

1

ALL INDIA ASSOCIATION OF FINE ARTS.

28, Apollo St. Fort,
Bombay, 14th Dec. 1949.

Dear Sir,

You are probably aware that National Commissions have been established in most of the countries for co-operation with the UNESCO in propagating its work and in advising the respective Governments in the scientific, cultural and educational spheres. The All India Association of Fine Arts, being a representative on the Cultural Sub-Commission, has been requested to collect information in respect of the freedom of artists in this country. We are enclosing herewith a questionnaire, which may be filled in by you, to enable us to give the fullest co-operation to UNESCO.

Your immediate compliance with our request would be greatly appreciated.

Yours faithfully,

(V.R. Amberker)
(Mulk Raj Anand)
(K.M. Gandhi)

Jt. Hon. Secretaries.

2

QUESTIONNAIRE ON THE FREEDOM OF THE ARTISTS.

A. 1. At the beginning of your career did you meet with any difficulties in the exercise of your art?

Of what kind?

Do you encounter difficulties at present?
Of what kind?

2. Have you received help from public authorities, private institutions, or from private persons? In what form and in what manner?

- in the study of the technique appropriate to your art;
- in the place given to your art in public life in general;
- by means of scholarships, competitions, grants;

3. Are you at the present moment receiving help from public authorities, private institutions or individuals? If so in what form and in what manner?

- Prizes;
- grants;
- scholarships;
- orders;
- direct purchases by museums, libraries, etc.

- publication by public authorities, private institutions, or individuals;

- public displays organized by public authorities, private institutions or individuals.

4. What advantages do you derive from the help given by public authorities in the exercise of your art? Does it enable you to devote yourself to it with more freedom?

5. What advantages do you derive from the help given by private initiative in the exercise of your art? Does it enable you to devote yourself to it with more freedom?

6. Does the aid given by public authorities impose limitations on the exercise of your art? What kind? Subject matter, form? or does it, on the contrary, allow you full freedom of expression?

7. Does the help given by private initiative impose limitations on the exercise of your art? What kind? Subject Matter, Form? Or does it, on the contrary, allow you full freedom of expression?

8. Which aid, that given by public authorities, by private institutions or by individuals - seems to you most compatible with the requirements of your art?

9. In your country, what are the conditions and financial possibilities offered to you in your particular branch of art by:

- Publishing contracts;
- working contracts;
- copyright;
- rights of reproduction;
- rights of adaptation;
- rights of translation;
- other....?

(contd)

10. Do the contracts and agreements binding you and governing the relations on the commercial plane between your creative work and the commercial firms which have undertaken to disseminate it and serve as intermediaries between you and the public-guarantee:

- your material independence;
- your freedom as an artist;

If not, how do they encroach on either or both of them? What changes would you like to see made in the conditions imposed upon you?

11. What is your attitude to the use of your work for publicity purposes?

12. Have you had cause for dissatisfaction or satisfaction with those who by press articles, criticism or broadcasts, etc, have been the intermediaries between your work and the public?

13. Do the present legal and economic regulations on the international level enable you (or your publishers or commercial agents)

-To make your work known abroad?

-to earn money abroad,

-in particular do you encounter difficulties resulting from customs barriers?

14. How does taxation affect your professional activity (in particular: Income tax, social security or social insurance, state taxation, municipal taxation, taxation for relief purposes, etc.)

15. What obstacles arise between your conception of the work and its material realization or production before the public: (for instance, difficulty for the painter in purchasing canvases and colours, difficulty for the sculptor in purchasing materials of all kinds; difficulty for the composer in obtaining the reproduction of scores, interpreters, etc..) What improvements do you suggest?

16. Are you easily able to find the premises necessary for the normal exercise of your art (for instance, a studio, if you are a painter or sculptor)

Is the housing policy in your country (including regulations, legislation, custom), favourable to you or not?

17. Does your creative work provide for your material existence or do you engage in other work? In the latter case, is it purely from necessity or by your own choice?

18. Are there professional associations in your country belonging to your field of art? Is affiliation with these groups obligatory or optional? Does the exercise of your art depend on them? What are the resulting advantages or disadvantages?

B.19. Do you consider that you are free, in the exercise of your art, to deal with any subject whatsoever and in any manner whatsoever? If not, what positive or negative constraints or limitations do you consider to be imposed upon you as regards;

3
inspiration;

subject;

style ;

technique;

the public which you address;

20. Do you feel free to examine, uphold or attack any institutions, ideologies, opinions, beliefs, prejudices, customs, fashions, etc., existing in your country or in your Professional sphere?

21. Does the support which artists give to them involve for them, in your country, material or moral advantages? What are they Or does it on the contrary, discredit them?

22. Does the fact of attacking them or not subscribing to them involve for the artist, in your country difficulties or penalties? What are they? Or does either attitude bring the artist additional prestige or facilities?

23. Are there in your country one or more forms of censorship:

Of what kind? Are they imposed by

The law,

the influence of civil organisations?

" " religious " ?

" " social " ?

" " political " ?

" " patriotic " ?

" " military " ?

Public opinion?

Other...?

Do these forms of censorship encroach on the free exercise of your art?

In what field? Morals, public, decency, politics, religion, aesthetics?

24. Is the dissemination of your work in foreign countries hindered by comparable censorship? Of what kind and to what extent?

25. Conversely, are you aware of obstacles in your own country to the dissemination of foreign works?

26. Is there freedom of competition between aesthetic formulas in your country?

27. Is the indifference of the artists in your country to moral, social, political, patriotic or religious questions desired, tolerated or frowned upon?

28. Is the making known of your work (printing, publication, stage or screen performances, musical performances, exhibitions, etc) free or controlled (private enterprise, subjected to licensing, Government monopoly)?