9th General Assembly of IAA Europe
October 13, 2012
The Sofa Hotel, Istanbul, Turkey

ART IN THE SERVICE OF FREEDOM
October 12, 2012
Conference Art in the Service of Freedom
9th General Assembly of IAA Europe

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iaa.eur@gmail.com, www.iaa-europe.eu

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Texts:
© Pavol Kráľ, Andrea Kozárová, Bedri Baykam

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Margarita Chacon Bache, Pavol Kráľ
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Turkish National Committee UPSD in cooperation with Slovak National Committee / IAA Europe Office Slovak Union of Visual Arts and EC IAA Europe - organized during second week of October 2012 (Oct 11 – Oct 14) regular meeting of the Executive Committee, Congress Art in the Service of Freedom as well as 9th General Assembly of IAA Europe. Piramid Art Centre and conference room of The Hotel Sofa welcomed 27 delegates and observers from 14 European and 1 Central American countries (see list of participants below) and about 10 guests.

Executive Committee meeting was held in Piramid Art Centre on October 11 after whole day sightseeing tour in historical and modern parts of the city and dealt mainly with preparation of conference and GA. After this meeting all delegates took part at opening of exhibition 3 generation of Contemporary Turkish Art in UPSD Art Gallery.

Congress “Art after Crisis” held on October 12 was opened with speeches of local artists and intellectuals. Present delegates discussed in working groups (Art in the Service of Freedom, Professional Artist NOW and Financing culture) on the current situation of artists, seeking ways how to solve the most pressing problems, conceived proposals for further resolution.

After the Congress day present delegates enjoyed the opening of 1st Istanbul design Biennial and Bosphorus tour by boat in between Europe and Asia with dinner on board courtesy invitation of Turkish Ministry of Culture and Tourism.

At 9th General Assembly of IAA Europe held on October 13, specific recommendations and statements have been approved (see full version below with transcript of recorded discussions).

Official meetings were finished with guided tour and drink at Istanbul Modern and discussions continued at informal level at Bedri Baykams apartment in Ortakoy.

On October 14 Turkish NC organized, for those who were interested and allowed by their time and travelling options, breakfast at Ortakoy tea house, visit to the Sabanci Museum “Claude Monet exhibition” and the Calligraphy collection, drink at Elgiz Museum terrace and guided tour and good bye cocktail at Borusan Contemporary.
INVITATION LETTER
9th GENERAL ASSEMBLY OF IAA EUROPE
and conference
ART IN THE SERVICE OF FREEDOM

OFFICE of IAA Europe
Bratislava Oct 2, 2012

To the National Committees of IAA Europe

Dear colleagues,

We are pleased to invite the National Committees of IAA Europe to the conference “Art in the service of freedom” and 9th General Assembly of IAA Europe which will be held on October 12 - 13 (Friday-Saturday) 2012 in Istanbul, Turkey.

Please inform us, as soon as possible, of the delegate or/and observer from your National Committee who will be participating. You will find attached a Registration Form. Please, let us have your reply about your presence ASAP (via e-mail to iaa.eur@gmail.com, kozarova@svu.sk).

The IAA Europe Office together with the Turkish National Committee is co-organizing this year’s General Assembly. Please note that the National Committees need to cover the costs for travel, accommodation and most of the meals for the delegates themselves.

Draft schedule

Wednesday, October 10
- arrival of delegates and observers

Thursday, October 11
- arrival and accommodation of delegates and observers
- program - two different programs are suggested for sightseeing
  Plan A: Visit of the historical parts of Istanbul
  Plan B (for those who have already seen the historical cites) – galleries, museum, art center
- 18:00 – 20:00 Meeting of Executive Committee of IAA Europe at Piramid Art Center
- 21:15 – 23:00 dinner at Asmalimescit district in Pera

Friday, October 12: Conference 9:30 - 13:00, 14:00 – 18:00, Sofa Hotel, Nişantaşı district, Istanbul
Welcome by representative of the host NC – Bedri Baykam
Welcome by President of IAA Europe – Pavol Kral
Round of Introduction
- Art in Service of Freedom
discussion in working groups (for details please check document „art in service of freedom” and fill registration form in case of interest to participate actively)
- Professional Artist NOW
discussion in working group - statute of artists – definitions who is considered to be professional in European counties legislation, criteria, White book, ...(for details please check document „professional artist NOW” and fill registration form in case of interest to participate actively
- Financial problems that artists and organizations are facing today due to the economic crisis

All topics will be scheduled according to number of delegates who will be interested to present their report / speech. Any constructive and active participation are welcome.

In case of earlier end of discussion about these topics national report will follow.
General Assembly of IAA Europe 2012                                Art in the Service of Freedom

- in the evening - Bosphorus tour by boat in between Europe and Asia

Saturday, October 13
- 9:00 - 15:30 – General Assembly of IAA Europe  Sofia Hotel, Nişantaşı district, Istanbul

Proposal of agenda of GA:

- Foreword by representative of the host NC – Bedri Baykam
- Election of two discussion leaders
- Approval of delegates and agenda
- Approval of the minutes of the GA in Berlin - October 2011
- Treasurers and auditors report, evaluating member fees, new proposal on collecting fees
- Presidents report on activities of IAA Europe
- Secretary’s and IAA Office report
- Statements of Vice-president and EC members
- Coordinators report about activities of IAA
- Implementation and promotion of IAA Cards
- IAA Europe and its lobby in Brussels to the EU
- Questions on national reports and discussion
- Preparing of next General Assembly 2013 – information of Spanish NC
- Preliminary preparing of next General Assembly 2014
- Decisions of GA IAA Europe and future IAA Europe activities:
  - Yearly activity plan for 2013
  - Financial issues recommendations
  - Future of the World Art Day
  - Art in the service of freedom - recommendations
  - Professional artist NOW – recommendations
  - IAA World cooperation
  - Offers of National Committees for exchange exhibitions, residencies...
  - Suggestions for EC
- Miscellaneous

Afternoon – guided tours

Sunday, October 14
- 9:30 – 15:00 – program

With any questions, please do not hesitate to contact:
Ms. Andrea Kozarova, Office of IAA Europe:
iaa.eur@gmail.com, kozarova@svu.sk, 00421 915 713 315

We look forward to seeing you in Istanbul.

...........................................  ...........................................  ...........................................
Andrea Kozarova, Mgr.              Bedri Baykam                                     Pavol Kral, MA
Secretary of IAA Europe              President of UPSD                       President of IAA Europe
Members of UPSD – Turkish National Committee and organizing association of conference and General Assembly welcomed the delegates with their warmest feelings and prepared for them rich cultural program to enjoy the historical city of Istanbul, a center of so many civilizations. After the delicious welcome dinner at local famous Turkish intellectual bistro at the Asmalmescit district in Pera, two different programs were suggested for sightseeing:

**Plan A/ Visit of the historical parts of İstanbul:**

- 09.00 - Departures to Archeological Museum
- After the end of that visit, departure to Topkapi Museum
- 13.30 - 14.15 lunch at the famous “Sultan Ahmet Köftecisi” (Turkish meatballs)
- Afternoon - visit of Hagia Sofia Museum followed by the Basilica Cisterns and the Sultan Ahmet Mosque
- Visit to the Covered Bazaar, the first shopping mall of the World..
- 19.30 - 20.30 - Drinks and visit at Piramid Art Center.
- 21.00 - Opening of the show “3 Generations of Contemporary Turkish Art”
- Dinner at the opening open buffet
Plan B (for those who have already seen the historical cites):

- After breakfast - walking visit to the famous İstiklal Caddesi (Pera district), Istanbul’s old and lively entertainment shopping and culture center
- Visit of “Çiçek Pasaji (Flower Alley) and five galleries at the Mısır Apartmanı Building
- 13.00 - 14.00 Lunch at famous Turkish meatball köfte house
- Afternoon - visit of the Pera Museum and the Salt Art Center and the historical Galata Tower (from where according to legend, the first man flew Hazerfen Ahmet Çelebi).
- 19.30 - 20.30 - Drinks and visit at Piramid Art Center.
- 21.00 - Opening of the show “3 Generations of Contemporary Turkish Art”
- Dinner at the opening open buffet
October 11 ..............................................................................................................

..... Drinks and visit at Piramid Art Center
Opening of the show ..................................................................................................
..... 3 Generations of Contemporary Turkish Art in UPSD Center and Gallery
# List of participants

<table>
<thead>
<tr>
<th>Country</th>
<th>Delegate / Observer</th>
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<tbody>
<tr>
<td>Cyprus</td>
<td>Christos Symeonides</td>
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<td>Denmark</td>
<td>Anders Werdelin</td>
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<td></td>
<td>Anne-Louise Knudsen</td>
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<td>Estonia</td>
<td>Jaan Elken</td>
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<td>France</td>
<td>Anne Pourny</td>
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<td></td>
<td>Nathalie Meindre</td>
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<td></td>
<td>Yvonne Feldmann</td>
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<td>Germany</td>
<td>Werner Schaub</td>
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<td>Iceland</td>
<td>Hrafnhildur Sigurardottir</td>
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<td>Ingibjörg Gunnlaugsdottir</td>
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<td>Liechtenstein</td>
<td>Martin Wohlwend</td>
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<td>Mexico</td>
<td>Rosa-Maria Burillo Velasco</td>
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<td>Sonia Bertha Calderón</td>
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<td>Margarita Chacon</td>
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<td>Leopoldo Arechiga</td>
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<td>Moldova</td>
<td>Nicolae Rurac</td>
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<td>Norway</td>
<td>Hilde Rognskog</td>
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<td>Grete Marstein</td>
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<td>Slovakia</td>
<td>Pavol Kral</td>
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<td></td>
<td>Andrea Kozarova</td>
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<td></td>
<td>Peter Heriban</td>
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<tr>
<td>Spain</td>
<td>Isidro Lopez Aparicio</td>
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<td>Sweden</td>
<td>Pontus Raud</td>
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<td>Switzerland</td>
<td>Alex Meszmer</td>
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<td></td>
<td>Regine Helbling</td>
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<tr>
<td>Turkey</td>
<td>Bedri Baykam</td>
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<td>Ekin Onat von Merhart</td>
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### Conference Art in the Service of Freedom

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
<th>Speaker/Notes</th>
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<tr>
<td>9:30 - 10:00</td>
<td>Welcome by representative of host NC</td>
<td>Bedri Baykam</td>
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<tr>
<td></td>
<td>Welcome by President of IAA Europe</td>
<td>Pavol Kral</td>
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<td></td>
<td>Welcome by President of IAA</td>
<td>Rosa Maria Burillo</td>
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<td></td>
<td>A Video about UPSD and WAD</td>
<td>by Ayşegül İyidoğan</td>
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<td>10:00 - 10:35</td>
<td>Round of introduction</td>
<td>Everyone</td>
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<td>10:35 - 11:20</td>
<td>Art and Freedom - Swedish WAD</td>
<td>Pontus Raud</td>
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<td></td>
<td>Speech 1: Art in Service of Freedom</td>
<td>Ataol Behramoglu, Poet</td>
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<td>Speech 2: Art in Service of Freedom</td>
<td>Prof Ali Akay, Sociology and Art Criticism, Professor/Curator</td>
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<td>11:20 - 11:45</td>
<td>Coffee break</td>
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<tr>
<td>11:45 - 13:00</td>
<td>Speech 3: Art in Service of Freedom</td>
<td>Bedri Baykam</td>
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<td>Speech 4: Art in Service of Freedom</td>
<td>Orsan Oymen, Philosopher</td>
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<td>Speech 5: Professional artist NOW</td>
<td>Pavol Kral</td>
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<td>Speech 6: Professional artist NOW</td>
<td>Hilde Rognskog</td>
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<td>Speech 7: Professional artist NOW</td>
<td>Nathalie Meindre / Yvonne Feldmann Manifesto - synthesis of all claims of visual artistes but also solutions that La Maison des Artistes suggests</td>
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<td>13:00 - 14:00</td>
<td>Lunch break</td>
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<tr>
<td>14:00 - 14:10</td>
<td>Greetings from local authorities</td>
<td>Ministry Representative Mrs. Hülya Muratlı</td>
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<td>14:10 – 14:20</td>
<td>Dividing people in working groups</td>
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<tr>
<td>14:20 - 15:30</td>
<td>Discussion in working groups</td>
<td>Art in service of freedom A,B,C,D,E, Professional Artist NOW or Finances</td>
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<td>15:30 - 15:45</td>
<td>Coffee break</td>
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<tr>
<td>15:45 - 17:00</td>
<td>Art in service of Freedom result presentation</td>
<td>15 delegates registered for this topic</td>
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<td>Professional Artist NOW result presentation</td>
<td>19 delegates registered for this topic</td>
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<td></td>
<td>Financial problems result presentation</td>
<td>17 delegates registered for this topic</td>
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<td>17:00 - 18:00</td>
<td>National reports</td>
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<td>Boat trip</td>
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Discussion and working groups about the general topic of the assembly: “conservative trends versus freedom of speech and freedom of art”.

Presentation speech by Bedri Baykam about the case of Turkey. Other presentation speeches forming of discussion and research groups.

Group A: Role of the artist as an opposition tool against fascism, religions pressures and conservatism. Different types of risks according to the regimes. The artist as a freedom of speech warrior!

Group B: Role and responsibility of the media and the national artistic communities. How free is the press? How related to the media, art is in its promotion and success potential?

Group C: Historical recent and contemporary examples about the topic. The problems (and ways) of spreading information. The undertaking of calculated risks. The problems of mobilizing the consciousness of the masses. International relations. Importance of the role of World Art Day in spreading peace and democracy internationally.

Group D: European policies of culture and the goal of reaching universal peace and freedom; the seriousness level of European cultural and ethical standards. Can Europe handle the cultural diversity and religion differences in a peaceful manner?

Group E: Can Europe diminish the different social classes’ income disparities? Can Europe also get rid of dangerous euro centrism and selfish behaviors? Culturally, economically; is colonialism still alive to a certain extent? What about in the art world?

Speeches will be given to open the perspectives of the debate

- The philosophical background of conservatism
- What is left of the “right-left” rivalry?
- The French Revolution, the Turkish Revolution, the 68 Revolution: where do we stand today?
- Can we really talk about “Arab Spring” “is Turkey playing a “role model” for the Arab Spring or is this and illusion of the west?
- Politics art, international relations and the role of the media. How can one analyze and circulate Information in a sound way?
- Speakers and panel discussion
We would like to gather your positive and negative experiences and find out how the situation of artists develops since launching the White book. With such a summary where is the position of the artists and how their social rights are respected thus, we can inspire and help artists in other countries, strengthen their position, increase their solidarity and motivate them to negotiate with state administrations.

Key issues:

- How does the situation develop since the Paris convention?
- The definition of “professional artist”
- Criteria for being accepted in this category (Education? Activities? Membership in Associations?)
- Conditions that must be maintained to stay in this category
- Practical consequences
- Advantages
- How to enforce artists needs on the legislative level

Comment:

Based upon our everyday experiences we all know that if we are not able to define very clearly who “professional artist” is then it is very difficult or might impossible to negotiate about some specific rule for artists or about some specific solution in taxes, social insurance and in other form of support. That is why this question is key starting point with high priority when we would like to work on improvement of social and legal right of artists and implement it to practical life.
Registration of the delegates, approval of payments of membership fees

Welcome by representative of the host NC and President of IAA Europe

Bedri Baykam: “Dear all (delegates, observers, guests), we welcome you all here in Istanbul, we are happy to see you here. We hope you will enjoy the event and city as well. The topic chosen by President an Executive Committee members Art in the Service of Freedom might seem to be unimportant and general, but there are really harsh times in Turkey - there is more written about that in report made for PEN club (see attachment). We believe the art together with intellectual power will help to win the fight. We are glad to have here two Presidents – World and European which does not happen all the time. We will do our best to run a fruitful General Assembly. We also welcome important personalities from the bright side of Turkish culture to have their speeches – poet Ataol Behramoglu, sociologist Ali Akay and professor Örsan Öymen.”

1. Election of two discussion leaders
   Alex Meszmer and Hilde Rognskog were appointed for leaders of discussion.

2. Approval of delegates – 14 votes were approved according to paid members fees and transferred votes

3. Approval of the agenda
   Agenda was unanimously approved.

4. Approval of the minutes of the GA in Berlin – October 2011
   Minutes were unanimously approved

5. Treasurer’s report
   Voting on Treasurer’s report: unanimously approved

   Voting on budget: Werner Schaub objected that if we use all the money for meetings and offices, there will remain nothing for activities. Voting on future budget of IAA Europe followed with addition note...
by Pavol Kral that Executive Committee has the obligation to work effectively and has the right to make changes in budget according to the real situations and situation when they will see some benefits for IAA Europe.

Yes: 12 No: 1 Abstention: 1

About the proposed changes in calculating of fees present delegates agreed that there is a need to tune the details in fees calculating system to make it more fair and effective in practice.

Based on the decision of the Executive Committee, the financial reports are provided on request in Office IAA Europe.

6. Presidents report on activities of IAA Europe

“Let me summarize what has been done in recent years, to reflect on the meaning and effectiveness of our work and outline what tasks lie ahead.” Pavol Kral presented his report (see attached PDF) focused on following:

IAA card:

The undeniable positive is certainly progress in the use of IAA cards, which is the result of a multi-annual effort. Thanks to the work of the team around Anders Lidén from Sweden since the beginning of 2011 the new IAA card is in use and in April 2011 Slovak NC published PDF document how to produce the card with first list of institutions accepting it from Slovakia. In April 2012 brochure „Travelling with IAA card” guide in digital form was published in Slovak NC and sent to all National Committees with still only one list of institutions from Slovakia. Today we finally have brochure „Travelling with IAA card – how to produce, promote and use the card” in hard copy for all National Committees with list of accepting institutions from 11 countries, but there are still blank pages.

We recommend to all NC to continue on process of implementation of card to the real life, to make it more precise, to add information about still missing countries.

Improvement of social and legal status of artist should be one of the most important task of IAA.

Pavol Kral presented positive examples from Germany, France and Slovakia: “At least three positive examples on this field. I am sure – or at least I hope - that there are also other examples of positive results on this fields and we will learn more about it during GA and Congress IAA Europe here in Istanbul.”

In Germany as Werner Schaub said the improvement of the social position of visual artists will always be a central task of the IGBK: the artists’ social security Insurance, an exemplary achievement in Europe, must doubtlessly be defended and secured. “We just can admire ability of Werner and his colleagues from BBK to gain a great amount of money for support of visual artists’ and manage all the process of distribution financial support to single artists’. It would be very useful for us to learn more about practical question – how this system of support work in real life.”

“I am glad that our colleagues from La Maison des Artistes from France have not interrupted their effort and after publishing the White Book a few years ago they have made next step – Manifesto of Visual Artists that their representatives presented here yesterday.” In France, as Nathalie Meindre said, the Manifesto that La Maison des Artistes published this summer in French and in English is the synthesis of all claims of visual artists but also solutions that La Maison des Artistes suggests. The previous French Ministry of Culture, Mister Frédéric Mitterand, published last year a report called “15 measures in favour of visual arts”, this Manifesto is the answer of professional visual artists that live and work in France.
“A year ago at Berlin GA IAA Europe I informed you about protest activities of Slovak artists in Slovakia. I stated that our effort was not useless. Now I can add some practical results and positive signals from officials we have achieved in period form previous GA”:
Short after elections: meeting of Minister of Culture with representatives of artists
Short after elections: demands of artists defined in manifesto of new government (for the first time in history of Slovakia artists cooperated on it)
June 2012 – member of Slovak NC inter-ministerial working group Status of Artist
August 2012 – member of Slovak NC in Governmental Council for NGOs
September 2012 – member of Slovak NC in Governmental Council for Culture

World Art Day

Pavol Kral summarized the 1st year: the succesful start in some countries but there is also question for the future how to continue. At EC IAA started discussion about it and answers were controversial. He had read very carefully the proposal of Anders Lidén and all comments to it. We have to decide if we continue the same way or if we join our activities with UNESCO event. We should consider the substantive grounds very carefully before making decision.

Positive experience from Slovakia: we supported the idea of Bedri and colleagues from Turkey from very beginning, we have respected the decision from Guadalajara and have made our best, we have spent a lot of energy and time on preparing the event: we gained support of media – lot of response at TV broadcasting, newspaper, (as you can check in our report – link: http://www.iaa-europe.eu/wad/World%20Art%20Day%20-%20Slovakia%202012.pdf). This event was held under the auspices of Mayor of Bratislava. It can be said that it was not a bad start.

On the other hand there was no financial support from municipalities or state, event was held only in one city, only at one place and weather was not very convenient at this time of the year.

In 2012 only four countries (Turkey, Cyprus, Sweden and Slovakia) participated from IAA Europe.
Important fact is that when we talked to media, journalists usually had no single idea what IAA is, but in moment when we mentioned UNESCO as a potential partner in the future they were immediately attracted to this topic. Unfortunately in this moment we have to admit that IAA is still not attractive brand for public or media, UNESCO catches attention much more.

We absolutely understand point of view of Bedri and the same we very appreciated his effort and enthusiasm in organizing the WAD. But we might should consider all practical questions and might to think over possibility of the date change – from April 15 to the UNESCO week of education May 20 – 25. With official UNESCO support there would be a chance to gain more financial support from grants, share and expand into other cities, attract the media worldwide, join the eye-catching brand and move WAD within a week.

Finances: Pavol Kral thanked to Rob den Boer and Anne Pourny for cleaning the mess in finances and solving step by step chaos in economy. On the other hand there are still remaining problems such as unpaid fees, missing consensus on the acceptance of new system of fees and many members insist on corrections.
Current system of sharing the payments IAA/IAA Europe was approved only for the years 2011 and 2012 here is urgent need to prolong or correct it (mandate for EC IAA World members).
There is also still open question and space to try to find the ways how to finance international activities from international resources.

To the efficiency of IAA Europe he underlined new system of meetings – in the past EC spent more time and money by meeting personally twice or three times a year, nowadays we “meet” regularly once a month via Skype chat conference.

There is new tool to concentrate and spread news from IAA Europe – IAA Europe newsletter issued every two months. Each European newsletter should be followed by Worlds newsletter.
To the topic Cooperation with IAA World he thanked to the President of IAA World Rosa Maria Burillo for her presence and expressed his wish to fruitful cooperation for the future.

To the Biennial of Drawing Pilsen 2012 he informed about participation of himself and Werner Schaub in jury of this event, participation at Symposium Status of Artist and Award on behalf of IAA Europe, and about participation as member of Honorary Board.

He also mentioned importance of solidarity and called on present delegates to support petition in Netherlands.

From individual actions he pointed out exchange exhibition projects of three National Committees Lithuania – Latvia – Slovakia.

Last but not least he opened the question of Associated members using examples from IF CCD congress:

“I would like to informe you about my experience from Congress in Bratislava 2 weeks ago: there was rather long and controversal discussion about application of art association from Zimbabwe. I summarised it at the end like this:

- Everybody wanted to sent positive message to Zimbabwe, everybody felt that we should support them by accepting thet application
- On the other hand we all new that it was – from some formal reasons according to status – impossible
- So I proposed how to solve problem: to accept their application with condition that their membership would be valid just after elimination technical obstacles: Board of Directors would solve technical details of associated membership as new form of cooperation in cases like that. My proposal was unanimously approved.

Might this could be inspiration also for IAA to find adequate form how to give chance to join associations that can’t be member according to valid statutes but want to cooperate, want to join us.”

He repeated proposed amendment to Statutes of IAA – by EC for the GA IAA 2011 and which was not approved:

4.4.3. In addition to National Committees the Association may admit associations or organizations in the field of art as Associate Members. Associate Members do not have voting rights. They apply to the Executive Committee who shall inquire whether or not the applicant complies with the aims of the Association and its criteria of democratic structure. A two-thirds majority is required for a new associate member to be accepted.

He stated that we should search for alternative how to find adequate form how to give a chance to join associations which cannot be full members according to valid status but want to cooperate, want to join us. He is persuaded that IAA should be not only professional but also open and friendly. We will be stronger with activities like Manifesto, we will be more stabilized in finances and we will be able to offer more answers to our members what this organization offers.

7. Secretary’s and IAA Office report

Andrea Kozarova reported on activities of IAA Europe office (see attached PDF) focused on introduction of IAA office and its services (meetings of EC and GA, communication, IAA card, Facebook, Website, newsletter, urgent issues) explaining all tasks in detail.
8. **Statements of Vice-president and EC members**

Pontus Raud explained the controversial situation from World Art Day 2012 when Swedish artists organized an event in Modern Museum and at the opening Swedish Minister of Culture has come under fire for attending this party cutting a large cake depicting a naked African woman. An actor in minstrel-style blackface served as the cake’s head and screamed in mock pain while guests carved slices from the pastry’s nude torso. The cake — one of many edible “art installations” at the event — was reportedly meant to highlight the issue of female circumcision. In few days videos and photos flooded Facebook, websites and magazines worldwide and video on Youtube has more than 4 million views. Pontus Raud stated that the topic of event was Freedom of Expression and might be somehow provocative.

9. **Implementation and promotion of IAA card**

Pavol Kral and Andrea Kozarova presented printed version of brochure Traveling with IAA card, every delegate received a hardcopy and PDF version will be send upon request. This material provides complete information how to produce, implement and use the IAA ID card. For the very first time there is also list of institution accepting IAA card All around Europe.

Discussion: Christos Symeonides asked if there is a chance to connect IAA card with some discounts in selected artistic shops and Bedri Baykam replied that this is working already in Turkey. Werner Schaub added that entrance fee to most of museum in Europe is between 6 and 16 Euros and card allows holders to enter for free. He opened the question why not to charge every holder for 1 Euro / year.

Anders Werdelin asked again for working group IAA card. Christos Symeonides and Werner Schaub mentioned some experiences when card was not accepted even if the institution is supposed to do it and is on the list.

General Assembly recommend to all NC to continue on process of implementation of card to the real life, to make it more precise, to add information about still missing countries

10. **Next General Assembly**

Isidro Lopez Aparicio informed that Spanish National Committee will not be able to organize next General Assembly (2013). The offer made by Francesca Llopis in Berlin in 2011 is no more valid she did not have the mandate to make such proposal without approval of the Board of Spanish NC. Executive Committee of IAA Europe will send a call to all NCs to find the host country for the year 2013.

General Assembly gives mandate to Executive Committee to decide about the venue for the next General Assembly 2013.

11. **Question on National reports**

Pontus Raud presented MU agreement concerning art exhibitions and remuneration, payments for exhibited artworks. (see attached ppt)

12. **Year activity plan for 2013**

For the next year following steps will be taken:

- Working group Finances was established with Rob den Boer and Alex Meszmer to research international sources for financing activities of IAA Europe
Working group Professional Artist was established with Pavol Kral and Werner Schaub to continue with work on Definition of Professional artist and its implementation

We will continue with participation in Biennial of Pilsen jury and with awarding prize on behalf of IAA Europe

We will continue with effort on implementation of IAA Card and completing the list of museums and galleries where the IAA Card is accepted

13. Financial issues recommendation

Delegates of GA decided that EC members on behalf of IAA Europe should vote on next EC IAA, in November 2012, for approval of the same system of sharing members fee between IAA and IAA Europe - 50%/50% - also for next period 2013-2014.

14. Future of the World Art Day

Bedri Baykam stated to World Art Day:

Since WAD was proposed and accepted in Guadalajara 2011, it came a long way... 2012 has been the first year of celebration and thousands of person around the world, and thanks to our Swedish friends, millions of people heard about WAD, encountered the concept. We already showed you the film and you have it on CD. We will not show it again. Here in Turkey: The Minister of Culture came. The President of the Republic broadcasted a declaration. Many activities in the heart of the city were organized. Needless to say that 15 April is the heart of the event and according to several contexts and needs, there has been other activities couple days earlier, or later. Like the director of the Leonardo Museum, Vezzosi, came the day following WAD for his conference. We worked with several groups, spreading the awareness all over the country. The Municipalities gave us concert places. We had t-shirts and art book stands, printed banners in streets and shop windows. Most Museums held a free day with a free guide. Exhibitions in several universities and workshops in schools were held. Galleries and several museums stayed open till 12.00 midnight.

WAD in 2013

This time it’s easier. There has been an example. It has a recorded history so far. You have a brochure a report a film, your own activities. You can start your demands early to all those institutions. You have 6 months. Nobody will tell you “why did not you tell us earlier?” Sweden’s proposition: very good. This year, the heart of WAD, April 15 is Monday. So let’s bring an artist to every school class this year on WAD! This is a very appealing and challenging project. Congratulations to Pontus for this idea. In Turkey we will declare that we want to do the same and we will ask all our 1 500 members to take part in this challenge, thus we will call the Ministry of Culture and also the one of education. Delegate responsibilities to subcommittees: do not do all of the work yourself between EC and other members who enjoy working for WAD. Art awareness, role - importance of art grows and reaches other new dimension. The awareness on WAD will keep growing and spreading every other year. It will unavoidably grow as an idea, the institutions and people who celebrated it last year, will help the spreading it with more convincing tools. WAD is a big weapon for also making people aware of the existence and role of IAA, not just art in general. It will also grow the importance given to the NC by the country make it more visible, prestigious and worthwhile in front of the general public.
WAD/UNESCO

I was surprised by my friend Pavol’s talk (proposing to move WAD to UNESCO education week) about WAD. Here are my answers to the topic: Why they never did that in their entire life? What kept till today UNESCO of holding a WAD, or declaring it around the world, even if it wasn’t them who would do the festivities? Why can’t UNESCO celebrate it with us on April 15? Let them join the decision of the artists of the world! If we try to change this date, April 15, we will make a fool of ourselves. We will look so unserious, so childish.

UNESCO Education Week / Useless side track compared to WAD.

UNESCO’s education week is a totally different subject than WAD and there can be no match. Education is a matter between young people and the State. The State wants good docile nice hearted youth. This is not at all the description of an artist! An artist is a rebellious personality. Thus also we should remember that even if State or Ministries of Culture participate to the event, it must stay at all times controlled by the artists so that there is no censorship on any sides. So for the independence of the artists also, WAD must remain a free spirited enterprise not dominated by the interest gimmicks of the political world.

IAA Europe cannot just change like that the decision of the General Assembly of IAA World. It is legally not possible and on the other hand it is illogical, it makes the other countries look useless, like 3rd World unimportant members. I flatly refuse that. There are already many people who are asking us “what do we do this year?” If you do not respect yourself, nobody will respect you. “The whole world knows UNESCO, nobody knows IAA” So what? Nobody knew Greenpeace! Now they are more famous then UNESCO! On the contrary, WAD will make IAA more famous, visible, responsible. What Pontus has said, is so easy to answer. Of course that every year, according to the calendar it will be a Sunday, Monday, Tuesday... What’s the problem? The same goes for 1st of May, 1st of September, day of theater etc. Nothing special, this is not a problem at all. We have to be patient, and get the result. We cannot get demoralized that things didn’t launch right in every country it deserves efforts. You should go to your ministry of culture you say “look what Turkey, Mexico or this or that country did for WAD! Why not you? The same with municipalities, press, museums etc. Being IAA makes us stronger. Let’s convince UNESCO in time. This is what we had decided at the EC in Paris last September anyway.

All we mentioned about the reasoning and what we have already spread to the world, is going to look, ridiculous, as if we were children playing between each other, tossing ideas in the air, alarming the world, and then letting it drop just like that, changing our minds, from morning to night... Some of our friends have an interesting reserve towards Leonardo which I do not understand. He is of course the most famous artist in the World. I’m not going to repeat it. He is also a brain that doesn’t get old because of his early-multidisciplinary vision. Leonardo has been a bright leading example for all World artists. Nobody ever says “Why April 15? Why Leonardo?” Having chosen April 15, doesn’t attach you strictly to Leonardo. We make contemporary exhibits, dances, parties, conferences, art festivals, under the protective shadow of this wise historic man, who raises only respect from the entire world. So it does not harm in any way anybody’s freedom for any potential program. You’re free to organize anything around that date.

For the year 2013 World Art Day will be celebrated on April 15 and all National Committees are invited to participate actively.

15. Art in the service of freedom recommendation

Bedri Baykam stated that IAA’s 9\textsuperscript{th} General Assembly which met with the conference title “Art in the Service of Freedom” in Istanbul, October 12-13th 2012 is severely criticizing the case of intellectuals, writers, journalists in prison for undetermined, long terms, anywhere in the world, including Turkey, without any other crime than exposing their ideas, without even a conviction.
We believe that ideas should be freely discussed and countries who cannot tolerate opposition intellectuals, writers, journalists, are obviously in serious breach with democratic values. We believe that all of these tense and saddening situations will be solved as soon as possible and hopefully immediately, with a growing universal care and awareness.

Recommendation was unanimously accepted.

16. Professional artist NOW – recommendation

Pavol Kral presented proposal of definition of professional artist with criteria and rules how to define status of artist:

A/ Why we should even deal with this issue:

We have informed you a few months ago that we would like to gather your positive and negative experiences and find out how artists situation develops since launching the White book. With such summary where is position of artist and how his / her social rights are respected we can inspire and help artists in other countries, strengthen their position, increase their solidarity and motivate them to negotiate with state administrations. Without knowing how the real situation of artists in our society is we would not be able to create and develop suitable and functional tools to improve their position.

The artist is often considered - despite major difference - as an entrepreneur, although the primary goal of business is profit. Cultural and artistic activities may have a different character.

A few quotes from the UNESCO Convention from 2005 (ratified by most countries, including Slovakia):

The objectives of this Convention are:
- to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning. (I./ article 1/g)
- Cultural activities, goods and services: Cultural activities, goods and services refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services. (III./ article 4 / 4)

We are not saying that artists are better. But in line with the UNESCO Convention we note that they are different.

And if they are different this should be reflected in the relevant legislation.

Based upon our everyday experiences we know that
- if we are not able to define very clearly who “professional artist” is ,
- then it is very difficult or might impossible to negotiate about some specific rules for artists or about some specific solution in taxes, social insurance and in other form of support.

That is why this question is key starting point with high priority when we would like to work on improvement of social and legal right of artists and implement it to practical life - in line with the UNESCO Convention.
B/ Five possible answers to question „Who is an artist?“

1/ Everybody has natural right to create, so everybody is potential artist.

2/ Definition from Recommendation of UNESCO: Artist’ is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association.

3/ Professional artist is only a person who graduated from special art academy

4/ Professional artist is only a person who has earned money from artistic activities

5/ Recognition of professional artist through combination of two criteria: specific art education or verifiable results of their art activities

C/ Advantages and disadvantages of these alternatives

Ad 1/ Everybody has natural right to create, so everybody is potential artist.

This answer is very simple but useless in real life:

- In practice, such a definition does not clearly distinguish artist from other workers (from the point of view of tax, social security or other government institution officer worker), so
  - the problem is to define whom the possible regularization would cover
  - since we do not know the number of artists working in different areas of art, the problem is to define the financial costs of any statutory modification

Ad 2/ Recommendation of UNESCO: “Artist” is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association.

Advantage: recognition based on philosophical and very general definition is correct as a starting point

Disadvantages: in practice, such a definition does not clearly distinguish artist from other workers (from the point of view of tax, social security or other government institution officer worker)

We are not able to continue on negotiations with responsible representatives of state without having the rules that are applicable in practice.

Contrary to definition of UNESCO our target group are:

1/ Artists who are dedicated to the art of long term and professionally (we do not need special legislation to address the status of those who for their own pleasure sing in the shower...)

2/ Artists whose art work is involved for their income, have an impact on their taxes and social security

Probably better is to focus not on “artists” but on „professional artists“ – the proposals of artists usually repeat three alternatives of definitions (No 3,4,5):

Ad 3/ Professional artist is only a person who graduated from special art academy

Advantages:
- simplicity: inclusion in the category on the basis of education is easily provable, dividing line is clear, such a definition does not require any complicated systems for application in practice

Disadvantages:
- proposal is too radical; there have always been exceptions in art: artists without education but with great results – to ignore this is therefore unfair

Ad 4/ Professional artist is only a person who has income from artistic activities

Advantages:
- simplicity: inclusion in the category on the basis of income is easily provable, dividing line is clear, such a definition does not require any complicated systems for application in practice

Disadvantages: recognition of artists just on income basis could be counterproductive:
- This could disqualify a considerable part of artists (also reputable, generally accepted artists) who are forced to earn their living in areas outside the realm of the arts
- It also disqualifies young artists who are just getting started and still do not have a provable income (and who need protection from the system the most)
- recognition just on income basis doesn’t take into account the artistic quality of results - it would give room for abuse from people that are not artists („heroes“ of reality shows for example: Are they artists? Are they actors? I don’t think so: their performances are often tasteless but often earn a higher income than real actors

Ad 5/ recognition of professional artist based on combination of two criteria: specific art education or verifiable results of their art activities

Advantages:
- the only solution, which would provide a guarantee of training (though not a guarantee for a specific outcome)
- the only solution, which would allow to define the number of artists involved in the particular issue in question, which would permit a more rational and more targeted solutions from the part of the state
- this solution provides a chance to reduce the risk of wasting public funds in support of poor quality art, and allows the use of public funds (which will always be limited) to support those who have demonstrated professional readiness for their artistic activity

Possible additional benefits to society (not absolutely necessary):
- non-specialist consumers of art could verify professional expertise in a "register of artists"
- the registry could provide the information on the Web (for theorists, performers, journalists, organizers of cultural events or the wider public)

Disadvantages:
- the need to establish criteria and then judge who meets them

Summary:

Recognition of professional artist based on combination of two criteria:
1/ specific art education or
2/ verifiable results of their art activities

is the best solution.

D/ How it could work in reality
Artist would be added to the register of Professional artists after meeting one of two conditions:

1/ artists graduated from specific art academy (minimum - bachelor of art?) would be added automatically after his/her application

2/ artists without appropriate art education would be added after being approved as a member of a nationally recognized art association in his area of specialization (visual art, music, literature, etc) – this association would be the guarantor for state about who is professionally prepared artist

E/ Which art associations would have the authority to decide on the inclusion of the artist in the register of Professional artists
- Representative associations for the area of arts:
  numerous enough in proportion to the number of artists in the country (for example: in country with about 1 000 - 2 000 of artists a minimum of 100 members)
  with article in their statute that only professional (visual, musical, etc) artists can be members of this art association
- To maintain fairness and objectivity, it would be proper to give more than 1 art association for every area of art the authority to decide on the inclusion of the artist in the register

F/ Application process for association membership
a/ Criteria for application should be clear and available to public
b/ Proposal of conditions to be taken into account by art associations in the process of judging applications:
  - verifiable period of art activities of applicant (similar to the usual art educational period in the state – 5 - 6 years?)
  - publication of his/her artistic results (exhibitions, concerts, ...)
  - quality of his/her art activities results (association should take into account decisions of other committees or institutions about the applicant’s artistic work, for example awards, approved his/her artworks by jury of important national and international exhibitions, teaching activities in art subjects at art academies, in the case of musicians or actors work as a member of a recognized artistic institution, etc)

G/ Principles of recognition of the artist in Europe
(information from White Book, La Maison des Artistes)
- most European countries apply the combination of professional education and evaluation by colleagues (Austria, Cyprus, Denmark, Spain, Greece, Hungary, Ireland, Latvia, Lithuania, Romania)
- less often solely evaluation by colleagues (Estonia, Finland, Portugal, United Kingdom, Sweden)
- in only three cases a combination of administrative decision and evaluation by colleagues (Germany, France and Luxembourg)
- and in two only administrative decision (Belgium and Netherlands)

H/ Example of recognition of the artist in the non-European state

The Canadian statute of the artist takes into account evaluation by colleagues (…whether he is recognized by other artists as being an artist - 18/b/ii).

In conclusion to this proposal - recognition of professional artist based on combination of two criteria: specific art education or verifiable results of their art activities:

- This proposal would not prohibit anyone to create art: those artists, for whom it is only an occasional hobby, could continue in their art activities under the same conditions as of now. So their situation would not get worse. Defining professional artist is rather a protection against poor quality performances like reality shows.
- On the other hand, to those who are dedicated to art as their profession and not just a hobby, the implementation of the proposal has a chance to improve their legal and social status. It would bring them closer to the conditions of artists in those countries that have already resolved some of these issues.

Recommendation of GA IAA Europe:

General Assembly appreciates and supports long term effort of Slovak NC on the field of social and legal rights of artists, statutes of artists and definition of artists as the step to the improvement of situation of artists.

Pavol Kral undertook the task to prepare definition of artists in final version and circulate it together with questionnaire to all National Committees and promote and analyze it at other international associations meetings (ECA, IAA, ECCD).

17. IAA World cooperation

President of IAA Rosa Maria Burillo reported activities of IAA World:

“The Executive Committee of IAA World will meet in mid November in Chile in connection with the Regional meeting for the Latin American NCs. We look forwards to proposals from this meeting and urge all NCs to promote themes to be discussed at this meeting.

A working group at the EC met in Paris this week to meet with UNESCO, the EC meeting. As you know IAA has agreed to act as a consultant for UNESCO in the Creative Cities Program. Unfortunately, due to the current financial situation of UNESCO (USA out) this program is now in ...Limbo. In our meeting with UNESCO this week we discussed the IAA WAD and the UNESCO art-education day and week. It is important for us to stress that these are two separate activities and this was clearly understood and accepted by UNESCO. To establish WAD as an UNESCO day is a long term project and the EC will discuss this in November. The Mexican NC has a number of UNESCO associated schools and we will launch this as a model for activities connected to the UNESCO art-education week. We discussed the possibility to link the UNESCO logo closer to our activities such as WAD. There is a possibility for this for a special event connected to WAD
(2013 or 2014). At the moment there is a strong support and interest for IAA in UNESCO, however we cannot expect any economical support.

At the moment there is an inbalance in the activities and membership between Europe and the rest of IAA. It is urgent to refind and/or establish NCs in the other region and it is important that the other regions contribute a larger part of the IAA activity and economy in the future.

As you know the economy is a serious issue for us. We have decided to continue our contract with the Executive Secretary in our Paris office, but has reduced her engagement to 1 1/2 day a week. We find that a continuous presence in the IAA office in UNESCO is of importance for the further reactivation of IAA and our relations with UNESCO. But most importantly: It is the NCs and regional ECs that by actively sending information.

In Guadalajara we decided on the new IAA-card. This is one of the most important issues for our artist members. Our Executive Secretary will work with ICOM (the NGO for museums) to introduce the card, but the most important work has to be done in the National Committees. Each NC has an obligation to promote the card in their country. The basis of such a card is reciprocative: for instance your artists can get reduce entrance in Paris, then French artists should get the same in Istanbul.

Europe is at this moment the back-bone of IAA and it is an important task for the EC and the President to increase the membership and activities in the other regions.”

18. Offers of National Committees for exchange exhibitions, residencies

Andrea Kozarova reminded the chance to organize joint exhibition projects at principle of reciprocity as Slovak NC did in the past (Norway, Czech Republic, Latvia, Lithuania, Russia...)

19. Miscellaneous

Nicolae Rurac introduced Moldovan National Committee, its history and activities in Russian language with translation by Jaan Elken.

Nathalie Meindre and Ywonne Feldmann from LA Maisson des Artistes presented document Manifesto – published by La Maison des Artistes this summer in French and in English. It is the synthesis of all claims of visual artistes but also solutions that La Maison des Artistes suggests. The previous French Ministry of Culture, Mister Frédéric Mitterand, published last year a report called “15 measures in favor of visual arts”, this Manifesto is the answer of professional visual artistes that live and work in France.

They also informed about project Euro-mediterranean convention of visual arts in the context of Marseille capital of culture 2013.

Pavol Kral opened again the topic Associated members repeating advantages of such new members (see Presidents report). Some delegates agreed (Iceland, some of them had doubts about this proposal due to many complications it would bring (Sweden), some were against it with all the respect to representatives of La Maison des Artistes (Turkey). This issue remained open and will be re-discussed at next GA.

Werner Schaub informed about symposium and parliamentary evening Are Artists Rich? which will be held November 21 in Strasbourg / Kehl.
After that Pavol Kral thanked to all participants for their attendance, time, ideas and fruitful meeting and stated that General Assembly of IAA Europe is over. Bedri Baykam invited on behalf of Turkish NC everybody to closing dinner and drink to Istanbul Modern Café with gorgeous landscape overlooking the historical district and Karakoy part where discussions continued at informal level.
Thank you dear friends,

we would like to thank to Turkish National Committee very much for its hospitality and just amazing organization of whole event. Every moment was perfectly scheduled and we really enjoyed our stay in Istanbul, not only attractive cultural program but smooth and fruitful meeting as well.

Our thank you words go also to the team of Bedri Baykam - it was great pleasure to cooperate with such friendly people who were nonstop ready to help all delegates, always in good mood and with smile on their faces.

Thank you beautiful city of Istanbul ....

...... and looking forward to meeting you all at the next GA IAA Europe in Oslo, Norway 2013
National report of Estonian Artists’ Association / IAA Estonian National Committee

IAA Europe General Assembly, Istanbul, October 2012

About the organization

Among a few other artists’ organizations in Europe, Estonian Artists’ Association has to earn the finances for its organizational functioning itself. The association gets its working capital from property management services in order to finance its art programs, social program, administrative and personnel expenses. Thus, Estonian Artists' Association is an artistic association on one hand (consisting of 20 subunions and approximately 940 members) and on the other, it serves as a company of property management services. The owner of a depreciating immovable property is normally worried as he constantly has to decide whether to invest in real estate (that is, in future!) or in real artistic process (that is, to use all the „dividends“ - which is actually also an investment in future). When about a decade ago Estonian Artists' Association had not a single gallery then today we run four of them, all located in the prestigious old city area in Tallinn. Without those four galleries it is hard even to imagine Estonian art life. As a professional organization, EAA hasn't got a specific ideologized exhibition policy. Its four galleries express diverse profiles: Hobusepae gallery expresses experimental tendencies; Draakon gallery presents versatile art (sales-oriented pieces as well as massive site-specific installations); Vabaduse gallery represents the older generation of Estonian artists; and HOP gallery with its rather limited space focuses mostly on applied arts. The selection policy of our galleries is fully public and approved by the council of EAA. HOP gallery and Vabaduse gallery have also the gallery council, assisting the curator if necessary. Exhibition policy of Tallinn Art Hall, foundation that is initiated by EAA, is also relatively public.

Legally, the immovable property of Estonian Artists' Association is the basis for the existence of our organization – such stability allows us to move on towards the future despite present difficult times. So we are publicly almost independent, yet our embarrassing status is to be the „poor relative“ among other artistic associations. In the current economic situation in the Republic of Estonia, operating with immovable property is in any case an unprofitable activity. The favourable conditions of our rent policy prefers artists and art related businesses – artist studios and spaces for small art businesses are being rented out at considerably low price, as our aim is to support and promote artists’ existence.

While meeting every new Minister of Culture, EAA with its creative agenda has introduced the support program for all the four art galleries we operate. Presently, the program has been minimized and restricted, as artists have to pay rent for exhibiting in our four galleries. EAA has been a collaborating partner to the Estonian Ministry of Culture while also insisting on working out new legislative initiatives in order to find new ways for financial support for local art. Today, visual
and applied arts is the creative sector receiving the lowest support by the Republic of Estonia – to be more exact, the sum forms hardly a fraction of one percent of the annual budget of the Ministry of Culture.

EAA's activities

Annual exhibitions of the Estonian Artists' Association have acquired social importance since they are manifestations of practically the „only few islands of democracy“ in the art world that is increasingly falling under the control and surety of exhibition curators. Every year, a different curator/organizer submits his or her artistic concept through the open application procedure. Normally about 130-160 artists show interest in participating in the annual exhibition which is obviously too many considering the limitations set by the exhibition space so that around 60-70 artists are given the chance to show their work. This year's annual exhibition titled „Spring Exhibition“ had no specific subject or slogan and aimed at manifesting artistic freedom for creating independent art. However, this exhibition was largely disapproved by younger generations of artists because of the lack of focus and discursiveness as contemporary artists are used to create commissioned work while following a particular subject under a particular curator. Still, artists and art audience give their strong support to such exhibition format that has been carried out under the direction of various curators (both strict and mild ones) for already 11 successive years – that, in turn, serves as a solid argument in order to continue the tradition of annual exhibitions.

EAA receives financial support from the state according to the Creative Persons and Artistic Associations Act – these quarterly allocated funds have saved EAA from the great deficit of current account for a quite a few times. This support is being closely monitored by the state and functions 100% according to the law. Artists receiving minimum means of subsistence are eligible for state financial aid through EAA and will be paid minimum wage normally for 6 months (12 months in exceptional circumstances), the sum being approximately 250-300 EUR in Estonia. Once selected for the support, an artist can reapply in two years. Surplus resources go for allocating grants for creative persons. The sums of 150-300 EUR per project often provide an artist with an immediate financial benefit in order to carry out a project or cover travel expenses while taking part in a workshop or an exhibition opening. According to the lawyer of the Estonian Ministry of Culture who is also participating in this process, the support methods and practice of EAA are more democratic and considered than in other artistic associations.

There is a small printmaking studio operating under the Estonian Artists' Association, unfortunately the rooms are seriously depreciated. Due to the shortage of finances, we have frozen the projects of making video films on artists. EAA consists of 20 subunions that are uniting graphic artists, painters, applied artists of various fields, scenographers, sculptors, installation artists etc.; while in earlier years EAA was able to allocate annual supports for their art projects then today such support programs have ceased to exist.

The situation in Estonian art galleries remains a mystery for those being active in other fields of culture. In conditions of almost non-existent art market, it is the artist who pays full price for his or her exhibiting process. Three or four private art galleries per country is not enough – and even those galleries are pressured to be focused mainly on classical and heritage art - that is preferred by the new bourgeoisie - in order to survive financially. Besides creating in their own field of art, professional artists have to keep at least two more jobs that may not even be related to their profession. Freelance artists have to pay their own social tax equally to other private enterprisers in Estonia so artists have no payment facilities whatsoever.
The hard weather conditions of the past few winters put the artist studios located on the upper floor of Tallinn Art Hall into an emergency situation – the office of the Estonian Artists’ Association is also situated in the same building. Estonian Ministry of Culture refused to assist in this matter since EAA is the legal owner of the building. The emergency repair work required all our financial assets so that today we are facing the most complicated situation of the last decade.

As a result of the disappearance of the markets in the former Soviet Union and Russia and the inflow of the cheap handicraft from the East, most of Estonian small enterprises in the field of applied arts have declared bankruptcy. The only way to overcome this situation is to wait for the prosperity of local consumers and to reach European market where no one is waiting for us, yet there are numerous examples of positive reception of Estonian art. The quality of Estonian applied arts possesses an exceptional value worth preserving, otherwise some fields of applied arts may be put aside and become history.

A few years ago we made a significant breakthrough in passing the „Percent for Art“ law – unlike most other Eastern European countries, the law is today valid in Estonia. Unfortunately, this law does not include the finances for construction works of local governments, and it is a pity that Estonian general education schools belong under the administration of local governments. According to the thin concept, there are too few new structures built by the state (half-jokingly, we have several new state prisons, but such buildings do not classify as objects of the law since the building has to be in public use) – during the past few years, there have been only three or four art competitions related to public space, unfortunately with the low percent of participating artists. Among other reasons, deadlines of the competitions have been too short as every contracting authority is also the organizer of the competitions according to the law. Most probably such competition is held only once that makes the whole administrative process of competition insufficient. In this matter, Estonian Artists’ Association functions as a voluntary adviser and proposes members of the jury. Regrettably, the Estonian Ministry of Culture has not got a professional specialist working in this field. Let’s hope Estonia will gradually regain its strength and local artists will get used to the new system. The percent law must be implemented more effectively and specially trained professionals should be employed in this field.

Closing remarks

Estonian economy is seemingly out of crisis, yet the question remains when the stability in financing the field of arts will be restored, both in the budgets of the Estonian Artists' Association and the Estonian Ministry of Culture. Today, many young people leave the country, others leave the field of arts. Considering the facts that we haven't got another Republic of Estonia nor another lifetime, and thinking back to the times immediately after the 2nd world war - then we really should be happy to be living in today's free Estonia - the country with a few imperfections (since nobody's perfect!) yet moving towards the right direction.

Thank you for your attention!

Jaan Elken
1. THE “DIALOGUES” PROGRAM at WORK with SOUTH AFRICA’s SANAVA

As previously done with Italy, CNPF had decided to apply its “DIALOGUES” program with South Africa, with a first part in Pretoria, in 2012, and a reciprocal part next year in Paris.

The goals of our DIALOGUES program are to develop a better knowledge of the artists’ working and social conditions in a given country and favour personal contacts not only between local and French artists but also between official authorities, collectors, professors and amateurs of art of the two respective countries.

On July 27th 2012, the South African National Association for the Visual Arts (SANAVA), the IAA National Committee in South Africa, launched an exhibition of visual art by 17 CNFAP members in the gallery of the Association of Arts Pretoria.

The event was put under the banner of the French Cultural Center of South Africa within the framework of the “France - South Africa Seasons 2012 & 2013” and included a 4-days visit by 3 French CNFAP representatives, with many meetings of artists in their studios, talks with students and professors in Fine Arts schools and Universities as well as a conference on Artists Rights during which Anne Pourny delivered a presentation about the "droit de suite" ("resale right") as actually practiced today in Europe, and the director of the South African national society in charge of collecting copyrights presented the latest developments in his field.

During this program, Anton Loubser, executive manager of SANAVA, and his staff have succeeded in putting IAA on the front line, with a good press coverage, a splendid exhibition and a large attendance. A catalogue has been produced with images and description of the thirty displayed works as well as information on the 17 CNFAP artists.

Among the audience of the conference were several governmental representatives from the DAC (Direction of Arts and Culture) and it is interesting to notice that this conference took place precisely at a time when the South African government is launching a large program to enhance visual arts and organize new services to promote art and favor artists; incidentally Anton Loubser was recently named member of the national steering committee in charge of managing the whole plan.

Apart from a financial support from CNFAP, the French Cultural Agency and several corporate French donors contributed to the funding and the exhibition was largely funded by the South African National Lottery Distribution Trust Fund.

Such a program is time consuming but the rewards are great and it is an opportunity to show what IAA can achieve when 2 NCs are joining forces.

2. The implementation of WAD in France: specificities and difficulties

Because France is a highly centralized country, any isolated action has a very low chance of development and success. The web and the social networks have not succeeded in changing this fact and one must address ourselves to the established structures in order to get support to move forward.
When WAD was launched by IAA, worldwide, in April 2012, everything was focused in France on the presidential campaign. Info on WAD was communicated to all candidates and the new ministers of Culture and Education will be approached in October.

One must remember that there are several successful events already existing in France, in particular the “White Night of Contemporary Art”, the “Patrimony Days” and the “Museums Night”. They are long existing events, well organized and advertised throughout France. We are looking for a specific theme which could be “attached” to WAD in order to facilitate its promotion. Such a theme could be different every year but should have a universal foundation such as “freedom of artistic expression”, “recognition of universal art’s roots”, etc.

We consider that a link with the programs already developed by UNESCO to enhance art would facilitate any request for support to the authorities and the media powers in France.

3. CNFAP’s expansion

Following the CNFAP’s board decision to expand its activity towards engravers, an exhibition of “art works on papers and sculptures” was set up in March 2012, with success. The exhibition took place at the exhibition hall of ATELIER GUSTAVE in Paris, with 22 participants and lasted 2 weeks. As planned, it favored meetings and debates between CNFAP members and newcomers.

The decision for the creation of a new CNFAP’s website was also voted and subcontracted to Rob den Boer. A new format was quickly and successfully developed, but the actual implementation is taking more time than expected due to the difficulty to collect info and images from members...End of 2012 is the new target.

22 artists have joined CNFAP forces as new active members since January 2012: we are planning several actions as soon as our new website is “on duty” to promote our activities.
The Association of Icelandic Visual Artists - SÍM was formed in 1982. It is an umbrella organization of eight visual artist associations and has its offices in the capitol of Reykjavík. The chairman of SÍM holds the position of the president of the Icelandic National Committee of IAA, as there is not a separate NC body in Iceland. The present offices of SÍM are located in Hafnarstræti 16, right in the city center of Reykjavik.

SÍM works for the visual artists in Iceland, working for and defending their rights and interests and representing them in communication with local and municipal authorities. Besides these important tasks SÍM has laid strong emphasis on two main areas in the last decade. One is to supply artists with affordable studio spaces and the second to build up an International residency for Artists in Reykjavik and abroad.

SÍM elections – Chairman of SÍM reelected.
In March of this year SÍM held the general assembly of 2012. The two year term (2010-2012) of Chairman Hrafnhildur Sigurðardóttir was at an end. She decided to run for the position for the next term and so did the artist Daði Guðbjörnsson. Hrafnhildur won with 75% of the votes and will be the Chairman of SÍM for the term of 2012-2014.

Offices at Hafnarstræti in Reykjavik.
SÍM has had its offices in Hafnarstræti 16, in the center of Reykjavik for the past ten years. In the beginning of the year 2011 we received a letter of resignation from Reykjavik city, which own the house, under the auspices that they have to cut down costs and consequently want to sell the house. This meant we would have had to quit the house we have called home on Dec. 31st 2011. Luckily the board, chairman and CEO of SÍM managed to change their minds and we have now got a new contract for indefinite lease. Hopefully in the near future Reykjavik municipality will decide to give us the house.

SÍM studios for artists.
In the last few years SÍM has laid an emphasis on supplying the demand for cheap studio spaces, as the members of SÍM have called for more studio spaces with affordable rent. SÍM has answered that call by increasing the number of studios for artists from ten in 1996 to about 160 studio spaces in 2011. The SÍM studios are now situated in four buildings at Seljavegur, Nýlendugata and Korpúlfsstaðir in Reykjavik, and at Lyngás in Garðabær, two of which SÍM rents from the Municipality of Reykjavik and one from the Icelandic Government. Two of those also include an International residency for foreign artists.

As all four building have a long waiting list of artists we are hoping to add yet another building this year, thereby increasing the number of studios to 180. The studios are now situated in four buildings at Seljavegur, Nýlendugata and Korpúlfsstaðir in Reykjavik, and at Lyngás in Garðabær, including workshops for wood, iron, textile, ceramic and printmaking.

SÍM International Residency at Seljavegur, Korpúlfsstaðir and the Hafnarstræti motel.
The residency program at SÍM started in 2002 with one guest apartment in our office building at Hafnarstræti 16. Little by little we have added more rooms for the residency and we can now accommodate a total of thirteen artists each month in two different venues.

The SÍM Residency for foreign artists is now situated at Korpúlfsstaðir and Seljavegur. The residency at Seljavegur was expanded in the beginning of 2009 from five rooms to ten and we can therefore house thirteen artists in the SÍM residency each month. In addition the former rooms of the residency at the SÍM house of Hafnarstræti have now been changed into the cheapest motel in Reykjavik reserved for artists only. This is used by artists who have short term projects in Reykjavik as well as the rest of the country.

Every year we receive more than 100 artists in the residency, as well as numerous guests that stop for shorter periods. The deadline for the residency is twice a year. Reykjavik is a popular destination for artists and we are able to fill the residency the whole year, with waiting list for the summer months. We
believe it is important for SÍM to be able to make it possible for International artists to work in Reykjavík, thereby making Reykjavik the venue for International art and Iceland a more culturally diverse country.

The SÍM Residency in Berlin.

About a year ago SÍM formally opened four residency apartments in Berlin, but the first guests had already arrived in the beginning of that year. SÍM can accommodate four artists each month in four separate apartments rented for this purpose and about 100 artists have already made Berlin their home during the almost two years that have passed. The apartments are situated at Neue Bahnhofstrasse in Friedrichshain in a really nice neighbourhood with many sidewalk restaurants and as the name of the street implies a subway close by. The residency is intended for members of SÍM and friends of SÍM who have stayed in our International residency in Reykjavík.

Copyright

This year we have had a breakthrough in Copyright matters. From the start of Myndstef – the Copyright Association of Iceland about ten years ago the museums of the Municipality of Reykjavík have not wanted to sign a contract with Myndstef regarding fees for exhibiting visual material on the Internet. The last talks in 2006 were not successful, and an attempt at new negotiations was delayed until late 2011. This month we are finally seeing the end of the process as a contract has been drafted and negotiated. We have high hopes that it will be signed before the end of the year, which means more project stipends for visual artists in Iceland.

Government Stipends to artists

One of the main jobs of SÍM is to work towards a better working environment for artists both physically with better studios but more importantly financially with better agreements with the government. This year a bill „The Visual Arts Bill” (Myndlistarlög) was finally passed in the Althing regarding the Ministry of Culture and visual art. This bill has been in the making from the year 2006. With the bill the Government founds a new institution „The Visual Arts Fund” (Myndlistarsjóð). The main object of this fund is to increase project stipends to visual artists. It is our hope that this will greatly improve the living conditions of artists in Iceland.

Reykjavík October 2012.

On behalf of SÍM – The Association of Icelandic Visual Artists.

Hrafnhildur Sigurðardóttir
Chairman of the Board
The Association of Icelandic Visual Artists.
Hafnarstræti 16
IS - 101 Reykjavík
Iceland
Tel. +354 571 3952
hrafnhildur@sim.is
www.sim.is
National Report Slovakia
Congress and General Assembly of IAA Europe, Istanbul, Oct 2012

1/ Summary

- A lot of work has been done; Board members specifically devoted a lot of time and energy to activities on the field of social and legal right of artists. A wide range of collaborating volunteers is also involved in the preparation of specific events and activities.

- The Slovak Union of Visual Arts and Slovak Coalition for Cultural Diversity that are linked in the person of the President, have gained a lot of acknowledgement and are now a well-respected organizations both at home and abroad. SCCD is younger, was founded in 2005, but bigger than any other culture organization in Slovakia: it has actually 215 subjects and 10 173 individual members, artists on the field of art and culture at Slovakia. Even though the Coalition has had no official financial support at its disposal and all people work for free (except for the membership fee grant from the Ministry of Culture), over a short period of time it has become a partner to major state authorities and has been able to attract media attention.

- On the other hand, in spite of the partial successes the coalition has achieved, there are tasks yet to be finished. The major issue is “improving the legal and social status of artists in Slovakia”. That remains to be the main goal of the SCCD, as there exist many persistent legal issues that have not been solved for more than two decades.

2/ Review of activities and future goals

- The initiative for changing the proposal of the tax and social system reform (May 2011 – October 2011) was one of the most important SUVA and SCCD activities. It was a part of our long-term effort to improve the legal and social status of artists in Slovakia. We had got enormous support from Slovakia’s artists and eventually achieved partial results. Our international partners also supported us in our activities. An extensive report of more than 50 pages concerning the initiative is available at webpage of IFCCD, Canada: http://www.ficdc.org/cdc2081.

- Day of Art 2011, September 13th: Performers from various artistic fields (musicians, actors, visual artists, writers, translators) joined their forces in a program that was running concurrently on 5 stages in the historical center of Bratislava for 6 hours. The event was organized under the auspices of Bratislava’s Mayor within the campaign that was supporting demands of the SCCD regarding the then discussed tax reform.

- The World Art Day – April 15th, 2012: similar event, organized by the Slovak Union of Visual Arts on Leonardo da Vinci’s birthday. This event was organized within the 2011 initiative of International Association of Art which declared da Vinci’s birthday a World Art Day. The action caught the attention of the media, we have seen many responses.

- Council for Arts, the counseling body of the Minister of Culture, was established in February 2011: The SCCD and SUVA are represented by its President. One of the most important tasks of this Council was preparation of analytical and conceptual report called “The strategy of cultural development in Slovakia in 2012 – 2016.” Some ideas and theses from this material were implemented into the Manifesto of the new Slovak government. Representatives of the Council meet with the new Minister of Culture and some outcomes of the meetings have direct impact on relevant laws and regulations. Thus, the establishment of
inter-ministerial committee was recommended – a body that would focus on solving issues of artists, authors and culture in general.

- We collaborated in preparation of the Annual Report of Slovak Republic on implementation of the UNESCO convention on the Protection and Promotion of the Diversity of Cultural Expressions which was completed at the beginning of 2012. The official version was signed by State secretary of Ministry of Culture and by Pavol Kral, President SCCD.

- Draft agreement between the SCCD and the Section for international cooperation of the Ministry of Culture was worked out by the SCCD Board - based on the negotiations with the General Director of the section. The intention is to develop long-term and systematic cooperation between the Ministry and the SCCD.

- Prior to the parliamentary elections several months ago, the Slovak Pen Club, the SCCD and other associations initiated discussions with Slovak political parties. The goal was to draw attention to persisting problems of culture sector in Slovakia and to possible solutions as well. After the discussions, the SCCD held a press conference to inform media about how are the most burning culture issues reflected in programs of individual political parties.

- In order to increase efficiency in sharing information with its members as well as with public, the Board of SCCD approved launching of the SCCD web page www.skkd.sk.

- In August 2012, based on the initiative of the Minister of Culture, a representative of the SCCD was also nominated to the Governmental council for non-profit organizations.

- According to the already approved statutes, a chairman of the SCCD will be a member of the newly established Governmental Council for Culture which will launch its activities within a few weeks’ time. To solve specific problems, working groups will be created and closely cooperate with this Council. Based on the agreement of the SCCD Board members and the Minister of Culture, one of these working groups has already started its informal activity. The group closely cooperates with the Head of the Office of the Ministry of Culture since June 2012 and focuses on the topic that we consider the most important – the statute of an artist.

- The SCCD delegated members of its Board to negotiate with representatives of the Ministry of Culture and discuss implementation of the Government Manifesto and other issues of artists, authors and culture sector in general. The issues include (along with the already mentioned “status of an artist”):

  - ongoing changes in tax and social insurance laws
  - Copyright Act issues
  - legal inclusion of artworks in new public constructions (Act on Construction)
  - legal changes that would recognize purchasing artworks as tax deductible costs
  - financing of culture
  - laws related to sponsorship, etc.
- Increasing international collaboration: The SCCD approved closer cooperation with the European Council of Artists (ECA). The official application to ECA was submitted in August 2012 – after previous informal contacts with its members.

- Following the request of the IFCCD, the SCCD Board agreed to organize the IFCCD Congress and the ECCD conference in Bratislava in autumn 2012. These events were successfully held in the Gallery of Slovak Union of Visual Arts on 20.- 23. Sept 2012.

- We continue on organizing the exhibitions of visual art at national (about 25-30/year) and also international level (exchange of exhibitions – common project with NC of Latvia and NC of Lithuania, exchange with Czech republic art association, exhibition from Austria, Russia, Croatia, Slovenia, etc).

Pavol Kral
President of Slovak Union of Visual Arts
President of Slovak Coalition for Cultural Diversity
Member of Council of Government of Slovak Republic for Culture
MU STANDARD AGREEMENT on costs and artists' commission and exhibition remuneration in accordance with the Framework Agreement between the Swedish State and the Swedish Artists' National Organization, the Association of Swedish Grafikers and Industrial Designers, the Association of Swedish Illustrators and Graphic Designers, and the Association of Swedish Professional Photographers, dated 1 January 2009.

1. PARTIES

Organizer:
Org. Reg. No:
- State institution
- Other organizer

In the category:
- Larger museums and art galleries
- Medium-sized museums, county museums
- Larger art galleries and cultural centres
- Smaller museums/medium-sized art galleries
- Smaller art galleries and exhibition spaces, as well as independent venues

Responsible custodian/curator:
Artist:
Address:
Civic registration number:

(☐) [For multiple artists, see attachment]

have reached the following agreement which has been drawn up in two identical copies, one for each respective party. Place/dates:
Organizer:

Place/dates:
Artist:

2. SUMMARY AND PAYMENT

2.1 Summary of payments
Total participation remuneration (p. 5) excl. VAT:
Total costs (p. 4) excl. VAT:
VAT 25%:
Reemuneration for copyright-compliant use (p. 6) excl. VAT:
Exhibition remuneration (p. 7) excl. VAT:
VAT 6%:

F-tax: total remuneration and costs incl. VAT to be paid by the Organizer:
A-tax: the remuneration and costs to be paid by the Organizer, unless otherwise stated, the fee is taxed at 50%:

2.2 Payment
Payment of the agreed remuneration is to be made as follows:
Date for payment 1: Amount:
Date for payment 2: Amount:
Date for payment 3: Amount:
To Bank/Account:
Or to bank account:
Clear. no.
Account no.

3. EXHIBITION DESCRIPTION

3.1 Exhibition title:

3.2 Artworks
The exhibition contains artworks owned by the artist which the artist:
- Places at the Organizer's disposition and/or
- Undertakes to produce
A list of the artworks, specifying insurance value, is contained in attachment.

3.3 Delivery time
The Artist undertakes to have the artwork(s) completed and ready for collection at the latest by (date)

3.4. Exhibition duration
The exhibition will take place during the period:

Corresponding number of exhibition weeks:
(calculated in accordance with the Framework Agreement on pp. 3)

Vernissage date and time:

3.5 Exhibition type
The exhibition is a(n):
- Individual exhibition
- Joint exhibition, 2-3 participants
- Joint exhibition, 4-8 participants
- Joint exhibition, 9-20 participants
- Joint exhibition, more than 20 participants

MU.
3.6 Sales exhibition
The exhibited artworks are available for sale during the exhibition.
- Yes, in accordance with Appendix no.
- No

3.7 Exhibition places and venues

3.7.1 Individual exhibition
The exhibition is to be show in the following premises/ place:

3.7.2 Touring exhibition
For touring exhibitions please refer to the attached tour schedule which specifies the exhibiting organizers and the exhibition duration.
The Organizer shall continuously update the Artist on any alterations to the tour schedule. Appendix no.

3.8 Promotion obligation
The Organizer shall ensure that the exhibition is properly promoted and marketed. The Organizer shall consult the Artist on the selection of marketing arrangements as well as on the design of marketing material.

4. EXHIBITION-RELATED COSTS

4.1 Freight
The Organizer is responsible for payment of all previously agreed freight costs.

4.2 Insurance
The Organizer is responsible for payment of all previously agreed insurance costs.

4.3 Travel etc.
Expenses incurred by the Artist in conjunction with the exhibition are to be paid by:
- The Organizer
- The Artist
Travel expenses in conjunction with the exhibition are estimated to amount to ___________ kr excl. VAT.
Living costs during the travelling period will be reimbursed at a daily rate of ___________ kr excl. VAT.

4.4 Technical equipment
The Organizer shall pay all costs for technical equipment which the Organizer authorised in advance (auxiliary equipment, such as lighting, which is not included in the exhibited artworks).

4.5 Other costs
Costs listed in Appendix shall be paid by:
- The Organizer
- The Artist

5. PARTICIPATION REMUNERATION

5.1 Pre-exhibition preparation of the artwork:
Prior to the exhibition the Artist shall assemble and/or modify artwork(s), according to the specification in Appendix
The work below shall be reimbursed by the Organizer as follows:

5.1.1 Artist's work
The Artist's work with the artwork prior to the exhibition, including preparation, is estimated to be:
- ___________ hours @ ___________ kr
- ___________ days @ ___________ kr
Total ___________ kr

5.1.2 Artist's costs for materials
Costs for materials and services incurred by the Artist which are liable for reimbursement by the Organizer are estimated to amount to ___________ kr excl. VAT.

5.1.3 Renewed exhibiting
Renewed exhibiting necessitates the direct participation of the Artist.
- Yes
- No

5.2 Other work
Reimbursement for other work includes work carried out by the Artist(s) prior to, during and after the exhibition.

5.2.1 Meetings, hanging, assembly, vernissage, viewings etc.
The Artist shall participate in the following meetings, hang/assembly, vernissage, viewings, follow-up work and similar activities:

□ According to Appendix

The Artist's work with meetings, hanging, assembly, vernissage, and viewings etc. is estimated to be:
- ___________ hours @ ___________ kr
- ___________ days @ ___________ kr
Total ___________ kr
The Artist is accountable for the following:
□ According to Appendix

in10deltagare
5.2.2 Marketing and PR
For example, catalogue production, videocassette cards etc. The Artist shall participate in the following marketing and/or PR activities:

☐ According to Appendix

The Artist’s work with marketing and PR in conjunction with the exhibition is estimated to amount to:

☐ hours à kr
☐ full days à kr

Total kr

Costs for the Artist’s materials and services which are to be paid by the Organizer are estimated to amount to kr excl. VAT.
The Organizer is accountable for:

☐ According to Annex

6. USE OF COPYRIGHTED MATERIAL
☐ The Organizer has an agreement with The Visual Arts Copyright Society in Sweden (EUS), or equivalent organization, which regulates various categories of use of the Artist’s copyrighted material.
☐ The Artist is not affiliated to EUS nor to any equivalent organization which represents him/her in matters of copyright, hence the following terms shall apply:

6.1 Accessibility of the Artist’s work on the Organizer’s website or equivalent
The Artist’s work may be available on the Organizer’s website
www.

during the period / — / (dates)
for a fee of kr excl. VAT (%)

per commenced calendar month and per artwork.
Number of artworks to be published on the website:
The photographs shall be accompanied by information about the Artist and the artwork and shall be protected as far as possible from unauthorised copying, e.g. by adjusting the image quality, by including copyright information and by using technical protection measures.

6.2 Printed reproductions of the Artist’s work
When the Artist’s work is reproduced on printed material such as postcards and posters, the Artist is to receive remuneration in the form of a production royalty, which means that the Artist’s remuneration is calculated based on the number of copies produced.
The total print run for the reproduction material(s) is estimated to amount to copies.
The Artist’s royalty is % of the selling price of the copies, excl. eventual discounts and excl. VAT (6%).
The royalty amount is estimated to amount to kr
☐ The reproduction product(s) are specified in Appendix

7. EXHIBITION REMUNERATION
Remuneration for exhibiting to the general public (exhibition remuneration), according to the tariff calculation in the Framework Agreement, amounts to kr
VAT total: kr

8. OTHER CONDITIONS
8.1 Copyright
The artwork copyright resides with the Artist unless another agreement exists in writing or has been documented.

8.2 Discontinuation of the exhibition
In the event of the organizer being unable to continue exhibiting the artwork as a result of theft, damage, or other circumstance occurring during the Artist’s tenure, remuneration shall be payable for the entire exhibition duration, as specifically regulated in the Standard Agreement

8.2 Theft, damage or other loss
The Organizer is liable to reimburse the Artist for any loss resulting from artwork(s) being stolen, disappearing or being damaged or destroyed during the Artist’s agreed tenure period.

8.3 Work additional to the agreement
Any work which is additional to the agreement shall be payable at an hourly rate of kr per commenced hour as well as remuneration for actual incurred costs. When applicable, additional remuneration shall be payable for travelling time, for travel and for living costs. Both parties shall approve such additional work and such additional expenses in advance.

8.4 Dispute
Dispute concerning the interpretation and enforcement of this Standard Agreement shall be resolved in the first instance by negotiation between the parties. Should negotiation not provide a solution, then the dispute shall be settled by a hearing in a public court of law, thereby falling under the jurisdiction of the Swedish justice system.

Agreement Appendices
☐ Artist group as contracting party Appendix no.
☐ List of artwork Appendix no.
☐ Touring exhibition schedule Appendix no.
☐ Terms of sale Appendix no.
☐ Employment agreement Appendix no.
☐ Appendix no.
Explanatory text for provisions in the agreement

1. Standard Agreement: The present Standard Agreement has been compiled by the Swedish Artists’ National Organization (KRO), the Association of Swedish Professional Photographers (SFF), the Association of Swedish Illustrators and Graphic Designers (ST), and the Association of Swedish Craftsmen and Industrial Designers (KIF), for Organizers and Artists complying with the State framework agreement. “Agreement on artists’ participation and remuneration for exhibiting artworks”, henceforth referred to as “Exhibition Agreement”. The Standard Agreement has been drawn up in accordance with the requirements specified in §3 of the Exhibition Agreement. The term “Organizer” is used below to indicate an exhibition organizer while “Artist” refers to artists, photographers, illustrators, artist craftmen and designers etc. “Artwork” refers to all forms of artistic works. “Viewing” refers to providing public access to the Artist’s artworks at the Organizer’s premises in conjunction with the current exhibition.

Regulated by the Standard Agreement

- description of the exhibition, including, in the case of touring exhibitions, information about the Organizer etc.
- uninsured costs in conjunction with the exhibition
- other exhibition assignment payments (assignment remuneration)
- copyright-compliant use of the artist’s artwork: subsequent to the completed exhibition
- payment for the Organizer’s exhibition of artworks to the general public (exhibition remuneration)
- timeline schedule and prescribed forms of accountability for artist remuneration

Note: In accordance with §4 of the MU Framework Agreement, State institutions are obliged to submit a copy of the contracted agreement to the most relevant organization: the Swedish Artists’ National Organization (KRO), the Association of Swedish Professional Photographers (SFF), the Association of Swedish Illustrators and Graphic Designers (ST), or the Association of Swedish Craftsmen and Industrial Designers (KIF).

Exhibition organizers – the different categories

Larger museums and art galleries: Central State museums; Organizers primarily involved in exhibitions of visual art and design art and whose annual visitor numbers exceed 100,000 persons. For example: The Swedish Museum of Architecture, The Museum of Modern Art (Stockholm), the National Museum of Fine Arts, and Waldemarsudde Art Museum.

Medium-sized museums: county museums, larger art galleries; and cultural centres: Museums and art galleries with between 50,000 and 100,000 annual visitors. Museums with more than 100,000 annual visitors but which are primarily concerned with exhibiting visual art and design art. Cultural centres with more than 100,000 annual visitors. Smaller museums and medium-sized art galleries: Municipal museums and county museums with between 50,000 and 100,000 annual visitors, irrespective of whether the respective museums specialize in art exhibitions or in cultural heritage activities.

Small art galleries, exhibiting space and independent venues: Art galleries with less than 10,000 annual visitors; and minor exhibitions where artworks are integrated into a shared space with other activities, for example art in municipal libraries, municipal buildings etc. Independent venues/art-scraped activities with less than 10,000 annual visitors.

2. Financial compensation

This section states the total financial remuneration for which the Organizer is liable as well as prescribed forms of accountability for artist remuneration, cf §3 of the MU Framework Agreement.

3. Exhibition description

This section describes the exhibition and specifies the exhibition duration, places(s), delivery times, list of artworks, etc. of the final part of §3 of the MU Framework Agreement

Explanation of point 3.4: One week’s exhibition is calculated as seven concurrent weekdays during which the organizer keeps the exhibition open on at least four days. The exception to this rule is the first week which is calculated as nine days during which the organizer keeps the exhibition open on at minimum of six days. Press viewing and vernissage days are also excluded from the exhibition duration period. An exhibition which continues for nine concurrent weekdays is to be remunerated as a two-week exhibition. For example, a ‘vernissage on a Friday is exempt from remuneration. An exhibition for the general public from a Saturday through to the following Sunday (i.e. nine concurrent working days) has to be considered as a one-week exhibition period. However, a new exhibition week is considered to commence on the first Monday after the second weekend (i.e. day 10).

4. Exhibition-related costs: This section regulates costs incurred in conjunction with the exhibitions, e.g. freight costs, insurance, travel expenses, technical equipment etc. cf §3 of MUFramework Agreement

5. Participation remuneration: This section regulates the artist’s remuneration for the exhibition assignment, including payment for the artist’s work prior to, during and after the exhibition. Examples of work which is to be remunerated in accordance with §3 §2 of the MU Framework Agreement are artwork production, catalogue, hanging, assembly, meetings, viewings and follow-up work.

6. Use of copyrighted material: This section regulates the use of copyrighted material, i.e. copying the artwork and making the artwork publicly accessible subsequent to a completed exhibition. One example of this kind of use is the publication of the artwork(s) (providing access) on the Organizer’s website. In the event of the artist being affiliated to a copyright compliance organization which represents artists in matters concerning the use of copyrighted material, the parties shall prescribe that this aspect is to be covered by an agreement between the Organizer and the copyright compliance organizations (e.g. BUS).

This agreement does not regulate [other than to the extent stated in the agreement] the rights of the artist(s) in accordance with the Act on Copyright in Literary and Artistic Works (the Copyright Law) (1960:729). Accordingly, the Organizer cannot copy, adapt, present, transfer or disseminate copies of the artwork in any other context without the consent of the artist. When copies of the artwork are produced or when the artwork is made accessible to the general public, the creator of the artwork shall be cited as frequently as good practice dictates. The artwork may not be altered or be made publicly accessible in a form or within a context which violates the literary or artistic reputation of the artwork’s creator.

7. Exhibition remuneration: This section regulates the remuneration which is always payable for the Organizer publicly exhibiting artist-owned artwork (providing access) to the general public or to a limited circle of people. Exhibition remuneration is compulsory and cannot be waived through a private agreement between the Organizer and the Artist, nor can exhibition remuneration be conversed to payment for the Artist’s work or other incurred expenses in conjunction with the exhibition (see above).

The minimum amount of exhibition remuneration is laid down in a fixed tariff in §§5 & 6 of the MU Framework Agreement. The remuneration level for each respective exhibition is determined with reference to the previous year’s visitor statistics as well as to the duration period of the exhibition. The tariff amount is raised in line with the consumer price index (CPI) once a third year.

In the case of exhibitions in which remuneration paid varies depending on the exhibition organizer’s visitor statistics and the duration period of the exhibition (see the tariff). Large touring exhibitions involving more than 20 artists are exempted from the respective exhibition remuneration rule and are regulated in a specific manner in the tariff.
EURO-MEDITERRANEAN CONVENTION OF VISUAL ARTS
To value the artists of visual arts in mediterranean area

LA MAISON DES ARTISTES
Hôtel Salomon de Rothschild
11 rue Berriy - F 75008 PARIS
T : +33 (0) 1 42 25 06 53
contacts@lamaisondesartistes.fr
EURO-MEDITERRANEAN CONVENTION OF VISUAL ARTS - 2013

Marseille,
capital of Culture in 2013
capital of mediterranean visual artists

Prologue

Mediterranean area is the cradle of Western art through old Egypt, Greece, Rome etc. However, their respective historical developments have changed the contemporary artistic practices on both sides of the Mediterranean Sea. Even if the variety of ideologies, ethnic practices and artistic richness set these cultures against each other, their objections have also given birth, through dialogue and exchange, to the emergence of the Euro-Mediterranean arts.

The European Convention on the visual arts, held in December 2008 in Paris, at the Museum of Modern art Beaubourg, has been the gathering place of artists from Europe and the expression of their word. La Maison des Artistes wants to develop the great consultation of European artists with countries around the Mediterranean, organizing the Euro-Mediterranean Convention of visual arts.

Goals of the Euromediterranean Convention

- Better acknowledgement and understanding of the barriers to the emergence of a contemporary Euro-Mediterranean cooperation in the visual arts;
- Bridging the gap of inequality between artists from both sides of the Mediterranean by social, cultural and political improvements;
- Develop the European network of visual artists to Mediterranean countries.

Organization of the Euromediterranean Convention

Marseille, in the South of France, is the second most populated French city and one of the biggest French harbours. In 2013, Marseille will be named as European Capital of Culture. Thus, Marseille gave its agreement to the Euromediterranean Convention of Visual Arts to be part of cultural program of this famous event, in Autumn 2013.

This is a great opportunity for all participants to this Convention to benefit from the media coverage of Marseille 2013 and from La Maison des Artistes, that stands in France as the gathering of all professional visual artists.
To a better understanding of the differences and similarities between the social and cultural patterns of the status of the artist, the Euro-Mediterranean Convention will be organized over two days:

**DAY 1:** inventory and analysis of situations faced by Mediterranean countries, through oral presentation of each participant.

**DAY 2:** debates on most important issues, based on the discussions of the previous day. The global theme will be recognition as a professional artist, through 3 issues:

- creation
- training of artists
- diffusion of art works and artists

**The international network of La Maison des Artistes**

La Maison des Artistes has developed a European and international network of partners through several structures:

- IAA - International Association of Arts
- French Ministry of Foreign matters
- Embassies
- Visual artists

21 countries will be invited to attend the Euromediterranean Convention of Visual arts:

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**A “Euromediterranean” White Book and a specific office**

This Euromediterranean Convention of Visual arts has a dual purpose:

- The synthesis of all communications and debates in a second White Book, for all Mediterranean authorities could be aware of the visual artists claims;
- The creation of a specific office, in charge of helping artists of both sides of the Mediterranean Sea that are willing to travel and create in countries of this area.

**BE PART OF THIS GREAT AND ORIGINAL GATHERING !**
QUESTIONNAIRE

Theme 1: Legal recognition
1. Is there a legal status for the visual artist in your country or, on the contrary, anybody can create and sell artworks?
2. If there is a legal status, which governmental authorities manage the status of artists?
3. How does this status granted (business card, academic degrees, recommendation, cooptation...)?
4. What are the criteria for an artist to be granted as a professional?
   - Artistic? (presentation of artworks)
   - Academic? (degrees, exhibitions...)
   - Fiscal? (minimum artistic turnover)
5. Who decides that an artist is a professional?
6. To which social system artists belong to? What are the conditions and what are the benefits?
7. To which fiscal system artists belong to? What are the conditions and what are the benefits?
8. Do artists conclude contracts? If so, for what? (exhibition, order, competition...)
9. Does any organization represent artists from a legal point of view?

Theme 2: Public recognition
1. What are the public cultural institutions? What they do to promote the artistic creation?
2. What are the cultural policies?
3. Does author rights exist? How it is implemented?
4. Do artists can receive grants for creation/distribution/marketing?
5. How these grants are implemented?
6. Are some artistic discipline more sustained than others?
7. Are there any approved training? (courses, schools...)

Theme 3: International recognition
1. Is mobility is easy for professional artists?
2. Which legislation governs the mobility for visual artists?
3. What are the strains that prevent artists to be mobile?
4. What cultural cooperation projects are/can be set up?
5. How are they implemented? (government? Private organisation?)

To know more about you, please fill in:

Name: ........................................................................................................................................................................
Organisation: ................................................................................................................................................................
Position: .......................................................................................................................................................................
Contact information (address, tel, fax, email): ...........................................................................................................

In few lines, who you are: .............................................................................................................................................
ARE ARTISTS RICH?

INVITATION

Parliamentary Evening at the Portikus of the Badische Stahlwerke Kehl

21 November 2012 7 pm

as part of the workshop of the Internationale Gesellschaft der Bildenden Künste (IGBK)

Graudenzerstraße 45
77694 Kehl am Rhein
Parliamentary Evening
21 November 2012, 7 pm

as part of the workshop of the Internationale Gesellschaft der Bildenden Künste (IGBK)

Project leaders
annette hollywood und Moin Zoidl

ARE ARTISTS RICH?
The value of artistic work

As part of the workshop ARE ARTISTS RICH? the Internationale Gesellschaft der Bildenden Künste (IGBK) would like to invite you to a Parliamentary Evening at the Portikus of the Badische Stahlwerke Kehl on Wednesday, 21 November, at 7 pm.

In the context of new forms of presentation and dissemination of visual art we would like to discuss the value of artistic work and the question of contemporary and sustainable working conditions of visual artists in Europe.

Representatives of national and European artists' associations and of the umbrella organizations European Council of Artists (ECA) and International Association of Art (IAA) Europe, as well as independent artists' groups and initiatives such as 'Precarious Workers Brigade' (London) and 'Haben und Brauchen' (Berlin), will participate.

The Dutch artist, sociologist, and economist Hans Abbing will introduce the subject of the special 'economy of art'.

At the Parliamentary Evening we will present a summary of the results of our discussion. In addition, we would be pleased to share with you and further Members of the European Parliament our ideas on the following subjects:

- representation of interests of visual artists at European level
- visual artists mobility
- funding for artists in Europe
- EU VAT Directive

We are pleased to announce the attendance of Ms Doris Pack (MEP), Chairwoman of the Committee on Culture and Education.

At 8.30 pm the artist and curator Werner Schmidt will offer a guided tour to the art collection of the Badische Stahlwerke.

Food and drinks will be served.
We would be delighted to welcome you.
The value of artistic work
Discussion and action

ARE ARTISTS RICH?

IGBK workshop and Parliamentary Evening at the Portikus of the Badische Stahlwerke Kehl

November 21, 2012
10 am

Graudenzerstraße 45
77694 Kehl am Rhein

Project leaders IGBK
anette hollywood und Moira Zortl
Introduction

Since the mid-90s, the framework conditions for art and culture have been increasingly stipulated at the European level, be it financial support for artists or questions regarding tax law, social law, copyright law, or mobility. In the course of this, new pan-European associations and networks have been founded that enable productive collaboration and make sure art-political concerns are taken into account.

As one of the institutions within this discourse, the IGBK is involved in the European section of the IAA and the European Council of Artists (ECA), is an active member of Culture Action Europe (CAE), and is engaged in regular exchange of information with partner organizations in many European countries.

In addition, the IGBK itself in recent years organized several workshops focused on these topics. In December 2009 in Linz the focus was on the mobility of visual artists in Europe. The discussion revolved around existing barriers to mobility and the question of how cross-border work can be simplified for visual artists.

In November 2010 an IGBK workshop in Berlin was devoted to the question of social security for visual artists in Europe and the coordination of existing European legislation and social security systems.
ARE ARTISTS RICH?

The current project ‘ARE ARTISTS RICH?’ focuses on the value of artistic work in Europe. Modern societies need art as a field for experimentation, to ‘test’ and reflect on new, relevant questions and approaches away from current political logic and scientific discourses.

But what role does art play in a society of shareholders, ‘users’, and occupy movements? Should art subordinate itself to the economic system as a ‘commodity’? What kind of art does society want and what is it willing to invest for the freedom and diversity of art?

Also, in the context of new forms of presentation and dissemination of visual art (interventionist practices, collaborative projects, alternative art spaces, non-product-oriented work), the question of contemporary and sustainable art and cultural funding arises.

What can cultural funding and legislation (copyright law) look like that take into account new contemporary art forms? Does the support of these artistic freedoms require new models?

The ‘unusual economy’ and the production conditions to which the artists are subject will be presented for discussion in relation to the necessary freedoms and opportunities offered by art.

Why is the income of the majority of artists below average, even in countries where the conditions with respect to artist funding, social security, copyright, etc. are comparatively good? What structural particularities apply to the field of art? And what is the reason for the symbolic overvaluation with simultaneous economic undervaluation? What makes being an artist so attractive and prestigious, despite the objectively poor income prospects?
WORKSHOP and work groups

There will be a one day workshop with politically and socially active artists who are organized in artists' associations or independent groups.

Representatives of national and European artists' associations and of the umbrella organizations European Council of Artists (ECA) and International Association of Art (IAA) Europe, as well as independent artists' groups and initiatives such as 'Precarious Workers Brigade' (London) and 'Haben und Brauchen' (Berlin), are invited.

Short lectures are planned as an introduction to the first part of the event.
A lecture by the Dutch artist, sociologist, and economist Hans Abbing will introduce the subject of the special 'economy of art' and shed light on the value of art for a society yesterday, today, and in the future.

Members of the 'Precarious Workers Brigade', London will talk about the real working conditions in culture and education and present the activist and artistic approach to them.

This will be followed by a structured exchange of opinions and experiences of the participants from which key issues will emerge for the work groups.

There will be two work groups:

1. THINK-TANK (Discussion / text)
2. AKTIVITY WORKSHOP (Artistic implementation / action)

PARLIAMENTARY EVENING and presentation

During the second part of the event, the invited Members of the European Parliament will be presented with a summary of the results.
The goal is to initiate a long-term, fruitful dialogue between members of the European Parliament and representatives of European artists' organizations by having an open discussion.

We are pleased to announce the attendance of Ms Doris Pack (MEP), Chairwoman of the Committee on Culture and Education.

In addition, the Parliamentarians are provided with knowledge about the current positions of the European artists' associations with regard to questions of tax law, support and mobility in the arts.
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Art in the Service of Freedom