has created a large work of art in a public place;

the Marteen Toonder Award and the Macauley Fellowship, two grants of IRL 2 500 each, which are awarded for music and plastic art in alternate years and for literature in year three.

All applications for grants have to be accompanied by dossiers containing reproductions of the artist's work.

## 4.2. Purchases

### 4.2.1. The Arts Council

The purchases budget of the Arts Council was IRL 11 000 in 1979. The arts director of the Arts Council makes the purchases - which have to be approved by two other members of the Council.

The present Arts Council collection contains 250 works and the emphasis is on painting. The works may be loaned to public institutions (the loan scheme).

The Arts Council has also set up an aid programme for authorized public institutions wishing to purchase works of art. It is called the Joint Purchase Scheme. The Arts Council finances 50% of the price of the work and the institution finances the other half. If the work is subsequently resold, the Arts Council gets 50% of the price (which may not be lower than the original selling price).

#### 4.2.2. Other institutions

Certain private patrons of the arts have a policy of regular purchases. The first name to mention here is that of the Bank of Ireland, which has a collection that is twice the size of that of the Arts Council. The country's museums have special arts purchases budgets, but they tend to be small - in 1975, the Municipal Gallery of Modern Art in Dublin had IRL 2 000 p.a., for example. Trinity College has built up a collection of works that are on display in its gallery and elsewhere in the college.

There are also a number of funds, financed by individuals and societies, which receive moneys that go towards the purchase of works of art for private collections. Examples of this are the Contemporary Irish Art Society, the Lane Fund, the Shaw Bequest, the Friends of the National Collection of Ireland, the Thomas Havert Fund.

#### 4.3. Remuneration for works loaned

A standard IRL 50 is paid to artists who display their works in Arts Council exhibitions. Where the exhibition is a general view of the artist's work, the artist receives IRL 1 000 - although this has only occurred once.

#### 4.4. Employment

An Arts Council survey run in 1979 suggested that 75% of Irish artists (all branches of activity) have a second job.<sup>1</sup> More than half of them work at something that is related to their artistic activity and, with plastic artists, the most common thing is to teach in art schools. An art school teacher gets about IRL 4 000 p.a. for a half-time post, IRL 7 500 for a full-time post and IRL 9 000 if he gives theory classes.

#### 4.5. Studios

There is no special organization to help artists find studios. In Dublin, few studios are available and they are difficult to obtain.

Mention should be made of the initiative of a group of ex-art students who have set up a cooperative of 15 studios at 24 King Street in central Dublin. This cooperative does not look for studios for other artists but receives applications when one of its own studios becomes vacant.

The Arts Council offers grants for work to be carried out in studios. Applications have to be in by 18 April.

---

<sup>1</sup> A study of the artist's lifestyle, carried out by Irish Marketing Surveys United, under the direction of D. Kavanagh, in 1979.

## 5. THE DISPLAY OF WORKS OF ART

### 5.1. Salons and festivals

Ireland has a large number of arts festivals, most of which include an exhibition of painting or sculpture. We shall confine ourselves here to festivals specifically devoted to the plastic arts and reserved for professionals. Any further information can be obtained from the show organizers, whose names and addresses are listed in annex.

#### 5.1.1. Dublin

An Eoireachtas - This is an annual contemporary art show, mainly devoted to avant-garde works. It is held in Trinity College, Dublin.

Independent Artists Annual Exhibition - This annual exhibition, at which people display by invitation, is run by members of Independent Artists. Five prizes of IRL 200 are awarded.

Irish Exhibition of Living Art - This is an annual event run by a committee of artists in the National Gallery. Various prizes are offered.

OASIS (Open Air Show of Irish Sculpture - This is a biennale financed by the Arts Council and Dublin Corporation. Around 15 artists are selected by a committee of artists and given a budget to create works of art - which are then put on display at Merrion Square, Dublin. Various prizes are offered.

Royal Hibernian Academy - This, the longest-standing of the annual art shows, concentrates on academic - type painting.

ROSC - This is an international exhibition, at which artists display by invitation, and was first started in 1967. It is held every four years. The show has an avant-garde section and a primitive art section. It is financed by the Arts Council and a number of private firms - the Bank of Ireland, Carrolls Cigarettes, etc. Works are selected by an international committee of artists, curators and art critics. No prizes are offered.

Watercolour Society of Ireland - This runs an exhibition of water colours every year.

#### 5.1.2. Regions

Limerick Annual Exhibition.

Listowel International 'Biennale' - This show, devoted to international graphic art, has an international team of judges and offers prizes.

Listowel Open Graphic and Sculpture Exhibition - This is a national event run every year.

Waterford Annual Exhibition.

## 5.2. Other display centres

### 5.2.1. The art centres

The republic has five such centres at the moment. They are multi-purpose organizations aimed at both the local populations and practising artists.

Project Art Centre, Dublin - This organization, which was founded as an artists' cooperative in 1966, has two galleries in which to exhibit works. The centre is open to all the new branches of art - photography, video creations and performances of various kinds. Dossiers should be sent to Sharon O'Grady. Artists involved in performances are paid their expenses and a fee. The cost of publicizing exhibitions is covered by the centre.

Gorey Art Centre - This was set up in 1973 as part of the Wexford opera festival. It organizes an exhibition every two months and a concert every month, as well as running workshops for children. It is financed by the Arts Council (IRL 9 000 in 1978) and the local authorities (IRL 2 700 in 1978).

Grapevine Art Centre - This centre, which was set up by a group of artists, comprises exhibition facilities and (photo-video) workshops. It receives financing from the Arts Council.

Triskel Art Centre - This centre, in Cork, was opened in September 1978. It was designed and is managed by artists. It has a programme of exhibitions and puts on performances.

### 5.2.2. Galleries

There are many commercial art galleries, although they tend to be concentrated in the capital. Exhibition Quarterly is a guide published by the Dublin and Belfast Arts Councils.

Since 1978, Trinity College, Dublin, has had its own art gallery, the Douglas Hyde Gallery, actually in college. It receives partial financing and displays recent and international works.

## Addresses

Arts Council (Chomhairle Ealaion), 70 Merrion Square, Dublin 2,  
tel. (01) 76.46.85.

An Oireachtas: D.O. Suilleabhain, 6 Harcourt Street, Dublin 2, tel. 75.74.01.

Douglas Hyde Gallery, Trinity College, Nassan Street, Dublin 2,  
tel. (01) 77.29.41.

Gorey Art Centre, Rafter Street, Gorey, Co. Wexford.

Grapevine Arts Centre, 39 North Great Georges Street, Dublin 1.

Independent Artists Annual Exhibition: Brid Ni Rinn, Downings, Prosperous,  
Naas, Co. Kildare, tel. 045.60170.

Irish Exhibition of Living Art: Mimi Behncke, Grosvenor Cottage, Sorrento  
Road, Dalkey, Co. Dublin, tel. 80.82.60.

Limerick '77 Exhibition: Charles Harper, c/o Limerick School of Art, Georges  
Quay, Limerick, tel. 061 45341.

Listowel Open Graphic and Sculpture Exhibition: Mairead Pierse, 29 Market  
Street, Listowel, Co. Kerry, tel. Listowel 528.

Listowel International Biennale, 41 The Square, Listowel, Co. Kerry.

Municipal Gallery of Modern Art, Parnell Square, Dublin 1, tel. (01) 74.19.03.

National Gallery of Ireland, Merrion Square, Dublin 2, tel. (01) 76.75.71.

OASIS (Open Air Show of Irish Sculpture): Mimi Behncke, Cf. supra.

Project Arts Centre, 39 East Essex Street, Dublin 2, tel. (01) 71.33.27 or  
(01) 71.23.21.

ROSC: Dorothy Walker, 19 Merrion Square, Dublin 2, tel. (01) 76.06.21.

Royal Hibernian Academy annual exhibition: Desmond Carrick, c/o National  
Gallery of Ireland, Merrion Square, Dublin 2, tel. (01) 76.75.71.

Watercolour Society of Ireland, annual exhibition: Ciaran Mac Gonigal,  
2 Templemore Avenue, Dublin 6, tel. 97.35.04.

Waterford Annual Exhibition: Mr O'Doir, City Hall, Waterford, tel. 051 35.01.

Wexford Arts Centre, Assembly Rooms, Cornmarket, Wexford, tel. 053 23764.

## ITALY

### 1. ART IN THE COMMUNITY

#### 1.1. Public patronage

##### 1.1.1. The State

Various central authorities are involved here - the Ministry for Cultural Heritage and Environment, which protects and develops historical, archaeological and natural objects and antiques (i.e. paintings, sculpture and ancient monuments), the Ministry for Tourism and Entertainment, which deals with music, drama, dance and film, the Ministry for Education, which is responsible for art schools and public libraries, and the Ministry for Foreign Affairs.

There are seven divisions in the Ministry for Cultural Heritage and Environment, but only one of them, the Cultural Relations Division, deals with contemporary art. The National Gallery of Modern Art of Rome, an independent body, is indirectly attached to the ministry via a superintendent's office. There are 68 such offices representing the ministry in the various regions of Italy and 15 of them are particularly responsible for art galleries and museums.

There is only one State-financed museum of modern art in Italy, the Galleria Nazionale d'Arte Moderna in Rome, which has collections of 19th and 20th-century works - although the painting and sculpture of the past 20 years are only poorly represented.

The Ministry for Cultural Heritage also subsidizes three major exhibitions (5) - the Rome quadriennale (LIT 35 million in 1980), the Milan triennale, which is mainly devoted to industrial design (LIT 80 million in 1980), and the Venice biennale (LIT 2 000 million).

Apart from the grants it awards to young artists as part of the youth exchange schemes in the European Community, the cultural activities of the Ministry for Foreign Affairs are not concerned with living artists. The big exhibitions of Italian art abroad respect the 50-year rule (before this period is up works do not belong to the national heritage) and any modern art works they include tend to be 20th century classics. Italian cultural institutes abroad may, however, apply for special grants for exhibitions of more recent works. The Directorate-General for Cultural Cooperation at the ministry has to inform

Italian artists of the various international competitions and exhibitions being run abroad, but it does not make any direct selection of the artists who represent Italy.

### 1.1.2. Regional and local authorities

Active support for living Italian artists is more apparent at local level, in the interaction between the cultural activities of the municipal authorities, regional coordination and the wide range of private circuits in the art market in all towns of any size.

Regionalization was decided in 1972 and began to be implemented in 1974. The regions have a dual role to play in the cultural life of the country. They contribute a maximum of 75% of the financing of the cultural activities and institutions which the municipal authorities subsidize and they finance events of which they are the sole organizers. So, as far as the plastic arts are concerned, the regions cofinance museums and exhibitions run by the municipal authorities and organize shows of local artists' work.

The municipal authorities, traditionally, are very active. Local art gets a lot of support from public centres and is helped by the large commercial networks in what are very rich and dense regions, particularly in the southern part of the country. There are the major museums of modern art in Rome, Florence, Milan, Turin, Bologna, Palermo and Venice and, in addition to these, a large number of smaller municipal museums which house contemporary works that have been bought or donated by the artists. In Lombardy, for example, there are 162 museums of varying size and specialization and 15 of the 45 that specialize in fine art have collections of modern works and collect the work of living local artists.

Regional authorities are decisive when it comes to stimulating the horizontal cooperation involved in the drive to develop the country's cultural heritage.

The four-year (1978-81) plan for the Lombardy region divided cultural expenditure in 1978 and 1979 as follows (this represents one fifth of the total cultural budget of the Italian regions):

(in LIT '000' million)		
	1978	1979
Cultural activities	1.94	2.14
Museums	2.07	2.22
Libraries	4.335	4.64
TOTAL	8.345	9.00

Milan, the capital of the region, is the most important city as far as the Italian art market is concerned and the artistic centre of the country. It devoted LIT 2 223 million to culture in 1978 and LIT 4 038 million in 1979.

The Museum of Fine Art received LIT 454 million in 1974, as against LIT 101 million in 1978. Art, historical, archaeological and scientific collections received LIT 2 330 million in 1979, as against LIT 1 000 million in 1978.

### 1.2. Private patronage

There is no tax relief on any cultural action taken by firms and banks and the State may put fairly heavy taxes on donations by private collectors. However, patronage - which the firms and banks concerned prefer to call 'cultural relations' - has developed. As far as plastic art is concerned, cultural relations tend to involve printing art books (such as those financed by the banks and savings schemes). More rarely, collective exhibitions or shows devoted to the work of one living artist are financed - a certain manufacturer of a make of cigarettes will lend its name to a display of artists' video-films (Milan, for example) or a certain credit organization in a provincial town will subsidize a show by a local artist.

Some major companies have a more coherent and more systematic cultural policy. Olivetti, for example, organizes touring exhibitions, one of which involved taking the famous modern art collection belonging to the Italian collector Mattioli to Europe and the USA. Another such event, the shapes and research exhibition, combined design, architecture and various extensions of abstract painting and sculpture. The firm has had advertising and artistic films properly produced by great names from the film world, in Japan. It orders work from famous photographers, Cartier-Bresson, for example, publishes great works of literature with illustrations by famous artists (Kafka illustrated by Folon), orders lithographs from well-known artists (Delvaux, Manzù, Chirico, Pomodoro, E. Baj, Capogrossi, Hartung, Guttuso, Henry Moore and M. Marini) and orders illustrations and designs for calendars and diaries.

Similarly, Fiat has been ordering a sculpture or a series of sculptures from artists to present to various personalities at Christmas for the last three years. Fiat too has commissioned artists (Chirico, Dudovitch, Sironi, Bassi, Nizzoli, Annigoni and so on) to design posters. This big car firm sometimes lends its name to exhibitions - in 1978, for example, it organized a Dubuffet show and, in 1980, it helped finance an exhibition on futurism in New York and Paris.

Although it is not yet possible to talk of patronage, mention should certainly be made of the particularly dynamic approach of people working in architectural research and industrial design, fields in which the Italian firms and designers shine.

A number of businessmen also have collections. Their purchases go to expand private collections, but the firms also obtain works of art to decorate their offices. The head of cultural relations at Olivetti also talked about the work of Arp, Balla, Campigli, de Pisis, Vasarely, Morandi and more.

### 1.3. The art market

The Italian art market comprises three sectors of unequal size.

### 1.3.1. The antique and period art market

The market is traditionally a strong one that is mainly geared to the export trade, in spite of the severity of the laws covering this field.

### 1.3.2. The avant-garde art market

This is strongly concentrated in the northern part of Italy and the big towns (Milan, Turin, Genoa, Bologna, etc.) of that area.

Milan is the only really international art centre and it has determined how the trade in avant-garde works has developed. Turin, Florence, Venice and Rome have by no means that same influence. The market began to flourish at the end of the 1950s and has had two phases of expansion (in 1960-62 and 1966-73) and two of recession (1963-64 and 1974-76), linked to the economic situation, since.

### 1.3.3. The contemporary painting market in the provinces

Although markets like the Milan one are of international importance, it is the local art networks that keep the galleries going. Painters have their works hung in museums in the towns they live in or near and their socio-economic position depends on the municipal authorities (schools, museums, etc.), orders received under the 2% system and personal relations with their clients, with collectors and with the other occasional buyer.

### 1.3.4. Associations of galleries

A certain number of galleries today are trying to combat recession by forming associations.

The National Syndicate of Modern Art Dealers only deals with political and legal matters. The customs authorities put a heavy tax on imported and exported works of art. The State also levies VAT - 35% of the sales price in the case of works by artists who are no longer living (this is the same rate as on luxury goods) and 14% in the case of living artists, to be paid by the purchaser.

The very recent Italian Association of Contemporary Art Galleries combines 42 galleries in Milan (the majority), Bologna, Turin, Genoa, Rome, Florence, Verona, Padua, Mantua, Como, Leghorn, Cagliari, Bari and Naples. It concentrates on avant-garde artists.

Its aims, as set out in the statutes, are to:

- promote and distribute contemporary art by all artistic, cultural and technical means and by collaborating with public and private organizations;
- study and solve the specific problems of its members and the problems they share with museums, collectors and art historians;
- qualify and develop the role of the art dealers;

boost confidence in the art dealers;

cooperate with the national syndicate of modern art dealers and national and international organizations, both public and private, on the problems of assessing and authenticating works of art and forgeries.

The association is 'cultural, apolitical, non-profit making and is not opposed to unions'.

The association began by running the 'Museo Vivo' project, a vast exhibition of the work of artists who had been involved with the 42 galleries, in 1980. At the same time a conference of heads of galleries and museums, representatives of local authorities, art critics and artists, was held. There will be a document outlining the activity of the various galleries and municipal museums and the schemes which local and regional authorities are running to encourage the creation of contemporary works of art.

## 2. ARTISTS' ASSOCIATIONS

The Italian artists' unions are more concerned with political affiliation than with specific professional claims and activities.

Within the limits imposed by their few active members, their few leaders and their few resources, the three main unions of plastic artists belong to the three main confederations of unions:

the National Federation of Workers in the Visual Arts, a member of the CGIL, the powerful union controlled by the communists and the socialists;

the Italian Federation of Artists, a member of the christian-democrat controlled CISL;

the Italian Artists' Fine Arts Union, a member of the UIL, which is controlled by the social-democrats.

There are four smaller unions:

the Italian Union of Painters, Sculptors and Engravers;

the National Federation of Independent Unions for Figurative Arts;

the National Union of Professional Italian Artists, which has its headquarters in Palermo;

the National Independent Union of Aesthetic Workers.

The most important of them all is the National Federation of Workers in the Visual Arts, which has something like 1 500 members. Artists may join in one of two ways - either by submitting a dossier to give the union committee proof of their artistic activity (works, exhibitions, critical comment, etc.) or by being sponsored by two of the existing members.

The National Federation was involved in drafting the reforms of the contemporary art institutions - the Venice biennale in 1973 and the draft reforms of the quadriennale and the triennale.

Artists' representatives on the Ministry for Cultural Heritage's selection committee for the national 2% competition are chosen from among the members of the various unions listed above.

### 3. LEGAL ASPECTS

#### 3.1. Social rights

Since 1978, the ENAPPS (Ente Nazionale Assistenza e Previdenza per i Pittori e gli Scultori) has been replaced by the ENAPPA (Ente Nazionale per l'Assistenza e la Promozione delle Professioni Artistiche), which is for plastic artists, musicians, writers and playwrights. The statutes of this organization were due to be ready by end 1980 and the draft concentrated on the cultural functions of the institution (training, advanced training and the promotion of artists and their works) and provided for the running of artistic events, the award of grants for work, study and advanced training, the constitution of a library and a record library, the establishment of a collection of contemporary works acquired by donation, the provision of aid with publishing literary works and music produced by its members and the institution of a social solidarity fund.

The ENAPPS has dealt with everyday affairs since 1978. The reform of social protection for the self-employed, which was begun in January 1980, is currently at a transitional stage pending the introduction of regional management of sickness insurance and old-age pension schemes. It is now the SAUBs (basic health units) which provide free care for artists and their families - who were hitherto covered by the ENAPPS.

The ENAPPS paid no unemployment benefits nor ran a pension scheme. Artists are considered as belonging to the professions and have not so far been forced to join a sickness or old-age pension scheme - it was not mandatory for them to become members of the ENAPPS or the INPS (the National Welfare Institute) for retirement pensions for independent artists.

The ENAPPS received applications from needy artists, examined their dossiers and then granted aid of about LIT 60 000 to some 50 plastic artists on its books every year. The solidarity fund, provided for in the draft statutes of the ENAPPA, should maintain this type of aid.

Of the 2 500 artists registered with the ENAPPS, only 300 derived the whole of their income from their art work. Most artists live from a second job which provides them with the bulk - or the most stable part - of their income. Art teaching is by far the most sought-after and most popular profession among artists and constitutes the main form of public aid to artistic creation. Artists with teaching jobs get social security coverage (sickness insurance and old-age pension) in the same way as civil servants and this is much more advantageous than any voluntary insurance scheme to which they might subscribe. They also have considerable job security.

### 3.2. Copyright, etc.

The Italian law on copyright dates from 1941. Article 1 says that: 'Creative works in the field of literature, music, figurative art and the cinema shall be protected, regardless of the mode or form of expression'.

As far as plastic art is concerned, protection extends to: 'Works of sculpture, paintings, drawings, engravings and similar figurative art, including scenic art, even in industry, provided the artistic worth is distinct from the industrial character of the product to which it is associated'.

It should be added that, since 1979, the protection for photographs has been increased and extended to 50 years, in exactly the same way as for the various types of art mentioned above.

The law guarantees the moral right of the artist to publish his work or to withdraw it once published, to claim authorship and to object to any distortion. It also guarantees copyright in respect of any economic use of the work - royalties, rights in case of works used in television broadcasts, the right to alter a work once created and rights over increases in the value of a work.

#### 3.2.1. The collection of copyright fees

The Italian Society of Authors and Publishers (SIAE) authorizes the economic use of its members' work and collects and distributes copyright fees. Plastic art is covered by the OLAF section. The SIAE is a public body and comes under the office of the President of the Republic. It has a de facto monopoly when it comes to negotiating the rates for use of works and for collecting and distributing the fees. It is the exclusive intermediary, but it is unable to prevent an artist from negotiating with the user direct. Only 12 plastic artists are registered with the OLAF section and eight of them are dead.

#### 3.2.2. Continuing rights

The law of 22 April 1941 guarantees the artist's rights in respect of any increase in value of works no longer in his possession (original paintings, sculpture, drawings and prints).

Auctions - Provided that the stipulated price is above a given minimum (LIT 1 000 for prints and drawings, LIT 5 000 for paintings and LIT 10 000 for sculptures), the author is entitled to an amount which is fixed differently according to whether it is a first sale (after the one made by the author himself) or a later sale. In the former case, the artist gets a percentage of the total price of the re-sold work - i.e. 1% of up to LIT 50 000, 2% of between LIT 50 000 and LIT 100 000 and 5% of any amount above that. In the latter case, the artist's percentage is simply based on the difference between the price of the work at auction and the price obtained at the previous sale, provided the former is greater.

Private sales - How much the artist gets from any increase in the value of his work depends on two things - the price fixed has to be five times the

first selling price and at least LIT 4 000 in the case of prints and drawings, LIT 30 000 in the case of paintings and LIT 40 000 in the case of sculpture. If these two conditions are met, the artist gets an amount equal to 10% of the increase in value.

### 3.2.3. Payment for works loaned

There are no rules to force the public institutions that exhibit works to pay artists for any works displayed. Contracts of employment and lump-sum payments for the artist's services are freely negotiated on these occasions.

### 3.3. Tax

For the purposes of taxation, artists are considered to be members of the professions and they are taxed in the same way. Since 1975, the new tax system, which involves stricter assessment of incomes, has forced artists to keep accounts showing how much profit they have made throughout the year.

Artists, like other members of the professions, may deduct the costs of materials, etc., up to a ceiling of LIT 500 000, from their taxable income. Anything above this amount (excluding real estate) can be deducted on a given scale.

## 4. ECONOMIC ASPECTS

### 4.1. Individual grants and subsidies

Artists receive few grants. Those that are awarded are study grants (for people in schools and universities) from the Ministry for Education or (under cultural agreements entered into by the Italian Government) from the Ministry for Foreign Affairs, with the agreement of the Ministry for Education, to enable artists to go on trips to Paris, New York, etc. for six months or a year. These grants are awarded, on the basis of a dossier, by a board of art historians appointed by the Ministry for Education.

### 4.2. Prizes

Since the Venice biennale began its difficult period, in 1968, it has dropped the prizes it used to offer to established artists - which carried a great deal of international prestige.

It is the municipal authorities, with the help of the regions, which are the main awarders of prizes for contemporary art. These prizes are distributed at major yearly or two-yearly exhibitions run by certain modern art museums. They usually involve the municipal authorities concerned buying one or more works by the winner to include in the municipal collection. Some towns have dropped the idea of prizes and competitions and purchase a work by each of the art-

ists whose work is displayed in the collective shows they organize. A small, standard amount is offered in these cases. Local banks, industries and firms help finance periodic exhibitions by contemporary artists and will sometimes give their name to a prize awarded to a local artist.

#### 4.3. Public purchases

##### 4.3.1. The State

The National Museum of Modern Art, in Rome, is the only one to benefit from the State's contemporary art purchases. Committees of artists, art historians and ministry representatives examine proposals for purchases put forward by the museum authorities. Both proposals and purchases are in line with the definition of public action in favour of the artistic heritage, which concentrates on works dating back more than 50 years, and mainly involve established artists of the 19th and the first half of the 20th centuries.

The National Museum is hampered by being the only State establishment devoted to modern art. There are plans to set up contemporary collections in the museums of period art and to open modern art museums at local level, attached to the modern art museum in Rome or completely independent. The plan to develop a Milanese palace to house modern art works, under the authority of the ministry representative (the superintendent for art museums in Lombardy) is well on its way.

##### 4.3.2. The regions and the communes

The modern art collections in municipal museums include items loaned or bequeathed by collectors, items obtained on the local market and gifts from artists, often made following exhibitions of their work. Prize-winning works are also purchased at the end of major art events (the Rome quadriennale, the Venice biennale, Turin, Florence, etc.).

Preference goes to local artists as far as the purchases of small and medium-sized provincial museums are concerned and local work also gets priority when extensions are being made to the large municipal collections of contemporary art in Milan, Turin, Bologna, Venice and Palermo (although the concentration of artists in these towns means that the preference is far more relative than in the first case). Milan's two acquisitions catalogues over the last 10 years mention numerous purchases from Milanese artists and a large number of donations by Italian and foreign artists whose works have been exhibited in the municipal institutions. Very few purchases are made from galleries.

With financial help from the regions, the municipal authorities account for most of the public investments put into building up the national heritage of contemporary works.

#### 4.4. Commissions for public buildings - the 2% law

The 2% law was introduced in 1949 and amended in 1960. It makes it mandatory for: 'the State authorities (even the autonomous ones), the regions, the provinces, the communes and any other public institutions which build public buildings or rebuild war-damaged ones to beautify such buildings with works of art worth at least 2% of the total cost of the project. Buildings to be used for industrial or residential purposes are excluded from this, as are buildings scheduled to cost less than LIT 50 million (in 1960)... Where the architect's plan does not include paintings or sculptures to be executed in situ, the 2% shall be devoted to the purchase and commission of paintings and sculptures to be hung or displayed in the buildings' (Article 1 of the law as amended on 3 March 1960).

The authorities responsible for the financing of the building choose the artists, with the help of the architect, the superintendent for fine art in the region in question and an artist appointed by them. When the total value of the works to be produced comes to more than LIT 2 million, the authorities run a national competition and convene a project selection committee.

This committee consists of:

four representatives of the authorities concerned, at least one of whom must be an artist or an art critic;

the superintendent of fine art in the region and the architect;

three representatives of the painters and sculptors, appointed by the Ministry for Cultural Heritage acting on a proposal by those artists unions that are most representative at national level (Article 2 of the law).

The law has been properly implemented since 1960. It is primarily the school building programmes that have provided artists with their 2% commissions.

#### 4.5. Payment for artistic services

As in all the other countries of Europe, painters and sculptors live primarily from teaching. The stability and social advantages attached to this job mean that the artist is safe from the economic fluctuations of the market.

Although the main advantage of teaching is economic security, at least at lower levels of the profession (art classes that are part of the compulsory school timetable, in vocational schools and art-oriented high schools), posts in the academies of fine art, for which applicants have to compete, have undeniable prestige.

Art teaching primarily depends on the Ministry for Education. The extension of the network of municipal museums of modern art has not so far been accompanied by the creation of many jobs, but it should give artists more opportunity to display their works and teach/motivate on a temporary basis - as in Bologna, for example, or the future contemporary art centre in Rome.

#### 4.6. Studios

Neither the Italian State nor the municipal authorities do anything to help artists find studios and housing at low cost.

### 5. THE DISPLAY OF WORKS OF ART

#### 5.1. Major exhibitions

The three major exhibitions which the Italian State finances are the Venice biennale, the Milan triennale (an international exhibition of modern decorative and industrial art and modern architecture) and the Rome quadriennale (a national contemporary art show). All three get their subsidies from the Ministry for Cultural Heritage (1.1.1).

The structure of the three bodies has been changed and the committee members (chosen by the municipal, regional and provincial authorities and the main artists unions) are now selected from among people who are specialized in art and culture.

The Venice biennale seems to have re-established, in 1980, the important position it had in the 1950s as regards the international promotion of contemporary art. An outline of art in the 1970s (by four international critics) was presented at the 1980 show, alongside a look at the future, with the Horizon 1980 exhibition.

#### 5.2. The National Museum of Modern Art in Rome

The regular exhibitions of Italian works are usually devoted to well-known artists. This same principle is involved here as for purchases (4.3).

The shortage of premises has so far severely limited the display of collections and hampered the temporary exhibition policy. Extensions to the museum have long been planned and they should mean that more flexible organization is possible and the work of unknown artists can be exhibited and artists can be involved in more systematic motivation activities.

The museum contains a contemporary art information and documentation centre - icons, photographs, film, artists' biographies, press cuttings and a library.

#### 5.3. Municipal museums

There are major exhibitions of contemporary art in Milan, Turin, Bologna, Genoa, Venice, Palermo and Rome. Mention should also be made of the dynamic nature of some of the smaller towns - Leghorn, Ferrara, Bari, Mantua, Pavia, Parma and so on.

Here are some examples of what Rome and Milan are doing to encourage artistic activity:

In Rome, the documentation centre for visual arts was scheduled to be opened in the second quarter of 1980. The aims are twofold:

To set up a department of archives on artists living in Rome, comprising catalogues, photographs, articles from the press, specialized journals, films, etc. Every two months, the department will be publishing an information bulletin on artistic activities in Rome.

To organize various events to promote contemporary creative work - small shows; meetings between artists and the public; round tables with art critics, cultural administrators and creative artists; weekly film shows - films by artists, documentaries and video displays; classes on contemporary art; visits to artists' studios; short exhibitions run by small groups of artists.

Artists, the syndicate of visual arts, art critics, institutions like the Modern Art Museum, the Academy of Fine Art, the University of Rome and secondary school pupils will be involved in the centre's activities.

When the centre opened, a vast exhibition on the main lines of artistic research in Italy from 1960 to 1980 was scheduled.

The municipal contemporary art collection in the Braschi palace will be transferred to a municipal museum of modern art which will occupy part of the exhibitions centre. A purchases programme will enable the collection to be added to.

In Milan, there are traditionally 6 to 8 shows a year devoted to contemporary creative work in the Rotonda de la Via Besana. Works are also shown in the Palazzo Reale, the Palazzo della Permanente, the Contemporary Art Pavillon (refurbished after being closed for several years) and in some of the rooms at the Castello Sforzesco.

The big exhibition, called 'Milan 1980: a programme for the visual arts' includes a cycle of experimental activities. The plan to set up a contemporary art museum is taking shape. The State and the municipal and regional authorities are all anxious to increase public cultural involvement in the most important centre of the Italian art market.

The regional authorities, who cofinance a number of modern art museums of varying size, provide partial or total financing for shows in Milan and in various smaller towns. Although the philosophy of regionalization means that the regional authorities are moving towards the coordination of local initiative, the cultural assessor may take full financial and artistic responsibility for personal exhibitions by Lombardy artists, on behalf of the region.

#### 5.4. The commercial circuits

As we have already stressed (1.3), the private market had, and to a very large extent still maintains, a monopoly on the promotion of contemporary art. The concentration of economic activity, and buyers and collectors therefore, in

the north of Italy has enabled this market to be developed and a fairly dense network of galleries to be set up.

Bari and Bologna have taken example from the Kunstmarkt in Cologne and the Basle fair and the Paris FIAC and set up departments of art in their yearly and two-yearly trade fairs. This began in 1976.

### Addresses

Ministry for Cultural Heritage (Directorate for Cultural Relations), Piazza del Popolo 18, Roma.

Ministry for Foreign Affairs (Directorate for cultural cooperation), Piazzale della Farnesina, Roma.

National Museum of Modern Art, Viale delle Belle Arti 131, Roma.

Rome quadriennale, Palazzo delle Esposizioni, Via Nazionale, Roma.

Venice biennale, Cà Justiniana, Venezia.

Cultural assessor for the Rome municipality, Piazza del Campidoglio, Roma.

Directorate for Culture of the Rome municipality (Exhibitions and Visual Arts Division), Piazza Campitelli 7, Roma.

Visual Arts Documentation Centre, Via Milano 15, Roma.

Cultural assessor for the Milan municipality, Via Marino 7, Milano.

Exhibitions and Visual Arts Division of the municipality of Milan, Via Marino 7, Milano.

Chief Assistant to the Cultural Assessor for the Lombardy Region, Viale Premuda 27, Milano.

Olivetti (Industrial Design, Publicity and Cultural Relations Division), Via Clerici 4, Milano.

Fiat (External Relations Directorate), Corso Marconi 10, Torino.

Italian Association of Contemporary Art Galleries, Registered office: Via Senato 22, Milano.

Idem, Secretariat: Galerie Milano, Via Turati 14, Milano.

Finarte, Piazzeta Bossi 4, Milano.

Unions

Federazione Italiana Degli Artisti, via PO 21, Roma.

Unione Sindacale Artisti Italiani Belle Arti, Via Lucullo 6, Roma.

Federazione Nazionale Lavoratori Arti Visive, Corso d'Italia 25, Roma.

Sindacato Italiano Pittori Scultori Incisori, Via Clementina 11, Roma.

Federazione Nazionale Sindacati Autonomi Arti Figurative, Via G.R. Vico I, Roma.

Sindacato Nazionale Artisti Professionisti Italiani, Via Tunisi 8, Palermo.

Sindacato Autonomo Nazionale Operatori Estetici, Via Vincenzo Ussani 68.

Social security

ENAPPS/ENAPPA, Via Nazionale 194 A, Roma.

SIAE, Section des Arts Visuels (OLAF), Via della letteratura, EUR, Roma.

## LUXEMBOURG

### 1. ART IN THE COMMUNITY

#### 1.1. Public patronage

##### 1.1.1. The department of cultural affairs

Since the Grand Ducal Decree of 20 July 1979, cultural affairs in Luxembourg have depended on the President of the government, whereas before the Ministry for Education was responsible.

In 1980, LFR 153.6 million (or 0.33%) of the total State expenditure budget of LFR 45 548 million went on culture. The State Museum got LFR 40.1 million of this, the National Library LFR 34.7 million, the State Archives LFR 15.4 million and the Ancient Sites and Monuments Restoration Service LFR 28.3 million. These are the four main divisions of the cultural affairs authorities.

Only a minimal amount of aid goes to artistic creation - LFR 8 to 15 million, depending on whether or not the funds allocated to music schools are included. This figure includes administrative costs. Since 1977, CPAC (the Standing Council on Cultural Action), a body which represents the country's cultural, art and civic associations, has been invited to look into the general problems of the propagation and democratization of culture and lay down the guidelines of a policy that will offer support for artistic creation. This council is divided into five working parties (environment and quality of life, aid for artistic and literary creation, socio-cultural organization, cultural education for children and mass media) and its influence has been felt, above all, in the field of organization/motivation.

##### 1.1.2. The cultural institutions

A project for a national culture centre is on the drawing board. This would involve using the old abbey in the Grund as an exhibition and meeting centre for artists.

The State Museum of History and Art gives very little coverage of innovations in the field of plastic art. Its temporary exhibition rooms, which are open to foreign artists (photographers included), are not used for the work of

Luxembourg artists, although there have been one or two retrospective shows for very well-known people. Details of the way the purchases commission works are set out in 4.2.

The Musée Pescatore houses the collection of a patron of the arts. It acquires no new works.

Luxembourg founded an academy, the Grand Ducal Institute, in 1866, one of the departments of which deals with the arts. The institute is entirely State-financed and primarily aimed at publishing and distributing the works of its members (co-option).

Part of the aid to culture in the Grand Duchy goes to the regional museums of history and archaeology and to the municipal theatres.

### 1.2. Private patronage

There are no private foundations which benefit artists. The law provides no system of dation in respect of works of art.

However, it does authorize tax relief for cash donations (of at least LFR 5 000) to any of the three cultural funds set up by the budget law of 29 December 1970 (the Historic Monument Restoration Service, the Museum of History and Art and the National Library). In spite of a campaign to make the public aware of the system, only small donations, of around LFR 10 or 20 000, are common. Strictly speaking, the law precludes donations being tied to specific works but, in practice, the acquisition of a work of any price is always linked to the name of the donor. A major German bank recently gave the National Library LFR 1.2 million to obtain a Book of Hours and, previously, the Luxembourg stock exchange financed the purchase of ancient tapestries with a LFR 400 000 donation. But such gestures are very sporadic and no contemporary works have so far been involved.

### 1.3. The art market

There are an estimated 50 contemporary art enthusiasts in Luxembourg and many of them concentrate on purchasing engravings and lithographs. Collectors of paintings and sculptures often look to the neighbouring countries, particularly France.

So the art market is very limited, particularly where the work of young artists is concerned. There are about 15 galleries in Luxembourg in all and four of them display avant-garde works (5.3). The role of the municipal galleries, annexed to the cultural centres, in the distribution and marketing of works of art, should be mentioned here.

## 2. ARTISTS' ASSOCIATIONS

Artists in Luxembourg belong to three different associations - the Art Circle,

which is geared to the autumn salon, the Chambre syndicale des arts et des lettres, a corporate-type body, and the politically oriented Letzebuenger Kongscht-Gewerkschaft.

### 2.1. The Art Circle

This association, which has the Grand Duchess of Luxembourg as its patron, was set up in 1893. It receives an annual grant of LFR 70 000. It is for plastic artists (painters, sculptors and engravers) only and is organized more along the lines of a friendly society for artists, having no demands to make. Artists qualify for membership if they are accepted for the autumn salon three years running (5.1). Subscriptions on LFR 200 p.a. have to be paid. With the help of the municipal authorities, the circle organizes a Whitsun salon. This is more for amateurs and selection for it does not carry membership of the association. The circle has 65 members today. It also runs a 'Maison des artistes', which welcomes two artists from abroad every year.

### 2.2. The Chambre syndicale des arts et des lettres

This association, set up in 1952, combines musicians, painters and sculptors, having 80 members in all. It claims to be politically neutral and receives no subsidies of any kind. It makes demands on a one-off basis - for example, it has called for stricter application of the 1% system and for its extension to any buildings put up by the communes. It has called for the financial situation of the artist to be clarified, for copyright to be registered and so on. Applicants are sponsored by existing members and present a dossier of their work. Plastic artists must have already exhibited before being admitted. The annual subscriptions are LFR 75. The association runs no exhibitions of its own. Like the art circle, it has a representative on the Standing Council for Cultural Affairs.

### 2.3. Letzebuenger Kongscht-Gewerkschaft

Since 1978, Luxembourg artists have belonged to the Letzebuenger Kongscht-Gewerkschaft. This association 'refuses all forms of corporatism and wishes to take an active part in national union activity'. Its members are calling for measures whereby artistic activity can bring economic independence. It concentrates on the problems of professionalization and upholds a cultural policy that is in line with the most innovatory of activities in other countries of Europe.

Recruitment is on a fairly generous basis. There is no limit to the number of sections of the association (painting, literature, film, music, drama) and all applicants have to do is apply to the relevant one. Subscriptions depend on professional income and vary between LFR 200 and LFR 50. There are about 80 members at present. The association regularly brings out a revue, called Dazibao.

Luxembourg also has a large number of local associations of amateurs, in all branches of art, which contribute to cultural weeks run in their particular regions (5.2).

### 3. LEGAL ASPECTS

Luxembourg law provides no special tax or social arrangements for artists as there are so few people who depend on art work for their living. Plastic artists are considered as freelance intellectual workers as far as their social rights are concerned and in most cases as belonging to the professions for tax purposes.

#### 3.1. Social rights

Up until 1964, freelance intellectual workers (TIIs), defined as 'all those who carry on a non-commercial, mainly intellectual profession continuously and on a self-employed basis', were not insured. They could, however, subscribe to the Caisse d'Assurance Sociale des Employés Privés. The law of 23 May 1964 made it mandatory for TIIs to join this insurance scheme, contributing both employer's and employee's share. Where someone does two jobs, he can choose which insurance scheme to subscribe to, but the decision, once made, is final.

##### 3.1.1. Sickness insurance

The artist (or TII) pays his sickness contributions in full - i.e. 4.5% of total taxable income. No-one may contribute less than the rate payable on the basic minimum wage (which was LFR 18 670 in 1980). Assurees are insured for treatment as soon as their membership declaration reaches the scheme. Cash benefits are paid after a three-month period has elapsed and within a maximum of 52 weeks. Sickness benefits are based on the basic minimum wage and can be increased to a maximum of 40% of this wage if the assuree can prove his losses.

##### 3.1.2. Old-age pension

The artist (or TII) has to pay 16% of his taxable income to the Caisse de Pension des Employés Privés, a pension fund. No-one may pay less than the rate payable on the basic minimum wage. Members are entitled to an old-age pension, once they have contributed for five years, at the legal retirement age (65). The TII may retire earlier, at 60, if he has contributed for at least 15 years. The size of the pension depends on the length of time for which contributions have been paid. An annual amount of LFR 45 000 is paid by the State over and above this amount if the assuree has lived in the Grand Duchy for at least 15 years. No pension may be less than LFR 30 000 p.a., where contributions have been made for 10 years, or LFR 60 000, where contributions have been made for 35 years.

It is not theoretically possible to separate sickness and old-age coverage as it is the pension scheme which deals with the applications. However, the artist may apply to the board for an exemption in respect of either insurance, if he feels his income is too small to cover both risks.

### 3.1.3. Unemployment and industrial accidents

The TII is not eligible for unemployment benefits as these are only for wage-earners and shopworkers.

Since the law of 6 January 1978 came into force, it has been mandatory to insure against industrial accident at a rate of roughly 0.8% of the wage.

### 3.2. Copyright, etc.

#### 3.2.1. Copyright

Luxembourg artists are protected by the law of 29 March 1972, which is based on the Berne Convention and guarantees the author's monopoly in respect of all types of reproduction. This law has not been followed up with implementing regulations. Although musicians and, to a lesser extent, writers in fact get copyright fees through foreign copyright societies, plastic artists have no such agreement with societies of this kind.

#### 3.2.2. Continuing rights

Article 22 of the same law mentions the existence of these rights in respect of works sold at auctions and by dealers. But in fact, as there have been no implementing regulations for the law, this measure has never been applied in Luxembourg.

The Standing Council on Cultural Affairs is due to look at the situation of the plastic artist in respect of copyright and a working party on copyright has been set up in the Letzebuenger Konscht-Gewerkschaft.

### 3.3. Tax

#### 3.3.1. Direct taxation

How much income tax the artist pays depends on his earnings and his family situation, as it does for all taxpayers. The minimum bracket is LFR 100 000 to LFR 550 000, depending on family category. The maximum rate of tax is 57%. According to the law of 4 December 1967, artists' incomes are taxed differently, in the light of how the artistic activity is actually exercised.

The professions. In most cases, artists' incomes are assimilated to profits accruing from the exercise of a profession. Article 91 of the law classifies in this category: 'all income derived from a scientific, artistic, literary, instructional or educational activity when such an activity is carried out on a self-employed basis and the scientific, artistic ... nature of it is dominant'. Profits are worked out by deducting outlay from income and the artist

has to submit an account book every year with a detailed list of his sales and his costs and bills to bear them out. Professional costs (materials and rent or mortgage on the studio) are thus deducted from the taxable income. However, the artist may not spread his income, etc., over a period of years.

The law provides for the artist to declare any profits from his art work as extraordinary income if he is in a paid job that is distinct from his artistic activity, even where the latter takes place over several years. If his artistic activity is carried on as a profession, to the exclusion of any other activity, then all income is taxable. This system of extraordinary income, where rates vary between 18% and 34.2%, applies to fairly high slices of income as it is usually used when the rates are more favourable than those of the ordinary system.

Wage-earners. When the artist is not self-employed, but works for someone else under a contract of employment or similar arrangement, his income is considered to be a wage. In this case, tax is deducted at source. A standard abatement is applicable where the costs of obtaining salaried employment are less than an annual LFR 12 000. Beyond this amount, actual costs are deducted on presentation of the relevant bills. These tax arrangements apply to any artist working under contract to a gallery, a firm or any other person, etc., who has given him a commission ensuring a monthly income.

Tradesmen. Artists' incomes are considered to be commercial profit if 'the predominant nature of the self-employed activity is commercial, industrial or connected with craft'. This is the case of artists who own their shop and of those who produce series of articles and craft projects. These activities are also subject to the commercial tax levied by the communes.

The law is such that it is in fact impossible to establish general rules whereby one activity can be classified as a profession and another as craft, industry or trade. The ambiguity is there, in particular, for artists involved in artistic implementation, management and direction and for professions such as engraving and illustrating. The tax authorities in fact take their decisions on a case-by-case basis.

Earnings from abroad. Luxembourg has an agreement whereby people do not have to pay tax in two countries, with the Federal Republic of Germany, Austria, Belgium, the USA, France, the UK, Ireland and The Netherlands. In this case, artists' incomes, regardless of their nature, are exempt from tax in Luxembourg. Otherwise, tax is payable twice - although there are certain possibilities of making deductions.

Earnings obtained in Luxembourg by a non-resident. These are taxable, at a rate of 10% of gross, where the money is considered to have been earned during the exercise of a profession. The usual tax arrangements apply to wages and salaries and any other income is taxed at a rate of at least 15%.

The question of whether to introduce a special tax system for all kinds of artists' incomes was brought up with a view to improving the economic status of the artist, but the idea was dropped because of the progressive income tax system (a specific scheme would be more beneficial to artists with large incomes) and because it was impossible to organize selective distribution within the framework of tax.

### 3.3.2. Indirect taxation

VAT varies with type of income. If artists are considered as belonging to the professions, they are entitled to pay the lower rate of 5% - whereas tradesmen have to pay 10%. However, in practice, that VAT office makes most artists, and sculptors particularly, pay 10%, on the grounds that 'materials are being processed'. At this level, there is therefore a discrepancy.

Although Luxembourg's VAT laws allow for no exemption, the budget law of 1980, on the other hand, opened a non-limitative line of credit whereby organizations concerned with performances and festivals can recuperate any VAT via a subsidy. This measure, which clearly favours the developement of cultural events, does not, however, apply to art galleries - which have to pay 10% on the sales price and 15% if the work is imported.

## 4. ECONOMIC ASPECTS

### 4.1. Individual grants and subsidies

There are no grants for work, creative activity or research. However, artists may apply to the Ministry for Cultural Affairs, which has an Artists' Grant Fund, for help. These grants are awarded on the occasion of exhibitions but paid over retrospectively when the artist has laid out money he has been unable to recuperate by selling his works. The State may also award grants to artists in difficulty. In this case, a certain amount is paid to them in return for one of their works - without this being considered to be a purchase.

Every year, the European Academy of Fine Art, which invites established and up-and-coming artists from abroad to come and work for a few weeks, is run in Luxembourg city. This is a private scheme, but the State finances about a dozen grants of LFR 1 500 each to cover the costs of registration and lodging.

### 4.2. Public purchases

The State Museum and the municipal galleries are the main purchasers of works of art in the public sector.

The Purchases Commission at the Museum of History and Art is expected, according to the ministerial decree of 10 January 1963, 'to expand and homogenize the collections in the State Museum'. The seven members (an art critic, an expert, a representative from the Ministry for Cultural Affairs, a representative from the Ministry for Education, a historian, the head of services at the Museum of Fine Art and the head of the museum) are appointed by the minister every three years. In 1979, the commission had LFR 1.5 million and most of it went on period works. It looks for works in private galleries in Luxembourg and Paris and in the municipal gallery at Esch-sur-Alzette.

The municipal gallery at Esch-sur-Alzette has LFR 105 000 p.a. to purchase works of art. Its buying is done at its own exhibitions and in galleries ab-

road and the present collection is of 72 works. Other, smaller municipal galleries have more restricted purchases budgets.

#### 4.3. Incomes and second jobs

Artists may get commissions and be involved in construction projects within the framework of the Interministerial Committee for Artistic Decoration, set up in 1960. There is no law on the percentage of construction costs that has to go on decoration, simply a verbal recommendation to which the communes are not forced to adhere. Artists are coopted or, more rarely, recruited by competition or tender following an advertisement in the press. The committee (the State architect and two members of the Ministry for Cultural Affairs) suggests artists to the builder and architect, but the opposite may also occur. A dozen artists were involved with national and municipal buildings in 1979 in this way. The artists associations are calling for systematic application of this recommendation.

The Religious Buildings Commission may commission artists to produce stained-glass windows, statues and fonts when non-classified churches are being renovated. The communes are not forced to consult the commission - unless they are hoping for a grant. Some of the larger local authorities also commission artists, usually from the town, to produce frescoes and statues.

Most of Luxembourg's artists have a paid job that is quite separate from their artistic activity. As in the other countries studied, this is usually in teaching (in primary or secondary schools). The artistic population, estimated on the basis of the number of exhibitors over a three-year period, is around 600 and only a very small minority live from artistic activity alone.

#### 4.4. Studios

The Luxembourg State authorities have done nothing to develop artists' studios so far. However, they do have a studio in Paris, at the Cité des arts, which can be used for six months a year and which is generally occupied by prize-winners from the Esch-sur-Alzette 'biennale' (5.1). It should be remembered, however, that rent or mortgage on a studio is tax deductible. The artists associations have launched the idea of artists' houses as part of the programme for the old part of Luxembourg city.

### 5. THE DISPLAY OF WORKS OF ART

#### 5.1. Salons and biennales

The autumn salon, organized by the art circle (2.1), brings a large number of Luxembourg artists together. In 1979, the judges (seven members of the circle committee) chose 130 of the 400 works submitted. The hanging fee is LFR 150 to 200 and LFR 900 if the artist wants a photograph of his work in the catalogue. The Duc Adolphe prize (LFR 10 000) is awarded at the end of the salon.

Every two years, the 'Biennale des jeunes' is held in Esch-sur-Alzette. It is open to residents of under 35. Candidates are selected by two national boards of judges - 9 'biennale' judges (critics, representatives of the museum and established artists) and 5 or 6 critics (Luxembourg art critics only). In 1979, 50 of the 300 works submitted were chosen. Both sets of judges award prizes (obtained from private sources and from the ministry) - a critics prize and two 'biennale' prizes, totalling LFR 80 000. All the artists selected for this 'biennale' then have the opportunity of displaying their works in the municipal gallery (5.3).

Every five years, Esch-sur-Alzette also runs a Luxembourg modern art show for plastic artists who are older and better known. The international team of judges (head curators from museums in France, Belgium, and the Federal Republic of Germany, two directors from the Luxembourg State Museum and the administrator of the municipal gallery) offers no prizes, as acceptance for the 'quinquennale' is a distinction in itself. Artists selected for this show may also hang their works in the municipal gallery.

### 5.2. Cultural weeks

For the last few years, cultural weeks have been run across the country, in a different region each time. The idea is to encourage artistic expression at local level and to organize cultural events of national interest. The programmes cover many different subjects - music, photography, painting, drama, lectures, etc. In 1979, four regions were involved and a total of 200 events run in 27 different places. In the canton of Wiltz alone, there were 12 local art shows. There were 20 in the Moselle area, 11 in Mersch and 14 in the south. All aspects of plastic art tend to be represented and there is a drive to show the public how works of art are actually created - in Annelange, for example, an engraver's workshop was on display and silk-screening was done in Troisvierges (in these cases, the artist is paid LFR 1 500 per day). This type of event, which will no doubt become more common, is particularly aimed at the local population (various competitions are organized), but established artists may also be involved.

### 5.3. Municipal and private galleries

Since 1958, when the first municipal art gallery was opened in Esch-sur-Alzette, six other galleries of this kind have been set up in Luxembourg, Dudelange, Diekirch, Walferdange, Rumelange and Bertrange. These galleries are annexed to the municipal cultural centres and available for Luxembourg and foreign artists to display and sell their works. Unlike other display centres (theatre, foyers, etc. used for prestige exhibitions), these galleries are run to make a profit. Artists have to pay a hanging fee (LFR 5 000 per fortnight at Esch-sur-Alzette) and cover the cost of invitations, but the gallery does not take a percentage on sales. In the case of foreign exhibitors, however, the gallery takes 30% of the sales price and provides a minimum of LFR 15 000 where no works are sold. The gallery will often purchase works for its own collection - as will the State Museum.

Since there are very few collectors and professional painters in Luxembourg, it is rare to see a private gallery that does not also sell craft objects.

The four galleries that deal in contemporary avant-garde works (three in Luxembourg city and one in Esch-sur-Alzette) work in collaboration with foreign galleries, usually those in Paris, and they also expose the work on non-residents. The arrangements for displaying works are similar to those in other countries, the galleries deducting 30 to 50% according to the costs involved.

### Addresses

Académie européenne libre des Beaux-Arts (President: Mr Germain Lutz), 105, rue des Maraîchers, Kirchberg, tel. 43.19.50.

Administration des bâtiments publics, secrétariat de la commission des décors artistiques: Mr Pesch, 10, rue du Saint-Esprit, Luxembourg, tel. 47.38.61.

Caisse de pension des employés privés, 1a, boulevard Prince Henri, Luxembourg, tel. 404.61.

Centre culturel d'Esch-sur-Alzette (President: Mr Jos Wampach), administration: 11, rue Pasteur, tel. 54.03.87; galerie d'art municipale: 6, Grand-Rue, tel. 54.90.71.

Cercle artistique, 40, rue du Maréchal Foch, Luxembourg, tel. 44.62.11.

Chambre syndicale des arts et des lettres: Mrs Maggy Stein, 65, route d'Esch, Fennange, tel. 51.52.97.

Institut grand-ducal, section arts et lettres, 2bis, boulevard Grande-Duchesse-Charlotte, Luxembourg, tel. 233.57.

Letzebuenger Konscht-Gewerkschaft: Mr Gaston Scholer, 29, rue du Fort Elisabeth, Luxembourg, tel. 49.33.98.

Ministère des affaires culturelles, 4, rue de la Congrégation, Luxembourg, tel. 47.81.

Ministère des finances, 3, rue de la Congrégation, Luxembourg, tel. 47.82.94.

Musée d'Etat du Luxembourg, Marché aux poissons, Luxembourg, tel. 47.87.08.

## THE NETHERLANDS

### 1. ART IN THE COMMUNITY

#### 1.1. Public patronage

The State is trying to develop the sort of socio-economic conditions that are conducive to artistic activity. Its art policy has led to a policy of encouraging artists.

##### 1.1.1. Central institutions

There are two types of central institutions - the ministries and the Arts Council.

The Ministry for Cultural Affairs, Leisure and Social Action, which was set up in 1965.

The ministry's budget for the arts was HFL 460 million in 1979 (HFL 220 million for contemporary art and HFL 240 million for period art). The ministry budget for contemporary plastic art was HFL 22 million in the same year.

The plastic art and architecture division is assisted by a certain number of advisory committees - on plastic stylism as related to architecture and town and country planning, on works of art in schools, on programming international exhibitions, on grants and travel allowances for plastic artists and on the coordination of exhibitions abroad.

The Office for Plastic Arts Abroad is assisted by an advisory committee.

The national museums of period and modern art come under the Directorate for Museums, Monuments and Archives at the ministry.

The Ministry for Social Affairs. Implementation of the regulations for plastic artists (BKR) is the responsibility of the Directorate for Additional Social Measures - which itself comes under the Directorate-General for Social Measures (3.1.3).

It is assisted by a central advisory committee.

The State subsidy in 1979 was HFL 64 million (HFL 80 million in 1980) and the total public outlay in the same year HFL 85 million.

The Ministry for Education and Science. The 1% regulation and art education come under this ministry (4.3.1).

The Ministry for Housing and Town and Country Planning. This is responsible for implementing the 1.5% system - State buildings (4.3.1).

The Arts Council. This is an advisory body, distinct from the Ministry of Cultural Affairs, which advises on the various branches of artistic activity. The Plastic Art and Architecture Division has 14 members (artists, art specialists, curators, art historians, etc.) and there are two committees - on experiments and projects and on events.

The Ministry for Cultural Affairs has to ask for the Arts Council's opinion on all major questions of art policy.

### 1.1.2. Local authorities

The provinces spend less than the communes on the plastic arts.

The provinces. There are 11 of these and they spend only a small amount (HFL 2 million in 1977) on creative art, their action being confined to cultural advice, listing artists, offering opinions and acting as intermediaries between the authorities, the customers and the artists.

The communes. The 850 communes in The Netherlands spent HFL 14 million on creative art in 1977. The big communes, particularly those in the vast built-up areas of the west, put priority on creative art, whereas the smaller ones spend more on the more practical branches. Funds mainly go to purchases and commissions. Amsterdam is the biggest of the spenders on the plastic arts.

The towns are assisted in their work here by advisory committees.

### 1.1.3. Social organizations

The Artists Welfare Fund. This comes under the auspices of the Ministry for Social Affairs. Its resources are derived from subscriptions from artists and subsidies from the State and the communes. The State subsidy is 310% of the artists' contributions and the commune subsidy 200%. So members' contributions are multiplied more than sixfold and, in 1976, for example, the fund had an amount of HFL 940 000 to work with (3.1.2).

The fund also has two additional amounts - the Exceptional Purposes Fund and the Me J.F. van Royan Fund, which are not constituted from artists' contributions, but by the Prince Bernhard Foundation, the Ministry for Cultural Affairs, legacies, etc. (3.1.2).

The Plastic Arts Materials Purchase Fund. This comes under the auspices of the Ministry for Cultural Affairs. This fund has capital of HFL 1 million (HFL (HFL 100 000 p.a. between 1969 and 1978). Since 1979, the State has compensated for inflation (4% of capital) and subsidized running costs (4.6.1).

#### 1.1.4. Studios and experimental centres for the plastic arts

The State subsidizes studios and experimental centres for the plastic arts, which were originally set up by groups of artists (2.2. and 4.1.1):

The Jan van Eyck Academy, Maastricht.

Ateliers '63, Haarlem.

The Ceramics Work Centre, Heusden.

The Plastic Art Workshop, Delft.

#### 1.1.5. Distribution organizations

The State is doing its best to make art available to everyone by stressing distribution and involving the population. There are various organizations involved here:

The Netherlands Plastic Arts Foundation. This organizes exhibitions which tour the whole country. The State grant in 1980 was HFL 1.5 million (5.2). This organization has an index of 14 000 artists' names (4.2.2). It brings out an information bulletin (BK Informatie) for plastic artists.

The National Heritage Service. This manages the works of art acquired by the State and distributes them to any museums and authorities that request them.

Art loan centres. There are about 50 of these at the moment (25 SBK centres and 25 art libraries) over the country. They get State subsidies (HFL 3.5 million in 1980) and the provinces and communes cover the running costs (5.3).

#### 1.1.6. Private bodies

Public subsidies are now available for private schemes (1.2).

#### 1.2. Private patronage

The most important foundations are:

The Artec Foundation, which aims to develop relations between art, science and technology. It receives a State grant of HFL 40 000 p.a. (4.1.2).

The Art and Industry Foundation, which acts as an intermediary between artists and firms, negotiating something like 200 commissions, worth HFL 2.5 to 3 million, each year. It is financed by about 250 firms, by the State (HFL 700 000 p.a.) and 30 to 40 communes (4.2.5. and 4.3.4). The foundation has 5 000 names of professional artists (defined as producing regularly, having the relevant equipment, a studio, etc.) on its books.

The Peter Stuyvesant Foundation, which has a collection of 700 works by artists from 35 nations, aims to integrate art into the work environment (4.2.5).

### 1.3. The art market

The State is trying to encourage people to buy works of art and to get a private heritage built up. In 1965, the Ministry of Cultural Affairs introduced a 'grants for art purchases' regulation (ASK), whereby private buyers received 20% of the price of any work they bought and, in some cases, municipal authorities (Amsterdam, Hilversum, Delft, etc.) gave an additional grant. However, a socio-cultural foundation found that the regulation was of most benefit to the better-off socio-professional categories and so it was withdrawn in 1978 and the funds involved transferred to the art loan centres. The State hopes to encourage demand and democratize art purchases by developing these loan centres (5.4).

## 2. ARTISTS' ASSOCIATIONS

### 2.1. Professional associations

There are two types of professional associations - political and corporate ones.

#### 2.1.1. Political associations

The most important of these associations is the Professional Plastic Artists Association (BBK), which had 2 200 members in 1979. It is openly political in nature and works for a socialist society. There are various ways of joining - having a diploma from an academy of fine art, submitting a dossier of art work or being sponsored by three BBK members. The subscriptions were HFL 285 in 1979.

The BBK helps artists solve their problems and it has 10 offices across The Netherlands, the one in Amsterdam being staffed by 10 artists. It is calling for an extension of the art market which is currently confined to Amsterdam. It has also contributed to the development of art libraries, with a view to stimulating the demand for works of art. Generally speaking, the association guards against the State reducing its aid for artists.

The Plastic Artists Professional Association '69 (BBK '69) was formed when the BBK split in 1969. This is a more élitist body and the members are more established artists, having more moderate ideological leanings. There were 500 members in 1979. As well as being professional artists, applicants for the association must produce work of quality and there is a committee of five artists (which changes every year) to assess this. The subscriptions were HFL 350 in 1979.

Other politically-oriented associations are:

The Artists Union (NVV).

The Plastic Art Workers' Union (BBKA).

The Organization of Women Plastic Artists.

### 2.1.2. Corporate associations

These are:

The Netherlands Sculptors' Circle.

The Professional Association of Designers.

The Netherlands Professional Association of Ceramic Artists.

The Association of Decorators and Wrought Iron Workers.

The Professional Association of Graphic Artists (GVN).

The Federation of Artists' Associations, which combines most of the artists' associations representing the various branches of the profession.

### 2.2. Studios and experimental plastic art centres

In the 1960s, various groups of artists set up studios and experimental art centres where artists could come and work (try out materials, obtain commissions, carry out research and so on).

Some of these studios now get State grants:

The Jan van Eyck Academy, Maastricht.

Ateliers '63, Haarlem.

The Ceramics Work Centre, Heusden.

The Plastic Art Workshop, Delft.

The other studios are:

The Alkmaar Plastic Art Studio.

The Amsterdam Plastic Art Studio.

The Crucible, Assendelft.

The Graphic Art Workshop, The Hague.

The Workshop, Groningen.

The De Vaarts Graphic Art Studio, Hilversum.

The Graphic Art Studio, Maastricht.

Limburg Arts and Craft, Maastricht.

The Graphic Art Studio, Rotterdam.

The artist has to pay a standard amount per day. However, he can also ask for State aid for the experimental plastic art centres (4.1.1).

### 3. LEGAL ASPECTS

#### 3.1. Social rights

##### 3.1.1. Social security

Social security arrangements depend on the social and legal status of the individual, i.e. on whether he is self-employed or a wage-earner. Artists are considered as self-employed and, as the social security arrangements for this category are less favourable than for the wage-earners, artists are not as well off, particularly where the old-age pension is concerned, as we shall see later.

As self-employed workers, artists are entitled to the popular or general insurances which are applicable to the whole of the population of The Netherlands, foreigners included. These insurances are as follows:

The general old-age insurance scheme (AOW).

The general insurance scheme for widows and orphans (AWW).

The general exceptional medical costs schemes (AWBZ).

The general family allowances scheme (AKW).

The general disability scheme (AAW).

The tax authorities collect the subscription at the same time as the income tax. The rate is 18.16% of income up to a given ceiling (which was HFL 41 750 in 1978), so the maximum contribution was HFL 7 582. The economically weak self-employed are partially or totally exempt from having the contribute. In 1978, for example, a self-employed person, married and earning less than HFL 8 600, paid no contributions at all and only reduced contributions were payable on HFL 8 600 to 14 400. However, by virtue of the principle of solidarity, all benefits are equal.

#### Sickness .....

Artists, as self-employed workers, are covered by the general scheme for exceptional health costs (AWBZ), which covers the cost of prolonged hospitalization (more than 365 days).

Self-employed and wage-earning artists can contribute to the ZFW health schemes, provided their income is to within a certain ceiling (i.e. HFL 36 000 in 1978 and HFL 20 409 in the case of the elderly. The ZFW reimburses medical expenses and hospital fees (up to a maximum of 365 days).

Artists who are sick can also apply to the Artists' Welfare Fund (3.1.2).

Old-age and death benefits

.....

Under the terms of the general law on old-age insurance cover (AOW), the self-employed artist is entitled to a retirement pension (wage-linked) at age 65. The net retirement pension for married people is equal to the basic minimum wage.

Under the terms of the general law on insurance for widows and orphans (AWW), women (theoretically those between 40 and 65, but younger women if they have an unmarried child) are entitled to a widow's pension once their husband dies.

The retirement scheme is particularly disadvantageous as far as artists are concerned. Self-employed workers have the opportunity to save, via the tax authorities, part of their income to constitute a reserve for their old age. The annual amount put by in this way should not exceed the capital of their firm (book value), so the size of the reserve fund is limited by the size of the capital. This system does not allow the artist to save enough to ensure him a decent retirement.

Industrial disablement

.....

The self-employed worker who is sick for more than a year or unable to work at all is entitled to an allowance, under the general law of disability (AWW), provided there is at least 25% disability and the assuree is older than 17. The size of the allowance depends on the rate of disability. The net amount provided in case of total disability is equal to the net retirement pension provided under the AOW.

Family allowances

.....

Under the general law on family allowances (AKW), self-employed and wage-earning artists are entitled to family allowances for the third child and any subsequent children.

Only the economically weak are entitled to the same family allowances as wage-earners for the first two children, under the law on family allowances for small-time self-employed workers (KKZ).

Social aid

.....

One of the provisions made for the Dutch under the general law on social aid (ABW) is the national regulation for self-employed workers (RZ), which grants financial aid to needy self-employed workers.

This aid may take various forms. If the difficulties are due to a temporary reduction in earnings, aid is in the form of periodic allowances. Where support for the family is involved, the allowances amount to 75% of actual income the previous year and aid in this case may be capital (an interest-carrying loan, a free loan or a donation). With the agreement of the Ministry

for Cultural Affairs, the amount may go as high as HFL 125 000. If it seems likely that the activity will not start up again, the aid may be used to compensate the self-employed worker for the costs of changing his means of livelihood.

Self-employed workers of between 58 and 65 who are not entitled to aid under the RZ scheme can obtain interest-free loans for their capital and periodic allowances under the national regulation for the elderly self-employed (ROZ).

### 3.1.2. The Artists' Welfare Fund

The idea here is to help artists who are needy or sick by paying them allowances and cash benefits.

Various public bodies are involved in running the fund, but the artists are in the majority. At least four of the 14 members of the board are appointed by the Ministries of Social Affairs and Cultural Affairs, the Union of Dutch Communes and the College of Alderman of Amsterdam (about one third of the artists who belong to the fund live in this city).

Artists cannot join the fund on an individual basis - only artists' organizations can be affiliated and they have to pay HFL 68 p.a. for plastic artists. In 1976, 19 bodies representing 6 497 artists were affiliated and 40% of these were plastic artists. State and commune subsidies are received in addition to the artists' contributions (1.1.3).

The fund pays periodic allowances to artists in need (after the board has discussed the matter and a period of one year has elapsed). Allowances are equal to the basic minimum wage, plus paid holidays in accordance with the law on the basic wage, HFL 25 per week to cover professional costs and partial reimbursement of the contributions to the sickness insurance scheme. In 1976, HFL 1 million was paid over to artists in this way. However, artists in this situation cannot go on applying to the fund, as, in any one year, no more than 13 weeks' allowances may be received. Once this has been exceeded, the artist has to apply to the general social aid scheme (ABW) or, if he is self-employed, to the national scheme for the self-employed (RZ) (3.1.1).

The fund also has two additional funds - the Exceptional Purposes Fund and the Me J.F. van Royan Fund (1.1.3). These are used to pay allowances or interest-free loans to cover the costs of materials, the organization of exhibitions, the fitting out of studios, etc. Artists who do not belong to the fund may also receive aid from the two additional funds.

In 1976, 750 artists (including 575 plastic artists) applied to the fund - 194 of them for periodic allowances, 17 for sickness costs, 278 for exceptional purposes and 86 for aid from the Me J.F. van Royan Fund.

### 3.1.3. A specific social provision - the regulation for plastic artists (BKR)

This regulation for plastic artists was introduced by the Ministry for Social Affairs and is intended to provide temporary work for artists who are unable to support themselves by selling their work on the art market. The idea is to

ensure the artist's economic independence by providing commissions, purchasing works and arranging for his services to be remunerated. In fact, the BKR is primarily concerned with purchasing works of art and social considerations are more important than any aesthetic assessments when they are chosen. The BKR is not an instrument of cultural policy aimed at integrating art into the community, but an element of social policy aimed at reducing tension of the labour market.

Artists wishing to be covered by this system have to:

be in need. According to the general law on social aid (ABW), income is deemed inadequate when it is less than the basic minimum wage (the spouse's income counts for half the household revenue). For single people, the figure is less than 70% of the basic minimum wage. Married artists who have no family to support are not entitled to benefits under this system;

be between 25 and 65;

be Dutch;

have tried to make a living as a professional artist over a period of at least three years preceding the application. Artists under 35 must also have tried to find some other sort of work.

In 1979, 2 800 artists were aided under the BKR system - they are estimated to represent 20 to 30% of the total plastic artist population in The Netherlands. Works are purchased, in principle, at prices similar to those on the open market. The BKR guarantees recipients a gross income which varies, with age, between HFL 23 000 and HFL 28 000 p.a. (this includes paid holidays). Aid is granted, in principle, on a temporary basis - for a maximum of a year and per period of 13 weeks, but in fact, it seems to go on for longer than this and 43% of recipients have benefited for up to two years, 16% for between two and four years and 41% for more than four years. The BKR is financed by the State (75%) and the communes (25%). In 1979, the total State grant was HFL 64 million and total public expenditure HFL 85 million.

It is the job of the communes to run the BKR, but they are not forced to do so and the smaller ones, in particular, refuse to. Communes have to set up ad hoc advisory committees of nine people (two representatives of the municipal authorities, one representative of the Ministry for Social Affairs, three artists appointed by their professional organizations and three museum heads, fine arts teachers, etc. appointed by the municipal authorities) to decide on what works to purchase. Any artist whose application has been refused by the municipal committee can appeal to the central advisory committee at the Ministry for Social Affairs. This also has nine members - two appointed by the Ministry for Cultural Affairs, two by the Union of Dutch Communes, one by the Ministry for Social Affairs and four (artists) by their professional organizations.

There are 30 municipal committees (and 850 communes). Amsterdam has the largest number of plastic artists benefiting from the BKR system (1 000 - i.e. about a third of the total number of artists to benefit) and pours the most money into it (HFL 29 million in 1978). In Rotterdam, there are about 200 plastic artists receiving BKR aid. It should also be added that the Amsterdam municipal authorities have introduced a regulation for plastic artists who get no State aid. It was applied to 50 artists, representing HFL 1.2 million, half of it in commissions, in 1978. The BKR does not cover married women art-

ists (unless they have families to support), so Amsterdam has brought out a regulation to help them with the costs of their materials. About 20 artists benefit from this aid.

The works of art purchased under the BKR system are divided between the State and the communes (50% each) and used to decorate public buildings - schools, hospitals, etc. They are put into art libraries so that they are available to the general public (5.3). As the problems of conservation and storage are becoming more crucial, the State now authorizes artists to keep some of the works at home (for exhibitions, loans, etc.). The State acquisitions are managed by the National Heritage Service.

### 3.2. Copyright, etc.

The copyright law guarantees the artist's moral and other rights.

#### 3.2.1. Moral rights

The law on copyright says that the 'author of every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression' has the exclusive right to disclose and copy that work. This right includes the personal aspect, the author's moral right.

The first provision protects the author against any illicit benefit derived from his work by a third party. The second establishes the author's right, during his lifetime, to claim authorship of the work and to object to any distortion, mutilation or other alteration thereof.

#### 3.2.2. Copyright

During his lifetime, the author has the exclusive right to exploit and derive pecuniary profit from his work. His heirs inherit this right for 50 years after his death. The right to exploit the work may be transferred on a permanent basis. It may be sold, possibly to a third party with a view to disclosure or duplication.

#### 3.2.3. Copyright societies

The Plastic Art Rights Office protects the rights of plastic artists and collects copyright fees when their works are used. It was set up in 1977 by a group of graphic artists and is still in its infancy. Artists can always apply to their professional organizations for help. One artist, Job Habott, liaises between the BBK, the main artists' organization, and the Plastic Art Rights Office.

The copyright law provides the general conditions required for the protection of the artistic integrity of the work and the material interests of the artist. But, ultimately, it is supply and demand which determine how much the artist can make from his art work.

### 3.3. Tax

#### 3.3.1. Income tax

Artists, as self-employed workers, have a certain number of tax advantages, i.e. those accorded to the self-employed in general:

initial losses - where the artist makes temporary losses (during the first six years of activity), he can invoke the regulation on initial losses which says that these amounts can be fully offset, as far as the tax return is concerned, by later profits;

investment facilities - the self-employed artist gets tax advantages when he makes investments. If he invests more than HFL 2 000 in capital goods for two consecutive years, his profits are increased by 8% of the sum invested every year;

basic abatement - self-employed people get a basic abatement of HFL 1 600 on a profit of HFL 51 000 maximum. This abatement is reduced gradually on amounts of between HFL 51 000 and HFL 60 000 and disappears together once profits exceed the HFL 60 000 mark.

The tax average regulation applies to self-employed and wage-earning artists who have irregular incomes.

Aid for creative activity (handouts, allowances, grants, etc.) are tax-free, provided only one amount is involved. Where allowances are made periodically, income tax has to be paid.

Prizes which are awarded for the whole of an artist's work and not obtainable through competitions are tax-free. However, prizes won in competitions are taxable.

Periodic allowances paid by private individuals are not taxable, but those paid by moral persons (foundations for example) are.

Artists may get allowances for their professional costs (4.6). Those that are covered by interest-free loans are tax-deductible and those that are covered by a one-off allowance are not.

#### 3.3.2. VAT

VAT is to be paid on all transactions. The artist pays a reduced rate of 4% on any work sold, whereas the normal rate is 18%.

When the artist is paid for his services, VAT is payable at the rate of 18%, but the tax is paid by the Ministry for Cultural Affairs where the commissions are from the State or local authorities.

Small self-employed workers are exempt from VAT. The regulation on small firms says that the self-employed artists who owe no more than HFL 2 050 in VAT (1978) need not pay it. Partial exemption is granted between HFL 2 050 and HFL 4 150.

### 3.3.3. Wealth tax

There are no particular advantages for artists here.

## 4. ECONOMIC ASPECTS

### 4.1. Grants and prizes

#### 4.1.1. Gratuities

The Ministry for Cultural Affairs grants these to enable artists to devote themselves entirely to their work for a certain time. They are paid when the activity in question will not generate income immediately. They also go to artists who are unable to pay their share towards the experimental plastic art centres (2.2). The amounts involved here vary between HFL 8 000 and HFL 10 000 p.a.

In 1979, these gratuities were paid to 41 artists selected by a committee of six (artists and art specialists - curators, historians, etc.), appointed by the Arts Council.

Some towns also give gratuities. Amsterdam, for example, spends HFL 80 000 p.a. on them. The artist uses the money (a maximum of HFL 10 000) as he sees fit - to travel, produce a work, study, etc. The gratuities are awarded by a committee of artists who are themselves appointed by the Amsterdam Cultural Council.

#### 4.1.2. Grants for experiments

These grants are awarded by the Ministry for Cultural Affairs and specifically intended to finance work with experimental materials (i.e. artists who use new materials or innovate with standard ones) and communications experiments (artists who introduce new modes of relation between the public and visual art). The grants are awarded once the Experiments/Projects Committee (a sub-section of the Plastic Art and Architecture Division of the Arts Council) has given its opinion. The size of the grant depends on the cost of the experiment and any fees. In 1977 and 1978, the Ministry for Cultural Affairs allocated HFL 1.5 million to art experiments.

Artists may get assistance with their projects from the Artec Foundation, which is intended to develop experiments in art, science and technology (1.2). The foundation establishes contact between artists and scientists, research workers, heads of firms and so on. The Experiments/Projects Committee, which allocates the grants, consults the Artec Foundation.

The State also subsidizes the experimental plastic art centres (2.2. and 4.1.1).

#### 4.1.3. Honorary payments and other personal allowances

An annual allowance of between HFL 2 000 and HFL 5 000 is paid to certain elderly artists (of 65 and over) who have made an important contribution to art in The Netherlands and are now in financial difficulty.

An honorary payment of HFL 5 000 p.a. is made to various elderly artists whose work brought particular credit to Dutch art. Their financial situation is not taken into consideration in this case.

Personal allowances, like the honorary payments, are scheduled to be withdrawn. The size of the payments and the number of recipients have been frozen for several years now and it is felt that elderly artists should avail themselves of the general law on social aid (ABW) (3.1.1).

#### 4.1.4. Grants for study abroad

The Ministry for Cultural Affairs provides more than HFL 300 000 p.a. for artists interested in studying abroad.

These grants are only awarded under specific conditions:

- the candidate must have completed his basic art training;
- the new course must be run outside The Netherlands;
- the candidate must be unable to pay (partially or fully) for the course himself.

Furthermore, under the terms of various bilateral agreements, artists may be awarded study grants abroad - for which their names have to be submitted by the Ministry for Education and Science.

#### 4.1.5. Travel grants

Every year, the Ministry for Cultural Affairs awards a number of travel grants (18 in 1979, for example) to artists. The size of the grant depends on the programme in question and may be as much as HFL 6 000, say, for a trip to the USA.

These grants are allocated by a committee of six (artists and art specialists - curators, art historians, etc.), appointed by the Arts Council.

#### 4.1.6. Prizes

State prizes. There are two of these:

The national prize for plastic art and architecture. This is worth HFL 2 000 (HFL 1 000 of it to cover the judges' costs), but has not been awarded since 1971.

The Rome prize. This is an annual award for winners of competitions in

sculpture, painting, engraving, large-scale and decorative works and architecture.

Commune prizes. Various municipal authorities, and Amsterdam in particular, award art prizes.

Province prizes. Prizes for fine art in general only occasionally go to plastic artists.

#### 4.2. Acquisitions

##### 4.2.1. Museum purchases

Museums have their own budgets to use for art purchases. Particular mention should be made of the municipal museum in Amsterdam, the municipal museum in The Hague and the Boymans van Beuningen Museum in Rotterdam, all of which have acquired major avant-garde works of the last 20 years. The municipal museum in Amsterdam, which has four departments (decorative art, painting, sculpture and graphic art) has an annual sum of HFL 1 700 000, from the municipal authorities, for its purchases. The curators suggest works to be bought, but the final decision is taken by the director, who is appointed by the municipal authorities.

##### 4.2.2. State purchases

Under the regulation for plastic artists (BKR), the State purchases works of art direct from the people who create them (3.1.3).

As far as the constitution of national collections is concerned, no distinction is made between purchase and display (5.2). Works are purchased in the light of a certain number of techniques, subject matter and trends being covered by exhibitions across The Netherlands. In 1979, the State spent HFL 850 000 on art purchases. The subjects of the exhibitions are chosen by the Internal Exhibition Programming Commission, which has nine members - four people appointed by the Arts Council, a representative of the provincial cultural councils and four artists appointed by their professional organizations (two by the BBK and two by the BBK '69). Meetings are also attended by the head of the Plastic Art and Architecture Department at the Ministry for Cultural Affairs, the head of The Netherlands Foundation for Plastic Art and the head of the National Heritage Department. There are three or four judges (artists and art specialists - curators, art historians, etc.), appointed by the Exhibition Programming Commission, at each show. Artists are invited to submit works and the relevant information (subject of the exhibitions, funds available, judges, etc.) is provided by The Netherlands Foundation for Plastic Art, which organizes the shows (1.1.5).

##### 4.2.3. Purchases by the communes

Under the regulation for plastic artists (BKR), the communes purchase works direct from the people who create them (3.1.3).

The various municipal authorities purchase works of art and Amsterdam is in the lead here with funds of HFL 503 000 for this purpose in 1979. In 1977, 242 works by 131 artists were acquired in this way and, in 1978, 341 works by 161 artists. Paintings and graphic art were purchased in 1978, plastic, ceramic, metal, etc. objects and video creations were purchased in 1979 and drawings and other works on paper (water colours, gouaches, pastels, etc.) and murals were scheduled to be bought in 1980.

Purchases are selected by teams of judges - usually three artists appointed by their professional organizations (one by the BBK, one by the BBK '69 and one by the other organizations) and two other people (artists or art specialists - curators, art historians, etc.) appointed by the Amsterdam Cultural Council.

The purchases are then exhibited at an annual show in the Fodor Museum in Amsterdam.

#### 4.2.4. Purchases by the provinces

The provincial authorities purchase works of art to hang in their offices. The amounts involved, however, are small - HFL 40 000, for example, in the Zuid-Holland province.

#### 4.2.5. Purchases by firms

The Art and Industry Foundation. Firms purchase works of art (HFL 45 000 in 1977) via this foundation (1.2).

The Peter Stuyvesant Foundation. This purchases an average of 30 works a year. It is advised on what to buy by curators or ex-curators (1.2).

### 4.3. Commissions

#### 4.3.1. State commissions

State commissions are usually given under the percentage regulations aimed at 'decorating public buildings and increasing the possibilities of commissions for plastic artists'.

#### The 1% regulation

1% of the cost of secondary school buildings that are fully or partially financed by the State has to go on decorative work (provided the construction is to cost more than HFL 100 000).

In theory, this regulation only applies to secondary schools, but universities, university hospitals and student premises also benefit from it. The

amount earmarked for the decorative works is included in the annual building funds allocated to the universities and schools of higher study.

It is up to the Ministry for Education and Science to implement this regulation, at the request of the headmaster or the municipal authorities. A committee of BBK and BBK '69 delegates, the architect, representatives of the Ministry of Education and Science and of the municipal authorities is formed (the number of members varies) and, finally, the decision is taken by the Ministry for Education and Science, after consultation with the Ministry for Cultural Affairs (Advisory Committee on Works of Art in Schools).

There is a tendency for the amounts allocated by the Ministry for Education and Science for the school building programme to decrease.

The 1.5% regulation  
.....

1.5% of the cost of putting up public buildings has to go on decorative works. The regulation is implemented by the State contractor, under the responsibility of the Ministry for Housing and Town and Country Planning.

The amount available for decoration is estimated in the light of the construction programme and included in the budget of the public buildings service at the Ministry for Housing. The total outlay may not exceed the amount provided for. The maximum allowance has been fixed at HFL 300 000. The ministry allocated HFL 3.7 million to the 1.5% scheme in 1978, but the actual expenditure fell short of the amounts provided.

The architect suggests commissions for works to the contractor and he in turn consults three plastic artists working in his department. He may also consult the Ministry for Cultural Affairs.

The 1.5% regulation does not apply to public buildings that are constructed for financially autonomous State firms - which of course does not mean that decoration of such buildings is ruled out. The Post Office, for example, has its own regulation and devoted 1% of building costs to decorative works.

4.3.2. Commissions by the communes

Twenty or so communes have percentage regulations comparable to those of the State. They apply them when primary and nursery schools are being built and for municipal buildings. The percentages in question here are usually 1% or 1.5%.

The Hague and Amsterdam use a number of different percentages. In The Hague, for example, the figure is 2% for a building costing less than HFL 100 000 and 1% above HFL 1 million. Amsterdam channels funds into the decoration of old and new buildings and old and new parts of the town - 2% of the cost of municipal buildings (HFL 1.2 million in 1978), 0.5% of the cost of developing new districts (HFL 225 000 in 1978) and commissions for old buildings and districts (HFL 370 000 in 1978). The artists are selected by a committee of one town planner, one architect, nine artists (three from the BBK, three from

the BBK '69, two from the Dutch Sculptors Circle and one from the SAK exhibitions society).

#### 4.3.3. Commissions by the provinces

The provinces sometimes spend money on purchasing works of art to decorate their administrative buildings, but only the provinces of Noord-Holland and Zuid-Holland have percentages comparable to the State figure.

The province of Zuid-Holland, for example, earmarks HFL 40 000 p.a. to commission a work from an artist - who is chosen by a seven-member committee (five representatives of the authorities in the province, one artist, one art specialist - a historian, etc.).

#### 4.3.4. Commissions by firms

A certain number of firms (Shell, IBM, Philips, Heineken, KLM, Unilever, etc.) commission works of art via the Art and Industry Foundation (1.2). These commissions, of which there are 30 or 40 a year, were worth HFL 500 000 in 1977.

#### 4.4. Payment for services

Artists help create the environment. They are involved in urban planning - construction projects and renovation schemes, not just buildings but districts, streets, parks and so on. They are invited to cooperate with architects, planners, sociologists, etc.

In order to encourage this practice, the Ministry for Cultural Affairs has set up the National Advisory Committee on Plastic Stylism as Related to Architecture and Regional Development. There are 10 members - six artists (two appointed by the BBK, two by the BBK '69 and two by the Arts Council), two architects and two planners, also appointed by the Arts Council. This committee encourages local authorities (provinces and towns) to involve artists in their construction and renovation programmes. An institute of research into plastic art in relation to the man-made environment is due to be set up.

Mention should be made of a number of experiments:

Plastic artists have been involved in the development of parks in the Rotterdam area, shaping the natural environment. The parks in question are the Bernisse park, which was created in 1977 with the help of two artists, and the Reeuwijk park, created in 1979 with the help of one artist.

Plastic artists in Zoetermeer, a new town near The Hague, were involved in an urban expansion scheme. They worked in close collaboration with architects, town planners and sociologists to develop new parts of the town. Three artists were chosen for this by the National Advisory Committee with the agreement of the Zoetermeer municipal authorities and they themselves invited other artists to join in the scheme.

Generally speaking, the Ministry for Cultural Affairs investigates new pos-

sibilities of employment for plastic artists. In 1976, a practical study of the plastic arts was approved by the ministry, acting on an opinion by the Arts Council. Commissions should develop plastic stylism in relation to:

- architecture and regional development;
- plastic techniques of transmission;
- cultural motivation in schools and within the framework of extra-mural activities;
- leisure activities;
- work - the environment and conditions;
- all forms of services.

Artists are paid an hourly rate, fixed by the Ministry for Cultural Affairs.

Artists working in architecture and regional development get HFL 60 per hour<sup>1</sup> (a maximum of six hours per day and five days per week) with no VAT - this is paid by the ministry for cultural affairs. The artists are paid by the ministry, but the costs of actual execution are covered by the client.

If the artist is providing cultural motivation (in museums, for example), he gets HFL 30 per hour.

Artists sitting on committees get HFL 100 per half day.<sup>1</sup>

#### 4.5. Payment for works loaned

##### 4.5.1. Exhibitions

Artists who loan works to exhibitions organized under the auspices of the Ministry for Cultural Affairs get an allowance - regardless of whether the exhibition is at home or abroad.

The minimum amount per period<sup>2</sup> is HFL 35 per work and the maximum HFL 1 500 per artist. The allowances also depend on the nature of the work and the materials used. Total allowances per work vary between HFL 50 and HFL 135 per period.<sup>2</sup>

Many communes also pay allowances in the same way as the State.

##### 4.5.2. SBK loan centres

These lend their members works that they have on loan from artists (5.3).

---

<sup>1</sup> These are the 1977 rates.

<sup>2</sup> The first period is of no more than seven weeks and all subsequent periods of no more than four weeks.

Artists receive a loan fee from the Ministry for Cultural Affairs. The annual rate is 10% of the price of the work, with a maximum of HFL 100 per work.

#### 4.6. Professional costs

##### 4.6.1. Materials

The artist can apply to the Artists' Welfare Fund.

The Plastic Art Materials Purchase Fund helps plastic artists to finance the materials they use (bronze for a sculptor, video equipment for performing artists, etc.). The fund gives interest-free loans to enable artists to carry out projects or take part in an exhibition. It is State subsidized (1.1.3).

Every year 20 to 25 artists receive interest-free loans from the fund. They amount to a maximum of HFL 20 000 to HFL 25 000 and have to be paid back in 30 or 50 months. If his work is sold, the artist has to reimburse the remainder of the capital in one go. Loans are awarded after the projects have been assessed by a five-member committee - an artist from the BBK, an artist from the BBK '69, two artists appointed by the Arts Council, and a representative of the Artists' Welfare Fund. The fund administrator, who is appointed by the Ministry for Cultural Affairs, is also assistant director of the Art and Industry Foundation.

Certain communes offer money to artists to cover the cost of their materials. Amsterdam, for example, channels HFL 40 000 into this every year. The recipients of this aid are chosen by other artists, themselves appointed by the Amsterdam Cultural Council.

##### 4.6.2. Transport and insurance

The Ministry for Cultural Affairs has introduced a grants regulation with a view to paying transport and insurance costs to artists who take part in exhibitions abroad. A maximum of half the costs is reimbursed, provided the amount in question is at least HFL 300 and no more than HFL 1 250.

##### 4.6.3. Studios and housing

Amsterdam gives housing subsidies to plastic artists. This enables them to build or improve their studios and housing or even simply to pay rent on them.

The commune itself also rents out studios to artists on the usual conditions.

## 5. THE DISTRIBUTION AND SALE OF WORKS OF ART

### 5.1. Museums

The report on a new policy for museums, produced by the Ministry for Cultural Affairs in 1976, recognizes that museums are genuine cultural centres. It stresses three things - the integration of museums into the social wellbeing policy, the delegation of responsibility in museum management and the improvement of quality of the information provided. The museums are among the institutions (libraries, culture centres, etc.) which help keep the public informed.

### 5.2. Touring exhibitions

The purchase of works is by no means separate from the display of art (4.2.2). The State's art purchases each year are put into exhibitions that tour The Netherlands. They are prepared by The Netherlands Plastic Art Foundation, which acts as a central exhibitions service (1.1.5). About 40 shows are organized every year and put on as a matter of priority in places where there are no museums, the idea being to familiarize the population with contemporary Dutch art. In 1979, 40 exhibitions were shown in 207 different places, as follows:

#### Breakdown of exhibitions by town

less than 25 000 inhabitants	73
25 000 to 100 000 inhabitants	88
more than 100 000 inhabitants	45
abroad (Belgium)	1
	<hr/>
Total	207

#### Breakdown of exhibitions by place

town halls	32
cultural centres	71
schools	21
theatres	21
libraries	22
museums	15
old people's homes	2
firms	17
sport centres	3
leisure centres	3
	<hr/>
Total	207

There is information (catalogues, audio-visual materials, etc.) to go with

the exhibitions. The cost is HFL 175 per week, to be paid by the person applying for the show, and there is a further HFL 250 to cover transport costs. In the case of difficult exhibitions, school teachers may call upon art historians or specialists in communications - who are delegates of the foundation.

In places where it is impossible to hang pictures, art books (containing 20 or so drawings, lithographs, gouaches, water colours and so on) may be provided for the public. There are some 40 of these at the moment, on special tables in libraries, town halls, waiting rooms, old people's homes and so on.

When the exhibitions have finished touring, the works go to the National Heritage Service in The Hague. They may then be distributed to any museums and authorities that apply to have them.

### 5.3. Art loan centres

There are two sorts of art loan centres:

SBK loan centres, which lend their members works hired from artists (4.5.2). Subscriptions vary between HFL 15 and HFL 25 per month. The works on loan may be purchased and 80% of the subscription is set aside and credited to the member if he buys anything.

Art libraries, which provide individuals with works which the State or various municipal authorities have obtained (in particular via the BKR regulation that is intended to help plastic artists - 3.1.3). The works in question cannot therefore be purchased. Art library subscriptions vary between HFL 1 and HFL 5 per month.

The regulation on subsidizing the purchase of works of art (ASK) was withdrawn in 1978 and the funds channelled into the art loan centres (1.1.5). The State is hoping that this will encourage people to purchase works of art.

### 5.4. The art market

#### 5.4.1. Measures to help art galleries

Some towns provide the occasional grant for art events in galleries. Amsterdam, for example, subsidizes events that help promote avant-garde art - like the body art and performance show at the Appel Gallery in 1978.

#### 5.4.2. Measures to help purchasers

Although the State no longer applies the ASK regulation, some provincial and municipal authorities still do.

Two provinces, Drenthe and Zeeland, have an art purchases subsidy regulation. In Zeeland, the regulation only covers works by plastic artists from the province. The subsidy is equal to 15% of the price of the work, with a ceiling of HFL 180, but the work in question must cost at least HFL 30.

Amsterdam gives the purchasers of art works a subsidy equal to 15% of the price, provided the artists in question are under 35 and live in the city. In 1978, for example, 1 578 works by 133 artists were purchased for 1 410 people (824 of them from Amsterdam itself and 586 from elsewhere). The total amount of money spent on these purchases in 1978 was HFL 78 000.

Prior to 1978, the subsidies granted by the towns and provinces were in addition to the State subsidies and this encouraged the art trade.

#### 5.4.3. Tax provisions on works of art

There are various tax advantages to help people building up private and public collections:

Donations (in cash or in kind) to cultural institutions established in The Netherlands may be deducted, to within certain limits, from the income tax and company tax declaration.

Works of art and scientific objects (books, manuscripts, drawings, engravings, statues, scientific instruments, etc.) are exempt from wealth tax, provided they are part of company capital.

Goods acquired by 'moral persons recognized as being in the public interest' are partially exempt from the tax on donations and from death duties. Under the law on death duties, goods acquired by 'moral persons recognized as being in the public interest' are exempt on sums of up to HFL 10 000. Beyond this figure, duty is payable at the rate of 10%. However, the Ministry for Finance can waive the tax on works of art and scientific objects acquired by associations and foundations that make them available to the public. As far as donations are concerned, the stipulation is that goods acquired by 'moral persons recognized as being in the public interest' are exempt on sums of up to HFL 5 000. Beyond this figure, tax is payable at the rate of 10%.

#### Addresses

##### Academies of fine art

Rijksakademie van Beeldende Kunsten, Stadhouderskade 86, Amsterdam.

Gerrit Rietveld Akademie, Prinses Irenestraat 96, Amsterdam.

Jan van Eyck-Akademie te Maastricht, Akademieplein 1, Maastricht.

Instituut voor Kunstnijverheidsonderwijs, Gabriël Metsustraat 16, Amsterdam.

Akademie voor Beeldende Kunst, en Kunstnijverheid, Onderlangs 9, Arnhem.  
Akademie St. Joost, St. Janstraat 18, Breda.  
Akademie voor Industriële Vormgeving, Rechtestraat 24, Eindhoven.  
Akademie voor Kunst en Industrie, Roessinghebleekweg 155, Enschede.  
Koninklijke Akademie van Beeldende Kunsten, Prinsessegracht 4, 's-Gravenhage.  
Gemeentelijke Akademie Minerva, P. Driessenstraat 3, Groningen.  
Koninklijke Akademie voor Kunst en Vormgeving, Pettelaarseweg 2,  
's-Hertogenbosch.  
Stadsakademie voor Toegepaste Kunsten, Cellebroedersstraat, Maastricht.  
Akademie voor Beeldende Kunsten, G.J. de Jonghweg 4, Rotterdam.  
Middelbare Kunstnijverheidsschool, 'Artibus', Plompeterengracht 18, Utrecht.

Artists' associations

Beroepsverenigingen, algemeen

.....  
Beroepsvereniging Beeldende Kunstenaars (BBK), Nieuwe Herengracht 29,  
1011 RI Amsterdam, tel. 020-24.95.85.  
Beroepsvereniging van Beeldende Kunstenaars '69 (BBK '69), Nieuwe Heren-  
gracht 39, 1011 RN Amsterdam, tel. 020-24.48.68.  
Kunstenaarsorganisatie NVV, Passeerdersgracht 32, III, 1016 XH Amsterdam,  
tel. 020-22.00.25.  
Bond van Beeldende Kunst Arbeiders (BBKA), Oude Gracht 363 bis, 3511 PE  
Utrecht, tel. 030-31.03.82.  
Stichting Vrouwen in de Beeldende Kunst, BP 17421, 2502 CK Den Haag,  
tel. 070-55.94.61.

Beroepsverenigingen, Vakgroepen

.....  
Nederlandse Kring van Beeldhouwers, O.Z. Achterburgwal 81, 1012 DC Amsterdam,  
tel. 020-24.84.87.  
Beroepsvereniging voor Beeldende Vormgevers, Postbus 93250, 2509 AG Den Haag,  
tel. 070-65.37.67.  
Nederlandse Vakgroep Keramisten, Corn. Pronklaan 27, 1816 NK Alkmaar,  
tel. 072-11-90.76.  
Vereniging van Edelsmeden en Sieraadontwerpers, Rochussenstraat 1, 1051 JK  
Amsterdam, tel. 020-84.78.46.  
Beroepsvereniging Grafische Vormgevers Nederland GVN, Nieuwe Keisersgracht 58  
sous, 1018 DT Amsterdam, tel. 020-24.47.48.  
Federatie van Kunstenaarsverenigingen, Passeerdersgracht 32, 1016 XH Amster-  
dam, tel. 020-23.77.61.

Studios and experimental plastic art centres

Studios  
.....

Alkmaar - Grafisch Atelier Alkmaar, Doelenstraat 19 (no telephone).

Amsterdam - Amsterdams Grafisch Atelier, Anjelierstraat 155a,  
tel. 020-25.21.86.

Assendelf - De Smeltkroes (creative werkplaats), Dorpsstraat 74,  
tel. 02987-41.29

Den Haag, Grafische Werkplaats, Prinsegracht 16, tel. 070-60.93.87.

Groningen, Radesingel 23a, tel. 050-124232 (J.L.v.d. Baan).

Ateliers '63, Zijlsingel 6, 2013 DM Haarlem, tel. 023-32.13.75.

Hilversum-Grafisch Atelier De Vaart, Vaartweg 163a, tel. 035-23.26.21.

Stichting Grafische Werkplaats, Putepeel 30, 6217 CE Maastricht,  
tel. 043-73030.

Scheppend Ambacht Limburg, Vissersmaas 5, 6211 EV Maastricht.

Rotterdam, Grafische Werkplaats, Rotterdamse Kunststichting, Pelgrimstraat 5,  
tel. 010-77.77.25.

Experimental plastic art centres  
.....

Keramisch Werkcentrum Heusden, Pelschestraat 13-17, 5256 AT Heusden, Post-  
adres: Postbus 15, 5256 ZG Heusden, tel. 04162-1694.

Plastics Werkplaats Nederland, Schoemakerstraat 97, 2628 VK Delft, Postadres:  
Postbus 71, 2600 AB Delft, tel. 015-56.93.30, tst. 2514.

Local authorities - provincial cultural councils

Drenthe

Culturele Raad voor Drenthe, Brink 42, Postbus 174, 9400 AD Assen,  
tel. 05920-13496.

Friesland

Stichting Fryske Kultuerried, Grote Kerkstraat 41, Postbus 805, 8901 BP  
Leewarden, tel. 05100-34615.

Gelderland

Gelderse Stichting voor Culturele Zaken, Eusebiusplein 39-46, 6811 HG Arnhem,  
tel. 085-45.75.00.

Groningen

Stichting Culturele Raad voor de Provincie Groningen, Martinikerkhof 27,  
9712 JH Groningen, tel. 050-13.68.88.

Limburg

Culturele Raad Limburg, Hevenstraat 3, 6211 GJ Maastricht, tel. 043-11.9.51.

Noord-Brabant

Culturele Raad Noord-Brabant, Oude Dieze 17, 5211 KT 's-Hertogenbosch, tel. 073-13.38.41.

Noord-Holland

Culturele Raad Noord-Holland, Postbus 163, 1970 AD IJmuiden, tel. 02550-16.9.41.

Overijssel

Culturele Raad Overijssel, Nieuwstraat 55, Postbus 1347, 8001 BH Zwolle, tel. 05200-12.8.63.

Utrecht

Stichtse Culturele Raad, Mariaplaats 51, 3511 LM Utrecht, tel. 030-31.03.07.

Zeeland

Zeeuwse Culturele Raad, Dam 31, Postbus 407, 4330 AK Middelburg, tel. 01180-2.80.24.

Zuid-Holland

Stichting Culturele Raad van Zuid-Holland, Benoordenhoutseweg 23, 2596 BA Den Haag, tel. 070-24.55.35.

Foundations

Stichting Artec, Kloveniersburgwal 49, 1011 JX Amsterdam, tel. 020-24.19.21.

Stichting Kunst en Bedrijf, Jan Willem Browsersplein 21, 1071 LM Amsterdam, tel. 020-76.51.98.

Stichting Peter Stuyvesant, Drentestraat 21, Amsterdam, tel. 020-42.90.11.

Central institutions

Ministerie van Cultuur, Recreatie en Maatschappelijk Werk, Sir Winston Churchillaan 362, Rijswijk ZH, Postadres: Postbus 5406, 2280 HK Rijswijk ZH, tel. 070-94.93.93 and 94.92.33.

Ministerie van Sociale Zaken, Parkhage, Parkstraat 20, Den Haag, tel. 070-62.46.51.

Ministerie Onderwijs en Wetenschappen, H.W. Mesdagstraat 10, Den Haag, tel. 070-18.96.66.

Ministerie van Volkshuisvesting en Ruimtelijke Ordening, Bureau Rijksbouwmeester, President Kennedylaan 7, 2517 JK Den Haag, tel. 070-61.42.21.

Raad voor de Kunst, R.J. Schimmelpennincklaan 3, 2517 JN Den Haag, tel. 070-46.96.19.

Social organizations

Stichting Materiaalfonds voor Beeldende Kunst, Postbus 48, 1190 AA Ouderkerk aan de Amstel, tel. 02963-3228.

Stichting Voorzieningsfonds voor Kunstenaars, Noordeinde 94a, 1514 GM Den Haag, tel. 070-46.08.26.

Copyright society

Beeldrecht, Stichting, Huddestraat 7, Amsterdam, tel. 020-26.24.14.

Circulation organizations

Central services  
.....

Bureau beeldende Kunst buitenland, Oostelijke Handelskade 29, 1019 BL Amsterdam; Postadres: Postbus 2242, 1000 CE Amsterdam, tel. 020-22.35.01 and 25.47.17.

De Nederlandse Kunststichting, Oostelijke Handelskade 19, 1019 BL Amsterdam; Postadres: Postbus 1258, 1000 BG Amsterdam, tel. 020-22.04.14.

Dienst voor Verspreide Rijkscollecties, Kazernestraat 3, 2514 CP Den Haag.

Federatie Kunstuitleen, FKU, Oostelijke Handelskade 29, 1010 BL Amsterdam; Postadres: Postbus 2088, 1000 CB Amsterdam, tel. 020-25.27.29.

Vereniging Overleg van Artotheeken, VOA, Denneweg 14a, 2514 CG Den Haag, tel. 070-16.53.37.

Museums and galleries  
.....

Tentoonstellingsagenda, Rijksbureau voor Kunsthistorische Documentatie, Korte Vijverberg 7, Postbus 30302, 2500 GH 's-Gravenhage, tel. 070-45.25.02.

Art work loan centres

<u>Town</u>	<u>Address</u>	<u>Telephone</u>
Alkmaar	Artotheek Alkmaar Oude Gracht 249	072-121072
Almele	Openbare Bibliotheek Hofstraat 37	05490-63940
Alphen a/d Rijn	Kunstuitleen Alphen a/d Rijn Rijnkade 11	01720-94583

<u>Town</u>	<u>Address</u>	<u>Telephone</u>
Amersfoort	Artotheek Amersfoort Amersf. Culturele Raad Zonnehof 8	033-33044
Amsterdam	Artotheek 'de Meerwaard' Osdorpplein 67 St. Beeldende Kunst Amstel 34	020-107498 020-239215
Apeldoorn	SBK Gelderland Central Beheer Prins W. Alexanderlaan 651	055-792498
Arnhem	SBK Gelderland Mariënborgstraat 12	085-453617
Breda	Artotheek Breda Openbare Bibliotheek Karrestraat 32	076-147676
Deventer	Kunstuitleen Deventer Brink 67	05700-11848
Doetinchem	SBK Gelderland Openbare Bibliotheek Raadhuisstraat 25	08340-30887
Dordrecht	Artotheek Dordrecht Openbare Bibliotheek Achterom 5	078-30077
Eindhoven	Kunstuitleen 'de Krabbedans' Stratumseeind 32	040-446534
Emmen	Gemeentehuis Emmen Bruggebouw Raadhuisplein	05910-18018
Enschede	Kunstuitleen Markt 17	053-310041
Gasselternijeveen	Openbare Bibliotheek Burg. Gaarlandtlaan 1a	05999-2534
Goes	SBK Zeeland Singelstraat 13	01100-28883
Gouda	Kunstuitleen. Gouda e.o. Keiserstraat 69	01820-22746
's-Gravenhage	Artotheek Den Haag Denneweg 14a Koningsstraat 439	070-465337 070-887916
Groningen	De Artotheek Cult. Centr. d'Oosterpoort Palmslag 10	050-182333
Haarlem	SBK Kennemerland Ged. Oudegracht 121	023-327895

<u>Town</u>	<u>Address</u>	<u>Telephone</u>
Heerenveen	SBK Burg. Kuperusplein 49	05130-27477
Helder den	Kunstuitleen den Helder Parallelelweg 109	02230-15752
's-Hertogenbosch	St. Uitl. Beeldende Kunst (Kruithuis) Citadellaan	073-139519
Hilversum	Kunstuitleen't Gooi Herenstraat 32a	035-40176
Hoogeveen	Gem. Openbare Bibliotheek Bentincklaan 20a	05280-68131
Hoorn	SBK West Friesland Nieuwendam 10	02290-19822
Leeuwarden	SBK Friesland Eewal 65	05100-38382
Maarssen	Openbare Bibliotheek Bolensteinestraat 1	03465-67805
Maastricht	Kunstuitl. Bonnefantemus. Dominikanerplein 5	043-51665
Meern, de	See under Vleuten	
Nieuwe Gein	See under Vreeswijk	
Nijmegen	SBK Gelderland Ridderstraat 27-29	080-222288
Peize	Openbare Bibliotheek Hoofdstraat 64	05908-32220
Rhenen	Artotheek Rhenen Candialaan 8	08376-9100
Rotterdam	Artotheek Rijnmond Voorhaven 37	010-760796
Rijswijk	Artotheek Rijswijk Openbare Bibliotheek Dr H. Colijnlaan 343	070-948808
Soest	Fed. Openbare Bibliotheek Albert Cuyplaan 202	02155-15210
Tiel	SBK Gelderland Korenbeursplein 4	03440-9677
Tilburg	Kultureel Centrum Koningsplein 1	013-436756
Veenendaal	Chr. Openbare Bibliotheek Sterke Arm 3	08385-10278
Venlo	Kunstuitleen Bonnefantenumuseum Begijnengang 4	077-41049

<u>Town</u>	<u>Address</u>	<u>Telephone</u>
Vledder	Openbare Bibliotheek De Hoek 1	05212-1737
Vleuten	Gem. Openbare Bibliotheek Hindersteinlaan 23-25	03407-2436
Vlaardingen	Artotheek Vlaardingen Oosthavenkade 8	010-353011
Vreeswijk	Openbare Bibliotheek Nijenmonde 4 Nieuwe Gein	03402-39052
Westerbork	Openbare Bibliotheek Zuidbrink 13	05933-1560
Ijsselstein	Gemeensch. Bibliotheek Schuttersgracht	03408-2549
Zaandam	Stichting Zienagoog Gedempte Gracht 40b	075-160599
Zoetermeer	Artotheek de Graanschuur Dorpsstraat 74a	079-167660
Zwolle	SBK Regio Zwolle Papenstraat 9	05200-16118



UNITED KINGDOM

1. ART IN THE COMMUNITY

1.1. Public patronage

1.1.1. The Arts Council

Great Britain's Arts Council was set up in 1946 and it received its new charter in 1967. The main aims of the Council are to develop and improve knowledge, appreciation and practice of the arts, to give advice and to cooperate with the various government departments, local authorities and organizations involved.

Art organizations in Scotland and Wales get their grants from the Scottish and Welsh Arts Councils. The Welsh Council and the Scottish Council are committees of the Arts Council of Great-Britain - which allocates funds for them to distribute in their areas.

Northern Ireland also has an Arts Council with similar functions to the British one. This organization gets an annual grant from the Northern Ireland treasury.

The Arts Council runs two art galleries in London - the Hayward Gallery which tends to put on major exhibitions of works on loan (grant of UKL 238 338 in 1978/79) and the Serpentine Gallery, which shows the work of up-and-coming artists (grant of UKL 31 599 in 1978/79). The Arts Council also runs galleries in Edinburgh and Cardiff.

It has its own collection of British art - an estimated 4 500 works in 1979, including 2 000 paintings and sculptures, 1 000 photographs and 1 500 engravings. A catalogue of the Arts Council collections was scheduled to appear during 1980. The collection is not only intended to be displayed on Arts Council premises. The idea is also to show it widely, all over England, by loaning works and running exhibitions. The Council organizes about 25 exhibitions every year and most of them tour the provincial galleries and art centres.

The Council also deals with grants and subsidies for a certain number of institutions and with the partial financing of exhibitions. These subsidies were worth a total of UKL 970 184 in 1978/79 (Arts Council of Great Britain) and the figures for the Scottish and Welsh Councils were UKL 295 811 and

UKL 163 290 respectively in the same year. This includes annual subsidies for galleries and artists associations, one-off exhibition grants, commissioned works for public buildings (4.2), aid for studios (4.5), grants prizes and bonuses for artists (4.1), assistance for publishers and the specialized press and aid to fit out galleries. Then more than UKL 1 million is spent on supporting arts centres and community projects every year.

The Council distributes about half its total plastic art budget to regional art protection associations. In 1978/79 a total of UKL 5 202 381 was spent on this. The budget is currently broken down as follows - 19.54% for Scotland and Wales, 30% for the London area and 50.46% for the rest of the country.

1.1.2. Regional arts protection associations

For ten years now, the Arts Council and the government have been encouraging patronage of the arts by setting up regional arts protection associations - of which there are 15 today, three of them in Wales. They are financed by the Arts Council, by the local authorities and by private sources and they provide financial assistance to local art organizations and offer advice and distribution facilities for all types of local art events. The local authorities, radio and television stations and other services are represented in these associations. The regional associations are independent, although they depend to a large extent on public moneys. They were all set up on local initiative. They grant financial aid to art societies, organize cultural events and exhibitions and provide the necessary information and advertising. Some of these associations have their own collections that they loan to organizations throughout the region. They give grants to local artists and help finance the 'artists in residence' schemes. Nearly all of them have a monthly magazine or newsheet to tell people about art events in the region.

Arts Council grants to regional associations vary considerably, as can be seen from the following list (in descending order):

	(in UKL)
1. Northern Arts	914 787
2. Greater London Arts Association	558 571
3. West Midland Arts	553 019
4. North-West Arts	490 069
5. South-West Arts	485 561
6. Southern Arts Association	445 031
7. Eastern Arts Association	343 594
8. Yorkshire Arts Association	343 292
9. East Midland Arts	297 163
10. Lincolnshire and Humberside Arts	267 829
11. Merseyside Arts Association	254 180
12. South-East Arts Association	249 285

	(in UKL)
13. South-East Wales Arts Association	102 500
14. West Wales Arts Association	77 000
15. North Wales Arts Association	67 000

### 1.1.3. Local authorities

One or two local authorities have had the power to spend money on museums, libraries and so on for the past century, but there was no legal text prior to 1945 that allowed for general patronage of the arts. The first Local Government Act (1948) authorized, within certain limits, expenditure on the arts and local leisure facilities. This was not obligatory and arts budgets varied considerably from one region to the next. The most active of the local authorities at this stage was the London County Council (now the Greater London Council). The second Local Government Act, which was voted in 1963, broadened the scope of the local authorities, authorizing any outlay (to within a certain ceiling) which would improve the quality of life of the local population and thereby making it possible to finance artists' institutions and associations which covered more than the immediate area (e.g. the regional art associations). In 1972/73, local authorities spent a total of UKL 15 million on art and leisure.

### 1.1.4. Museums and public galleries

The national collections are mainly funded from private sources. It is the government and not the Arts Council which covers the cost of running and preserving these collections. It also gives annual grants for purchases (UKL 2 million in 1973/74). Local galleries and museums, which are financed from local taxation and donations, also get annual subsidies via the Victoria and Albert Museum, the Science Museum and the Royal Scottish Museum. Museums and galleries also get financial and practical assistance from private foundations and organizations such as the National Art Collection and the Contemporary Art Society.

The public museums and galleries all have a special art purchases budget. The most important purchases are always those that are intended to fill gaps in the period collections. Purchases of works by living artists are dealt with in 4.3.

The temporary exhibitions organized by the Arts Council, the Circulation Department of the Victoria and Albert Museum and the Art Exhibition Bureau are everyday activities. In London, the Hayward Gallery, the Tate, the British Museum, the Victoria and Albert and the Royal Academy are the principal exhibition centres for works on loan. There are also exhibitions at the White-chapel Gallery, the Camden Arts Centre and the Institute of Contemporary Art (ICA). The ICA also runs lectures by artists who come to talk about their work and covers the costs of materials and equipment in any exhibition-creation event it organizes. Big exhibitions in the provinces are run by public galleries like the Laing Gallery (Newcastle upon Tyne), the Walker Art Gal-

lery (Liverpool), the Manchester City Art Gallery, the Whitworth Art Gallery and by certain institutions like the Museum of Modern Art in Oxford, the Arnolfini Arts Centre in Bristol, the Midland Group Gallery in Nottingham and the Sunderland Arts Centre. All these institutions get financial aid from the Arts Council.

The Standing Commission on Museums and Galleries, which was set up in 1930, is an advisory body. The members are appointed by the Prime Minister and the national institutions. One of the aims of the Commission is to advise the government on coordination between the national and provincial institutions.

There are eight regional museum councils. They are government subsidized and provide technical services and advice for the provincial museums, organize touring exhibitions, run loan schemes and arrange for information to be exchanged.

Lastly, the Art Galleries Association (AGA) should be mentioned. This combines various curators and heads of public galleries and museums and aims to organize debates on the policy of public galleries. It also brings out the AGA Newsletter.

#### 1.1.5. The British Council

The aim of the British Council is to spread knowledge about the United Kingdom and develop closer cultural relations between Great Britain and the other countries. It is almost entirely financed from public funds. In the plastic arts sector, it runs exhibitions and conferences on fine art and it organizes the British contributions to international art shows. A large number of exhibitions of British art are run abroad every year - the British romantics exhibition in Paris in 1972, which was the biggest display of British painting ever seen abroad, is one example of this. In 1977/78, the British Council organized 19 exhibitions of works on loan abroad and 18 small touring shows. The Council has the UK's fourth largest collection of contemporary art - about 1 000 paintings and sculptures and 2 500 engravings and photographs. 95% of the collection is permanently on tour abroad. The British Council helps select candidates for and administer the grants which foreign governments offer for British artists. It also offers its own grants to help individuals exhibit abroad (4.1).

#### 1.2. Private patronage

##### 1.2.1. Trusts and foundations

There are many private foundations. They are covered by the law on charities of 1601 and are controlled by the Charity Commission. In 1975, 2 049 charities were registered with the Charities Aid Foundation, but as registration is not compulsory, it is difficult to work out exactly how many trusts and foundations there really are. However, only a small minority of the organizations that registered mentioned any interest in the arts.

An Arts Council estimate suggests that the private trusts and foundations have a combined budget of UKL 4 million p.a. for all branches of the arts - music, dancing and opera tending to get substantially more than the plastic arts. If the associations with majority public holdings (e.g. regional arts associations which have the legal status of charity) are excluded, then the annual arts budget is something like UKL 1 million.

It would be reasonable to suggest that very few foundations have a regular policy of aid for the plastic arts. The biggest of them are the Carnegie UK Trust, the Pilgrim Trust, the Peter Stuyvesant Foundation (which was very active in the 1960s but has now dropped part of its arts programme) and the Calouste Gulbenkian Foundation. One or two other bodies had or still have something to do with the arts, but the schemes tend to be one-off ones that are the result of individual initiative. This was the case of the Sainsbury Foundation, which opened an art gallery at the University of East Anglia and offered grants for sculptors in the 1970s - under the influence of the taste of Robert Sainsbury, the collector.

The Gulbenkian Foundation is the biggest private foundation when it comes to aid provided for the plastic arts. It carries out studies on art and artists,<sup>1</sup> offers special aid for community institutions (local and regional art centres and associations) and artists' groupings (Acme, Art Law, Space and APG) and provides two-year grants for individual artists (4.1). Until recently, the Foundation had a special fund to purchase works of art, but it was dropped from the budget for plastic art as priority is now going to specific assistance programmes. The overall budget for all branches of art was UKL 204 873 in 1978.

#### 1.2.2. Patronage by firms

This is not common in the UK. The present legislation does not allow firms to make any tax deductions in respect of money channelled into the arts and so they tend to finance the sort of bodies and events that are bound to be of publicity value. The Lord Redcliffe Maud report of 1976<sup>2</sup> suggested that firms spend about UKL 500 000 a year on the arts - whereas the figure for sport is up to UKL 8 million. The report also says that firms seem to have been giving more to art over the last few years.

Most of the aid which firms provide goes to symphony orchestras and operas and even to local events. Generally speaking, the amounts spent on plastic art are, with the exception of one or two grants for festivals and exhibitions of the biennale type, very small.

Lastly, mention should be made of the recently formed Association for Business Sponsorship of the Arts, which coordinates patronage from firms, etc.

---

<sup>1</sup> A study on the economic situation of the plastic artist in Great Britain was being produced and was scheduled for publication at end 1980.

<sup>2</sup> Lord Redcliffe Maud, Support for the Arts in England and Wales, Gulbenkian Foundation, 1976, UKL 1.50.

### 1.3. The art market

There are two points to make about the British contemporary art market.

First, there is a very clear imbalance between London and the rest of the regions as far as number of commercial galleries is concerned. There are about 200 private galleries in the capital and 20 of them exhibit and sell contemporary art produced over the last 10 years. However, there are very few contemporary art galleries in the provinces and art depends very much on galleries funded with public money. There is an association of gallery owners in London, the Society of London Art Dealers (SLAD), but it is not very active.

There are also very few outlets in the country itself. There are few British collectors of recent contemporary works and this forces plastic artists to sell on the continent and in the States. However, London is extremely important as far as the international art market is concerned in view of the auctions (mostly of period works) at Sotheby's and Christie's.

There is a fairly large selection of art reviews and most of them get grants from the Arts Council. The most important of these publications, as far as contemporary art is concerned, are Art Monthly, Artscribe, Arts Review and Studio International.

## 2. ARTISTS' ASSOCIATIONS

It would be impossible to give the full list of all the artists associations in Great Britain here. Plastic artists in the UK often join cooperatives or associations, usually non-profit-making ones, and this brings them a certain number of tax advantages and, most important, enables them to get grants from public bodies, like the Arts Council, the regional arts associations and local authorities, and from private organizations, like the Gulbenkian Foundation. The groups are usually formed with a view to a particular project - the opening of an exhibition hall, the establishment of a series of workshops or a cooperative to display video or film works, the provision of a meeting place for artists and local people or the retailing of legal and financial information for artists. These groups are often set up by a small group of artists, working on a voluntary basis, and then once subsidies have been obtained, they establish more elaborate structures with one or more full-time administrators (usually artists) whose salaries are paid by the Arts Council or the regional association.

Subsidies represent a different percentage of the finances of the various institutions. It may, in some cases, represent the whole of the operating budget.

In other cases, the association will have certain resources derived from subscriptions or the sale of art works.

Unlike the local art centres, these associations, which aim to make the public aware of life in the art world, are essentially for the artists themselves. Some associations are listed here and each regional association can provide details of the artists associations in its area. Most of these are for avant-garde artists.

## 2.1. London

### 2.1.1. Art Law Services

The beginning of this association was when Henry Lydiate, a lawyer, opened a legal service for artists in Cambridge. It operated two evenings a week. In view of the large number of requests he received, Lydiate decided to specialize in legal defence for artists and obtained a special fund for this purpose from the Arts Council, the Gulbenkian Foundation and the Greater London Arts Association, with the idea of carrying out a study of the legal problems facing artists. The study was discussed in January 1978 at the Chelsea Art School and, once the report was presented, a decision was taken to set up a non-profit-making association to provide artists with legal advice.

Art Law Services receives financing from the Arts Council, the Craft Advisory Committee, the Greater London Arts Association and the Gulbenkian Foundation. There is a director who coordinates the programmes and the team is composed of artists, lawyers and administrators, some of whom provide their services on a voluntary basis.

Art Law puts artists in contact with lawyers and barristers to discuss particular problems. It acts as an intermediary here, as the team itself does not offer any legal advice. Art Law organizes lectures and sessions for artists and lawyers who are interested in obtaining legal information in the arts sector. It also publishes legal guides for artists, researches into specific legal problems that are connected with art (i.e. studies of copyright, etc.) and establishes contact between any artists interested and legal associations of the same type abroad, particularly in the USA.

### 2.1.2. Acme

This association was set up in 1972 by seven artists who were looking for studios in London (4.6). They opened a gallery in May 1976. Jonathan Harvey, the head of the gallery, is responsible for selecting a team of judges (which changes every year). The gallery takes 20% commission on any works sold. Acme also brings out various publications for artists. It is subsidized by the Arts Council, the Gulbenkian Foundation, the Greater London Arts Board, the Greater London Council and the Greater London Arts Association.

### 2.1.3. Air and Space

This is a non-profit-making association that was set up in 1968, under the name of Space, to supply studios for artists in London. In 1975, the Air gallery was opened on premises bought by the association. The gallery exhibits works by artists who have no major personal show of their own in London and it concentrates on those who work in studios which Space has provided. The sales commission is 25% (and 10% for those with Space studios). The association has an information centre for artists and brings out a monthly newsheet (Art Services Newsletters). It is financed by the same organizations as Acme.

#### 2.1.4. Artists Placement Group (APG)

This association was formed by a group of artists in 1965. The original idea was to attract artists who were interested in expanding their scope beyond the classic bounds of the art market, carry on the patronage tradition and avoid the artist being isolated in his individual work.

The APG puts artists in contact with authorities and private firms with a view to producing a work of art (organization or creation), responsibility for which is shared equally by the artist and his host. These are contractual relations. The artist must first fit into the institution in question and take part in the life of the community it represents. He receives a wage equal to what other professionals in the organization earn and is 'treated like a professional'. He works in the institution for at least one year and no more than two.

Since 1969, the APG has arranged contracts with 17 authorities and private firms.

#### 2.1.5. Shape

This artists association was set up in 1976 by a number of artists. The idea was to get schemes organized by professional artists from all fields (painting, stagecraft, dance, poetry, music, etc.) in public institutions - parks, hospitals, prisons and the like. The association acts as an intermediary between the artist and the institution in question. It has some 500 artists on its books and takes no commission on the placings it arranges. However, any institutions that apply to Shape have to contribute to paying for the services if they are able to do so.

The organization is a non-profit making one which has subsidies from the Arts Council, the Department of Social Security and various private foundations. It is administered by three permanent staff and a number of voluntary workers and has various branches throughout the UK. Gina Lavette is in charge.

### 2.2. The provinces

It has not been possible to list all the artists associations in the provinces. Each regional arts association can provide lists and details of the various groups in its area.

#### 2.2.1. Newcastle upon Tyne

Art in Newcastle has developed considerably over the past few years. There are two artists associations, in particular, which seem to be of especial interest to this guide, in spite of the fact that the first of them is solely concerned with video, film and photography.

Amber films/Side Gallery  
.....

Amber Associates was set up in 1969 as a cooperative managed by photographers and film-makers. The aim is to produce documentaries, in film or photographs, on the Tyne area. The team consists of two photographers and two permanent film makers who welcome certain artists to work in specific projects for given periods. The permanent staff provide the organization with a certain amount of income by developing, selling slides in art schools and working with the BBC and commercial film teams. The other half of the budget is a grant from the Northern Arts Association. It has all the equipment required to make films and three photography studios. The workshops are not open to the public, but they are available to members of the cooperative and any other artists invited. The permanent staff all get UKL 2 500 p.a.

In 1977, the Side Gallery, for photographs, was opened, alongside a cinema where avant-garde films and documentaries on the region are shown.

The photography gallery commissions three or four artists every year to produce photographic studies of the region and the work is then exhibited. The gallery is subsidized by the Northern Arts Association.

Spectro  
.....

This began with a gallery and a photography studio in 1970 but has now become a comprehensive community arts centre (non-profit making). It is for artists who are interested in using the facilities in one of the three sections (photography, engraving and studio musical performance) and for members of the public in the area (sessions, lectures and exhibitions). It is partly financed by annual subscriptions and partly by subsidies from the Arts Council, the Northern Art Association and the Newcastle municipal authorities.

Since 1979, Spectro has been involved in the 'artists in residence' programme (4.5.2) and has had artists working for periods of six months. These artists get a salary and their professional costs and the work they produce is exhibited at the Spectro gallery. Artists who benefit from the programme have to give a certain number of classes in the Spectro studios. The organization also invites artists to come and talk about their work. Lecturers get UKL 25. Local artists can apply to rent a private studio on Spectro premises for a given period of time.

2.2.2. Scotland

Printmakers Workshop, Edinburgh. This is a non-profit-making association which was founded by a number of engravers in 1967. It is financed by contributions and by grants from the Scottish Arts Council and the Edinburgh city authorities. Its building contains engraving workshops with equipment that members of the association (there are about 200 of them) can use and a gallery where works can be exhibited. Priority in exhibitions goes to members of the association - which takes a 30% commission on sales and organizes a large sale of engraving every year. It has the facilities for publishing engravings.

The aim of Printmakers Workshop is to ensure a better circulation of engravings in Scotland.

Similar associations exist in Glasgow (the Glasgow Print Workshop and Gallery), Aberdeen and Dundee.

The Scottish Sculpture Trust. This association has no exhibition hall, but it does supply advice and assistance with any commissions for sculpture in public places. It also administers the Landmark open-air sculpture park.

Glasgow League of Artists. This artists association has no exhibition hall. Its aim is to circulate contemporary Scottish art and offer advice and assistance to artists.

Scotland has a large number of artists associations more specifically concerned with exhibiting works. The list can be obtained from the Scottish Arts Council.

### 2.2.3. Wales

The association of Artists and Designers in Wales. This was set up by a group of artists in June 1974 and it now has various branches throughout Wales (the Cardiff chapter has about 90 active members). It is for artists of all kinds, for designers and for craftsmen working in Wales.

It gives information and advice, deals with certain relations with the authorities and brings out a regular newsheet, called Link. It owns a building in Cardiff and this has been transformed into artists' studios.

The annual subscription is UKL 10 for active members, UKL 5 for associate members and UKL 2 for students.

The organization receives grants from the Arts Council of Wales and the municipal authorities in Cardiff.

There are four other artists associations in Wales:

- the 56 Group Wales (secretary: Mary Griffiths);
- the Contemporary Art Society for Wales (secretary: W.B. Cleaver);
- the Welsh Group (secretary: Ann Landers);
- the North Wales Group (secretary: M. Christou).

## 3. LEGAL ASPECTS

### 3.1. Social rights

Legally speaking, the plastic artist is self-employed. There is no special ruling on sickness insurance, old-age pensions or unemployment benefits for

artists. In these various cases, the artists are treated exactly like everyone else and get the same guarantees as other self-employed workers.

### 3.1.1. Sickness insurance and old-age pensions

The artist, as a self-employed worker, has to pay his own sickness insurance contributions. The same contributions also entitle the payer to medical coverage and a retirement pension. Contributions are mandatory and legal proceedings are always possible, even retroactively. The amount involved here is UKL 2.10 per week. A stamp has to be bought every week, but apparently it is fairly common to buy them on a monthly basis. All self-employed workers pay this contribution. Voluntary contributions may be made in addition, with a view to obtaining a larger pension.

In some cases, individuals may be exempt from contributions to the sickness and old-age insurance scheme. This occurs in two ways:

Small earnings exemption - If the artist has a declared income of less than UKL 950 for the previous tax year or if he expects an income of less than UKL 1 050 during the following year, there are no contributions to pay. Exemptions have to be applied for in advance. The tax year begins on 1 April.

Unemployment benefits - When the artist is in receipt of unemployment benefits, he does not have to pay into the health insurance scheme.

Health coverage entitles the assuree to free medical treatment. If the artist stops work because of ill health, he has to send a medical certificate to the Department of Health and Social Security in his area. This then entitles him to sickness benefits of UKL 18.50 per week.

### 3.1.2. Unemployment

The UK has no special legislation on self-employed workers without work. Unemployed self-employed is not an officially recognized category. The plastic artist cannot therefore get unemployment benefits as the law now stands and if he wants any allowances when he is without work, he has to sign on at the local labour exchange as something else - a teacher, office worker etc.

This is a very ambiguous situation, as it implies that the artist who is registered as an employed school teacher and earns money from his art work (selling a piece, for example) during this time will lose his entitlement to unemployment pay, even if the money he earns, is not enough to live on.

Unemployment benefits are dealt with by the Department of Employment. People have to sign on and allowances have to be issued every week at the local employment exchange. The minimum unemployment pay is UKL 18.50 per week and may not be collected for more than a year. If the artist had a larger income when he was working, he gets an earnings-related allowance.

After a year, he no longer receives unemployment pay. Instead, he gets supplementary benefits which are provided by the Department of Health and Social Security - which assesses the financial requirements of the applicant (in the

light of fixed expenditure on rent, dependents, etc.) and allocates a suitable sum. There is no time-limit on supplementary benefits. In some cases, it is possible to draw both unemployment and supplementary benefits.

### 3.2. Copyright, etc.

#### 3.2.1. Copyright

The UK is a signatory of the Universal Copyright Convention and the Berne Convention.

The Copyright Act of 1956 protects work of art (but not ideas) in the UK. Performances are not covered by the same law - there is special legislation, the Performer's Protection Act of 1958, which ban any recording, filming or broadcasting of a performance without the creator's written consent, for this.

Protection is provided throughout the author's life and for 50 years following his death. In the case of photographs, protection lasts 50 years from the year of the first publication if they were taken before 1 June 1957 and for an unlimited length of time if they were taken after this date and never published.

The author of the work has copyright. If the work was produced during an apprenticeship, under contract to a master or as a commission, the copyright belongs to the employer, master or person who financed the commission. The owner of the copyright may transfer it wholly or in part, sell it or abandon it. Where the copyright is wholly transferred, the relevant agreement must be in writing. Where only partial transfer is involved, however, the agreement may be oral.

Copyright only applies to works of art proper - to paintings, sculptures, engravings, drawings and photographs. It applies to craft objects when they are deemed to be artistic (in the light of the author's intention when he created the piece).

There are no societies that collect copyright fees with a view to redistributing them to the authors. The artist himself therefore has to ensure respect of his copyright. People are calling for this sort of copyright society to be set up and the question is being studied. A large number of artists in Britain belong to SPADEM, the French copyright society, which looks after their rights on the continent.

#### 3.2.2. Moral right

This too is defined in the Copyright Act of 1956. It ensures protection of art and craft works during the artist's lifetime and for 20 years after his death. Two sorts of offence are involved - exhibiting the work under a false signature and altering the work or a reproduction of it.

### 3.2.3. Continuing rights

There is no such thing in the UK.

## 3.3. Tax

### 3.3.1. Income tax

Income tax is usually deducted at source when the wages are paid (PAYE). Self-employed workers cannot have this done, so tax has to be settled once a year on the basis of the taxpayer's own declaration. The situation of the plastic artist is a complex one, as it all depends on whether the tax inspector considers him as a professional or not.

- (a). If the artist is classed as a professional by the tax authorities, he lists his taxable income (from art work and other sources, teaching, etc.) and his professional costs (outlay on materials, etc.). Then, with the agreement of the tax inspector, he can deduct costs from income, If the balance is negative, not only does he not pay tax, but he can, provided the tax inspector agrees, deduct the negative balance from the following year's income.
- (b) If the artist is not classed as a professional and the tax authorities consider he is only an amateur artist (or hobbyist), he may not deduct professional costs (materials or equipment) from his taxable income.

Negotiations with the taxman are of fundamental importance here. It is up to the artist to prove that he is a professional, even if he does not earn his entire living from his art work. As there is no legal definition of what constitutes a professional in the plastic art sector in the UK, things will vary considerably from one artist to another and, above all, from one tax inspector to another.

### 3.3.2. Tax on grants and subsidies

All grants, subsidies and prizes are taxable. However, in certain cases, negotiations with the tax authorities appear to be possible.

In 1979, the Arts Council and the Inland Revenue came to an agreement on this, but only Arts Council grants and subsidies are covered by it. All Arts Council grants and subsidies are taxable except the 'buying time awards' - which are not intended to finance a specific project or cover professional expenditure, but to enable the artist to have time free to develop his professional talents.

### 3.3.3. Indirect taxation

VAT on goods and services is 15%.

If the artist's annual income is more than UKL 10 000, he must have a VAT number and charge VAT on any sales he makes, even in his studio.

#### 4. ECONOMIC ASPECTS

##### 4.1. Individual grants and subsidies

There are three kinds of grants for artists:

A few scholarships of more than UKL 2 000 p.a. to enable artists to devote themselves entirely to their creative work. Recipients of these grants may use them in any way they like.

Awards, of varying size, usually for a specific piece of work or to part-finance a given project.

Grants to finance specific expenditure - on improvements to studios, framing, materials, etc.

There are four organizations offering individual grants on a regular basis. They are the Arts Council, the regional arts associations, the Gulbenkian Foundation and the British Council. Other private and public bodies also occasionally finance certain artists and certain projects, but as there is nothing regular about this, it is impossible to give details here.

##### 4.1.1. The Arts Council

###### Painting and sculpture .....

In 1978/79, the grants and awards offered to artists and sculptors amounted to UKL 2 000 to UKL 6 000 and were assimilated to commissions for works or payment for a period of activity. The Arts Council undertakes to organize the circulation of these works by means of touring exhibitions. Applications are dealt with between 1 June and August.

###### Photography .....

Awards of UKL 3 000 to UKL 6 000 are offered to photographers living in England, Scotland and Wales (five such were awarded in 1978/79). The work produced is then exhibited or published by the Arts Council. Applications have to be in before 21 September.

Training grants are awarded to cover the cost of professional training (courses, lectures, workshops, etc.). Applications should be made by 18 March.

Video-film  
.....

The Arts Council awards grants to finance certain expenditure connected with the production, display and distribution of films and video productions. There are also a number of grants (UKL 400, UKL 900, UKL 1 500 and UKL 2 000) which the recipient can use as he sees fit.

The regional associations offer two types of assistance to individual artists:

Grants of up to UKL 1 000 to cover specific expenditure on materials, studio costs, frames, the constitution of photographic archives, etc. Applications are dealt with three times a year and have to be accompanied by a number of reproductions of the artist's work.

Grants of UKL 1 500 to UKL 4 000 for individual creative work to provide for the artist's needs over a given period (fixed in the light of the size of the grant and the cost of the projected work).

The regional associations also finance the 'artists in residence' programmes and select the artists for them. Applications for grants or awards from the Arts Council are by no means incompatible with applications for assistance from the regional associations.

#### 4.1.3. The Gulbenkian Foundation

The Gulbenkian Foundation offers two-year awards - which involve working within the framework of one of its programmes. In 1976/77, 10 UKL 2 500 grants were awarded to plastic artists as part of this scheme. In 1979/80, artists who were interested in learning about video techniques could apply for a grant covering classes, the use of video equipment and UKL 5 500 in cash (UKL 3 000 in year one and UKL 2 500 in year two). An engraving programme is on the drawing board. Applications should be sent to Ian Lancaster, Arts Director.

#### 4.1.4. The British Council

The British Council offers grants to help individual artists exhibit abroad. The idea here is to cover costs that are not covered by the host gallery. The overall budget for these grants was UKL 17 000 in 1978.

#### 4.2. Public commissions

The Arts Council offers advice and financial assistance to private and public bodies to purchase or commission works of art for public places and to enable professional artists to be involved in public building construction projects and open-air development schemes.

The Arts Council may finance up to 50% of the cost of a commission or purchase, provided the artist is British. The Council also has to agree to the project in question. This type of financing is for paintings, drawings, mu-

rals, bas-reliefs and sculpture. Applications involving glasswork and tapestries should be sent to the Crafts Advisory Committee.

Applicants should supply the following details:

information on the site chosen and an idea of its accessibility to the public;

the size of the financial contribution offered by the applicant organization and an assessment of any other financial contributions;

the size of the amount requested of the Arts Council.

With commissions, the applicant organization may put forward the names of one or more artists, but it is better for the Arts Council to be consulted in the early stages so that a decision can be taken on whether an open competition should be run and how much the artists should receive and in order to select the artist in question.

A major national competition, on 'art into landscape', was organized within the framework of these commissions for open spaces in 1979. The financial organizations were the Arts Council, the Royal Institute of British Architects and the Landscape Institute.

Purchased or commissioned works may be sold if the Arts Council and the artist agree - on the understanding that both parties will benefit from any profits.

In some cases, where artists and architects collaborate on a public project, the Arts Council may pay a salary, but all the costs relating to the actual realization of the work have to be covered by the initial project budget. The Council may even pay daily rates to artists who advise on colour or shape.

#### 4.3. Art purchases

Arts Council. Purchases of original works of art are made by the members of the Council's plastic arts committee. A number of criteria are used - the quality of the work, the need to help certain artists and even the possibility of an exhibition on a particular theme. In 1979, UKL 80 000 was spent on purchases. The conservation and restoration budget is about UKL 20 000 p.a. Furthermore, every year UKL 15 000 goes to two leading figures from the art world (critics, historians, writers, etc.) to enable them to organize exhibitions of contemporary British art - which are put on in various towns in the UK over an 18-month period.

The Tate. The Tate has something like UKL 800 000 p.a. (this is the 1977/78 figure) to spend on works of art. This amount is used both to purchase works to make up the period collections and to add to the modern collection of British and foreign art. The trustees decide which works to purchase. There are 10 trustees, four of whom have to be artists, and they are appointed by the Prime Minister and approved by the head of the gallery. The Tate's purchases policy, unlike that of the Arts Council, which puts priority on the circulation and exhibition of works, concentrates on building up a fully historically representative collection.

The Victoria and Albert Museum. The V & A has a purchases budget to cover plastic and applied art.

All the regional and municipal museums also have an arts purchases budget. The percentage allocated to the works of living artists varies from one place to the next and depends on the curators.

#### 4.4. Payment for works loaned

The basic principle here was decided at the 8th Congress of the International Association of Art in Baghdad in 1976. It involves the artist being paid whenever his works are exhibited in public during his lifetime.

The principle was subsequently recognized by the Arts Council, following an examination of the matter by a working party chaired by Lady Waisey, and payment has had to be made for works on loan since April 1979. However, as no laws have been passed on the subject, the Arts Council is still only morally obliged to pay the artists.

Remuneration is only made in the case of temporary exhibitions organized by the Arts Council or one of the organizations which it finances. Payments are made at a standard UKL 250 per individual exhibition. If the exhibition combines the work of a number of artists, the money is divided on a pro rata basis and should not be less than UKL 5 per artist. Payment is only made to artists resident outside the UK if the country of residence offers reciprocal rights to artists resident in the UK. Payment is not made for performances as, in this case, the artists have already received a salary for their services.

#### 4.5. Employment in the art world

##### 4.5.1. Teaching

Art teaching in Britain has been a very common second job so far. Part-time teaching posts enabled artists to spend a large part of their time on actual creation. However, since 1978, part-time work has become very much rarer and it is government policy to phase out these posts in favour of full-time ones. An art teacher's salary is something like UKL 45 per day.

However, it is now becoming general practice for artists to give lectures and seminars on their work in both public and private institutions. Fees in this case vary considerably (UKL 10 to UKL 50).

##### 4.5.2. 'Artists in residence'

This national scheme was set up by the Arts Council. It is financed jointly by the Council, the regional associations and the institution or the area in which the artist works. The aim of the programme is to make artists known to students, teachers and the local population, to demystify artistic creation and to ensure greater understanding and better circulation.

Artists selected for the programme stay in a school, university or municipality for a period varying between a week and a year. If possible they should already have some contact with the region in question - through living or exhibiting there. The schemes vary in content. They may involve developing a plastic art project with the local population or producing a piece of work in connection with the particular features of the population or the region.

The programme is for writers, musicians and plastic artists. Applications should be sent to the relevant regional associations.

#### 4.6. Studios

##### 4.6.1. Finding a studio

Artists can apply to one of the artists' associations which centralize details of buildings which can be transformed into studios. These non-profit-making associations offer legal and financial advice on the studios and look for empty buildings which are suitable for conversion. The waiting list tends to be fairly long and it is usually necessary to wait for about a year before finding anything through these channels.

London  
.....

Acme Housing Association. This organization supplies studios and housing units in London. In 1979, it managed 103 buildings, most of which were in the East End. Artists have to register with Acme and pay an annual subscription. Rents are managed by the association.

Since 1979, Acme has had an international studio exchange programme going, involving initially the USA, Australia, Canada and New Zealand. Acme acts as a letter-box for these exchanges and brings out a quarterly list of offers.

Art Service Grants LTD (Space). This association was set up in 1968. It simply provides studios. A deposit of UKL 15 has to be paid to be put on the waiting list and there is a further UKL 8.50 subscription to Newsletter, the association's monthly publication. Space has already provided 300 artists with studios in London. It does not accept applications from commercial artists or craftsmen.

Scotland  
.....

Artists can apply to the Workshops and Studio Provision in Scotland organization (WASPS) - which supplies studios all over Scotland.

Wales  
.....

Artists can apply to the Association of Artists and Designers in Wales (AADW).

It is also possible to make personal investigations and to seek advice on leases, etc. from these associations once a studio has been found.

#### 4.6.2. Grants for work in workshops

The Arts Council and the regional associations also offer grants for professional artists to work in plumbing, electrical, carpentry, heating and other workshops.

The Arts Council deals with applications from groups of artists and the regional associations with those from individuals.

Leases have to be for at least two years. Applicants should say how much they expect the work to cost and submit details of it. They should also attach a curriculum vitae and copies of their work.

Where these grants (usually of no more than UKL 300 per person) are granted, the Arts Council or the regional association will only pay out money on presentation of the relevant bills.

### 5. DISPLAY CENTRES

#### 5.1. Salons and festivals

##### 5.1.1. National exhibitions

London  
.....

The Royal Academy Summer Show. This is an annual exhibition of contemporary painting, which takes place in the Royal Academy in London. There are judges and prizes are awarded.

Young Contemporaries. This show is financed by the Arts Council and organized by students and teachers in art schools. It is reserved for art students and art graduates of less than a year's standing. Artists judge the works exhibited and prizes are awarded. This is an annual show, part of which is put on in London and part in Manchester.

Hayward Annual. This annual show, which takes place at the Hayward Gallery, is financed and organized by the Arts Council. Prior selections are made by an Arts Council team of judges (artists and Council members).

The provinces  
.....

The John Moore Exhibition. This is a biennale, held in Liverpool, and it is open to painters. It is partially financed by a football club. The team of judges comprises artists, critics and curators or dealers. The first prize is UKL 5 000.

The Tolly Cobbold Exhibition. This begins in Cambridge and then tours the provinces. It is financed by a brewery. Prizes are awarded and the team of judges comprises three artists, one critic and one representative of the Tate Gallery.

The Royal Scottish Academy Show. Works are selected for this annual show. Prizes of UKL 25 to UKL 1 000 are offered. The team of judges comprises members of the Academy itself.

#### 5.1.2. International exhibitions

The Drawing Biennale. This is held in Cleveland in Yorkshire. It was first run in 1968. There is a four-man team of judges and prizes are offered.

Bradford Print Show. This is a biennale that first started in 1968. A team of artists and critics selects the works and the judges, for 22 prizes of between UKL 50 and UKL 750, are two engravers and two curators.

Edinburgh Festival. This is an annual event mainly devoted to drama and music. One or two plastic art exhibitions are organized during the festival and a large number of foreign artists attend. The Fringe Festival, alongside the main festival, involves students and artists who rent premises for concerts, exhibitions and so on. Both festivals are subsidized by the Arts Council and the Scottish Arts Council.

#### 5.2. Display centres

##### 5.2.1. Local art centres

These centres, primarily financed by the local authorities, have a variety of aims - they provide courses, workshops, exhibition space, art libraries and so on.

The idea is to promote art in a town or part of a town and most of the works in question are contemporary ones.

Artists can submit dossiers of their work. The selection is then made by people running the centre (administrators and artists) - although they tend to choose the work of artists who are already known.

London. The capital has the Battersea Arts Centre, the Camden Arts Centre, the Riverside Studios and more.

The provinces. Almost all the big provincial towns have their art centres. Details can be obtained from the relevant regional arts association.

### 5.2.2. Galleries

London  
.....

A large number of galleries in the Bond Street and Cork Street area exhibit the work of contemporary British and foreign artists who are already fairly well-known on the art market.

In the Covent Garden area, there are various galleries run by artists and some small commercial galleries offering work by less well-known British contemporary artists. The emphasis is often on creative activity that uses modern techniques - photography, video production and performing arts.

A (non-exhaustive) list of these galleries can be obtained from the London Art and Artists Guide, Acme Edition, 1979.

The provinces  
.....

There are relatively few private commercial galleries in the provinces, as London centralizes the major part of the contemporary art market as far as circulation is concerned.

A complete list of the commercial galleries can be found in the Arts Review yearbook. Details of public and artist-run galleries can be obtained from the regional associations.

### Addresses

Acme Housing Association and Gallery, 43 Shelton Street - London WC2, tel. (01) 240 3047.

Air Gallery and Space: 6-8 Rosebery Avenue, London WC1, tel. (01) 278 7795 and 278 7751.

Amber Films/Side Gallery, Quayside, Newcastle upon Tyne.

Art Law Services, 358 The Strand, London WC2, tel. (01) 240 0610.

Art Monthly, 37 Museum Street, London WC 1, tel. (01) 405 7577.

Artist Placement Group (APG), Riverside Studios, Crisp Road, Hammersmith, London W6 9RL, tel. (01) 741 3497.

Artists Union, 9 Poland Street, London W1.

Arts Council: (1) Great-Britain: 105 Picadilly, London W1, tel. (01) 629 9495.

(2) Scotland: 19 Charlotte Square, Edinburgh,  
tel. (031) 226 6051.

(3) Wales: Holts House, 9 Museum Place, Cardiff CF1 3NX,  
tel. (0222) 394711.

(4) Northern Ireland: 181a Stranmillis Road, Belfast BT9 5DU,  
tel. (0232) 663591

Artscribe, 5 Dryden Street, London WC2, tel. (01) 240 2430.

Arts Review, 1 Whitehall Place, London SW1, tel. (01) 839 2041.

Association of Artists and Designers in Wales (AADW), 17 Nant Fawr Crescent, Cardiff, Wales, tel. 761164

Association of Business Sponsorship of the Arts, 3 Pierrepont Place, Bath, tel. (0225) 63762.

Eastern Arts Association, 30 Station Road, Cambridge CB1 2JH.

Greater London Arts Association, Garrick House, 27 Southampton Street, London WC2E 7JL.

Lincolnshire Association, County Centre, Burton Road, Lincoln.

East Midlands Arts Association, 1 Frederick Street, Loughborough, Leicestershire LE11 3BH.

West Midlands Arts Association, Lloyds Bank Chambers, Market Street, Stafford.

Merseyside Arts Association, 6 Bluecoat Chambers, School Lane, Liverpool L1 3BX.

Northern Arts, 31 New Bridge Street, Newcastle upon Tyne NE1 8JY.

North-West Arts Association, 44 Sackville Street, Manchester M1 3NE.

Mid-Pennine Association for the Arts, 28 Back Saint James Street, Burnley, Lancashire BB11 1NQ.

Southern Arts Association, 78 High Street, Winchester, Hampshire.

South-Western Arts Association, 23 Southernhay East, Exeter, Devon EX1 AQL.

Yorkshire Arts Association, Glyde House, Glydegate, Bradford, Yorkshire BD5 0BQ.

North Wales Association for the Arts, 9-11 Wellfield House, Bangor, Caernarvonshire.

West Wales Association for the Arts, Dark Gate, Red Street, Carmarthen.

South-East Wales Arts Association, Victoria Street, Cwobraed, Gwent.

Battersea Arts Centre, Lavender Hill, London SW11, tel. (01) 223 9311 and 223 5356.

Blackfriars Photography Project, South London, tel. (01) 928 9521.

British Council, Fine Arts Section, 97 Park Street, London W1, tel. (01) 408 1200.

Bureau of Freelance Photographers, Focus House, 497 Green Lanes, London N1,  
tel. (01) 882 3315.

Charities Aid Foundation, 48 Pambury Road, Tonbridge, tel. 356323.

Camden Art Centre, Arkwright Road, London NW3, tel. (01) 435 2643.

Contemporary Art Society for Wales, c/o National Coal Board, Ystrad Fawr,  
Ystrad Mynach, Mid Glamorgan.

Federation of British Artists, 17 Carlton House Terrace, London SW1,  
tel. (01) 930 6844.

Filmmakers cooperative, 42 Gloucester Avenue, London NW1, tel. (01) 386 4806.

Glasgow League of Artists, 11 Bothwell Street, Glasgow G2 6LY,  
tel. (04) 221 4026.

56 Group Wales, 15 Heol Don, Whitchurch, Cardiff.

Gulbenkian Foundation, 98 Portland Place, London WIN 4ET, tel. (01) 636 5313.

Hayward Gallery, Belvedere Road, London SE1, tel. (01) 928 3144.

Institute of Contemporary Arts, Nash House, The Mall, London,  
tel. (01) 839 5344.

London Video Arts, 12/13 Little Newport Street, London WC2,  
tel. (01) 734 7410.

National Gallery, Trafalgar Square, London WC2, tel. (01) 839 3321.

National Portrait Gallery, 2 St Martins Place, London WC2, tel. (01) 930 8511.

North Wales Group, 2 Nant Drive, Prestatyn, Clwyd.

Printmakers' workshop:

Edinburgh: 29 Market Street, Edinburgh EH1 1DF, tel. (031) 225 1098.

Dundee : Dudhope Arts Centre, St Mary Place, Dundee DD1 5RB,  
tel. (0382) 25303.

Aberdeen : Peacock Close, Castle Street, Aberdeen AB1 1AJ, tel. (0224) 51539.

London : 28 Charlotte Street, London W1, tel. (01) 636 9787.

Photographers' Gallery (financed by the Arts Council), 8 Great Newport Street,  
London WC2, tel. (01) 240 1969.

Riverside Studios, Crisp Road, London W6, tel. (01) 741 2251.

Royal Academy of the Arts, Burlington House, Picadilly, London W1,  
tel. (01) 734 9052.

Scottish Sculpture Trust, 2 Bank Street, Inverkeithing Fife, tel. 412811.

Serpentine Gallery, Kensington Gardens, tel. (01) 485 5289.

Shape, 9 Fitzroy Square, London W1, tel. (01) 388 9622 and 388 9744.

Space (see Air Gallery).

Spectro, Bell Courts, Pilgrim Street, Newcastle upon Tyne NE1 6RH,  
tel. (0632) 22410.

Studio international (art magazine), 25 Denmark Street, London WC2,  
tel. (01) 836 0767.

Tate Gallery, Millbank, London SW1, tel. (01) 828 1212.

Victoria and Albert Museum, Cromwell Road, London SW7, tel. (01) 589 6371.

WASPS (Workshops and Studio Provision in Scotland) 16 Dublin Street,  
Edinburgh, Scotland, tel. (031) 556 8631.

Welsh Group, 23 East Roedin, Geod Eva, Cwmbron, Gwent NP4 40X.

Index of the main subjects covered

Activity (secondary) 17, 18

Addresses 26, 42, 64, 105, 117, 131, 142, 164, 193

Administration (cultural) 11, 29, 51, 79, 109, 119, 133, 143

Associations

(of friends of museums, of artists) 14, 25, 31, 32, 33, 40, 52, 86,  
111, 123, 134, 146, 165, 178

(of art critics) 26, 103

(of galleries and dealers) 13, 41, 85, 122

(arts) 110, 174

Awards - see Grants

Banks 13, 35, 84

Centres

(art) 111, 117, 140, 192

(culture) 12, 23, 24, 99, 101, 102

(loan) 22, 145, 160, 163

Commissions 22, 38, 55, 93, 157, 187

Competitions 19 - See also Grants, Prizes and Awards

Cooperatives (artists) 63, 178

Copyright 15, 17, 34, 89, 113, 125, 137, 152, 184

Costs

(payment of professional) 161

(assessment of professional) 17, 90

Critics (art) 26, 103

Employment

- See Motivation
- See Environment
- See Unemployment
- See Teaching, etc.

Environment 97

Exhibitions

- (aid for first) 93
- (exhibition centres) 23, 31, 40, 62, 99, 101, 117, 129, 140, 162, 191
- (methods of payment for) 39, 160, 189
- See also Events

Experiments

- (grants for) 145, 154
- (work and experiment centres) 145, 147

Events (international) 26, 100, 103, 116, 129, 192

Fairs (art) 13, 100, 131

Festivals

- See Events (international)

Foundations 12, 31, 36, 82, 102, 121, 145

Galleries (art) 13, 25, 41, 85, 100, 117, 193

- See also Associations, Market.

Grants 19, 35, 52, 53, 91, 113, 126, 139, 154, 186

- See also Awards, Subsidies

Libraries (art) 22, 62, 145, 163, 173

Loans (payment for) - See Payment for works loaned

Market (art) 13, 100, 103, 116, 129, 192

- See also Associations, Tax, Galleries

Motivation/organization 96, 189

Museums 12, 23, 32, 40, 101, 109, 129, 133, 162, 175

- See also Centres (culture)

Patronage (private and by firms) 12, 31, 38, 41, 54, 82, 83, 84, 110, 121,  
134, 145, 157, 176, 177

See also Tax, Foundations

Payment for works loaned 22, 39, 115, 126, 160, 189

See also Libraries (art), Exhibitions

Prizes 19, 35, 36, 52, 53, 91, 113, 126, 155

See also Grants and Subsidies

Purchases (public) 21, 29, 37, 55, 93, 94, 114, 127, 139, 156, 188

(regulation to help plastic artists) 150

(subsidies for purchasers) 163, 164

Rights (continuing) 17, 60, 89, 113, 125, 137, 185

(social) 15, 33, 58, 59, 88, 112, 124, 136, 148, 182

Social security 15, 33, 58, 59, 88, 148

See also Rights (social)

Societies (art) 40, 62

(copyright) 14, 34, 90, 125, 152

See also Copyright, Rights (continuing)

Studios 22, 39, 55, 97, 115, 140, 145, 147, 161, 190

Subsidies 19, 139, 154

See also Grants and Prizes

Taxation (direct) 17, 34, 60, 90, 113, 126, 137, 153,

(indirect) 18, 113, 139,

(related to the market) 13, 41, 84, 163

(related to patronage) 12, 41, 55, 82, 164

Teaching 18, 96, 128, 189

See also Motivation

Unemployment 57, 59, 112, 137, 183

Unions 14, 31, 32, 52, 86, 111, 123, 134, 146

Universities 12, 25

VAT 14, 18, 35, 60, 91, 153, 185.

# studies

which have been published in the series 'Cultural matters':<sup>1</sup>

8732 – No 1

**The mobility of cultural workers within the Community**

1976, 98 pp. (DE, EN, FR). BFR 90; UKL 2.40; USD 5.80

CB-NV-80-004-EN-C

**A handbook for plastic artists**

1981, 199 pp. (DA, DE, EN, FR, IT, NL).

ECU 4.30; BFR 180; IRL 3.00; USD 5.80

---

<sup>1</sup> The abbreviations after each title indicate the languages in which the documents have been published : DA = Danish, DE = German, GR = Greek, EN = English, FR = French, IT = Italian, NL = Dutch.

European Communities – Commission

**A handbook for plastic artists**

*A study directed by Raymonde Moulin, Head of Research  
at the Centre national de la recherche scientifique, Paris*

Preface by Gaston Thom

Luxembourg : Office for Official Publications of the European Communities

1981 – 199 pp. – 17.6 x 25.0 cm

Studies collection  
Cultural matters series No 4

DA, DE, EN, FR, IT, NL

ISBN 92-825-2146-X

Catalogue number : CB-NV-80-004-EN-C

Price (excluding VAT) in Luxembourg:

ECU 4.30    BFR 180    IRL 3.00    UKL 2.40    USD 5.80

The 'Handbook for plastic artists' is well named; it is not a learned treatise on the history or sociology of art, but quite simply a handbook intended for almost daily use by painters, engravers, sculptors and others.

It is a well-known fact that Community action in the cultural sector, which was the subject of a communication from the Commission of the European Communities to the Council of Ministers and was approved by the European Parliament and the Economic and Social Committee, is primarily designed to improve the standard of living of cultural workers. For the large group of cultural workers constituted by plastic artists, one of the first steps towards this social goal would be to make available specific information on measures adopted on their behalf in the countries where they work. The fact is that many of them do not take full advantage of the measures, largely because they have not been fully and precisely informed of them.

Along the lines of the Student handbook, first published by the Commission in 1977 and republished in 1981, the handbook reviews each Community country in turn and in the relevant chapter describes the various types of aid offered by national, regional or local authorities, galleries, academies and foundations. In addition to describing any special social security coverage there may be, it also details assistance in the form of tax relief, purchase of works, prizes, grants, subsidies for a first exhibition, allocation of studios, etc.

**Salgs- og abonnementskontorer · Vertriebsbüros · Γραφεία πωλήσεως ·  
Sales Offices · Bureaux de vente · Uffici di vendita · Verkoopkantoren**

**Belgique — België**

*Moniteur belge — Belgisch Staatsblad*

Rue de Louvain 40-42 — Leuvensestraat 40-42  
1000 Bruxelles — 1000 Brussel  
Tél. 512 00 26

*Sous-dépôts — Agentschappen :*

Librairie européenne — Europese Boekhandel  
Rue de la Loi 244 — Wetstraat 244  
1040 Bruxelles — 1040 Brussel

**CREDOC**

Rue de la Montagne 34 - Bte 11 — Bergstraat 34  
- Bus 11  
1000 Bruxelles — 1000 Brussel

**Danmark**

*Schultz Forlag*

Montergade 21  
1116 København K  
Tlf. (01) 12 11 95

*Underagentur :*

Europa Boger  
Gammel Torv 6 — Postbox 137  
1004 København K  
Tlf. (01) 15 62 73

**BR Deutschland**

*Verlag Bundesanzeiger*

Breite Straße — Postfach 10 80 06  
5000 Köln 1  
Tel. (0221) 21 03 48  
(Fernschreiber · Anzeiger Bonn 8 882 595)

**Ελλάς**

*Γ. Κ. Έλευθερουδάκης Α.Ε.*

Νίκης 4  
Αθήνα (126)  
Τηλ. 3226323  
Τέλεξ 219410 elef

*Πρακτόρευση :*

Βιβλιοπωλείο Μόλχο  
όδος Τσιμισκή 10  
Θεσσαλονίκη  
Τηλ. 275 271  
Τέλεξ 412885 limo

**France**

*Service de vente en France des publications des  
Communautés européennes*

*Journal officiel*

26, rue Desaix  
75732 Paris Cedex 15  
Tél. (1) 578 61 39

*« Service de documentation »*

D.E.P.P. — Maison de l'Europe  
37, rue des Francs-Bourgeois  
75004 Paris  
Tél. 887 96 50

**Ireland**

*Government Publications*

Sales Office  
G.P.O. Arcade  
Dublin 1

or by post

*Stationery Office*

Dublin 4  
Tel. 78 96 44

**Italia**

*Libreria dello Stato*

Piazza G. Verdi, 10  
00198 Roma — Tel. (6) 8508  
Telex 62008

**Nederland**

*Staatsdrukkerij- en uitgeverijbedrijf*

Christoffel Plantijnstraat  
Postbus 20014  
2500EA 's-Gravenhage  
Tel. (070) 78 99 11

**United Kingdom**

*H.M. Stationery Office*

P.O. Box 569  
London SE1 9NH  
Tel. (01) 928 69 77, ext. 365

**España**

*Libreria Mundi-Prensa*

Castelló 37  
Madrid 1  
Tel. 275 46 55

**Portugal**

*Livraria Bertrand, s.a.r.l.*

Rua João de Deus — Venda Nova  
Amadora  
Tél. 97 45 71  
Télex 12 709 — litran — p.

**Schweiz - Suisse - Svizzera**

*Librairie Payot*

6, rue Grenus  
1211 Geneve  
Tel. 31 89 50

**Sverige**

*Librairie C.E. Fritzes*

Regeringsgatan 12  
Box 16356  
103 27 Stockholm  
Tel. 08-23 89 00

**United States of America**

*European Community Information Service*

2100 M Street, N.W.  
Suite 707  
Washington, D.C. 20 037  
Tel. (202) 862 95 00

**Grand-Duché de Luxembourg**

\*\*

**Andre lande · Andere Länder · Άλλες χώρες · Other countries · Autres pays · Altri paesi · Andere landen**

Kontoret for De europæiske Fællesskabers officielle Publikationer · Amt für amtliche Veröffentlichungen der Europäischen Gemeinschaften ·  
Υπηρεσία των Έπίσημων Δημοσιεύσεων των Ευρωπαϊκών Κοινοτήτων · Office for Official Publications of the European Communities ·  
Office des publications officielles des Communautés européennes · Ufficio delle pubblicazioni ufficiali delle Comunità europee ·  
Bureau voor officiële publikaties der Europese Gemeenschappen

L-2985 Luxembourg - 5, rue du Commerce · Tél. 49 00 81

Price (excluding VAT) in Luxembourg  
ECU 4.30    BFR 180    IRL 3.00    UKL 2.40    USD 5.80



OFFICE FOR OFFICIAL PUBLICATIONS  
OF THE EUROPEAN COMMUNITIES

ISBN 92-825-2146-X

L - 2985 Luxembourg

Catalogue number: CB-NV-80-004-EN-C