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### **1 New National Committees**

#### **Arabic States**

IAA AIAP is pleased to welcome the new Algerian National Committee, APA (Association des Plasticiens Algériens) which is abounding in projects for the artists (educational, cultural and patrimonial, among many others). Its President proposes to bring a more than active participation to the event "Constantine, capital 2015 of the Arabic Culture". This event should allow all the Arabic countries to collaborate and to participate to this Algerian event, in order to bring back, in each concerned country, the role, both of the artists and of artistic education, essential basis for the development of the 'individuality'.

#### **Latin America**

Argentine also recreated a National Committee that will actively participate to the IAA AIAP activities in close relation with the Mexican Presidency.

#### **Asia**

IAA AIAP is very pleased too to announce the soon come back within IAA AIAP of South Korea. Even if this NC went on going existing very actively without having official contacts with IAA for years, its statutes will be voted again soon too.

### **2. IAA AIAP and Unesco: creating close links**

During the last 2013 term, IAA AIAP was represented in quite a lot of Unesco manifestations, forums and meetings organized by the Liaison Committee as well.

September:

.Which Education goals for Tomorrow's citizens of the World: is quality enough ?

. Preparation of the Unesco General Assembly with the States Members and the Executive Committee

. Committee on NGOs partners

October:

. Eradication of poverty

. 8<sup>th</sup> Unesco Youth Forum

.Inclusive Education Forum

November:

. 37<sup>th</sup> General Conference as an observer

. Participation to meetings and discussions with the Culture and Education Commissions Presidents

This presence allowed IAA AIAP to have new contacts with others NGOs in order to set up a policy for helping artistic education, and, during the General Conference, to meet the Presidents of the Culture and Education Commissions.

### **3. The IAA AIAP Europe General Assembly: the Oslo Congress and the Condition of the Artist**

**A.** During the Oslo Congress which took place in October, Pavol Kral, IAA AIAP Europe President, presented the synthesis he did of the questionnaire regarding the Condition of the Artist in 2013. 21 countries from 4 continents participated to this inquiry and this 77 pages summarized version is available for discussion and comments by asking the IAA Europe Secretary.

For information, the 37<sup>th</sup> session of the Unesco General Assembly, through the Executive Board, reaffirmed the "necessity of renewing the international debate in order of ameliorating the socioeconomic situation of the artists."

**B.** A book devoted to the History of the statute of the Artist (*Vivre de son Art. Histoire du statut de l'artiste, XVe – XXIe siècle*. Sous la direction d'Agnès Graceffa. Ed Hermann. 315 pages. Août 2012. [www.editions-hermann.fr](http://www.editions-hermann.fr). French version only) concluded, in its last chapter, that "The artist of the XXIe century has to be reinvented" (by Jerome Giusti). Reproducing those pages is not allowed, but the items of this chapter are as following:

. A reductive statute

- . An ambivalent statute
- . An imaginary statute
- . New forces in presence
- . Reinventing the principle of reciprocity
- . Reinventing the principle of singularity

This chapter questions the different juridical aspects of the present artists' situation and underlines its complexity.

C. In Belgium, and in France too, the organization Smartbe (50 000 members) was created in 2007 to gather artists and creators. This organization wants to valorize the skills of the artists and makes studies about the social and economic dimension of the creation field in order to be active in the economic, social, political, and juridical sectors, as well as to have the artistic field recognized as a complete economic part. Smartbe published books to have those artistic professional realities best known, a "Répertoire des aides aux artistes", as well as booklets for supporting lobbying actions par companies. Cf: <http://Smartbe.be/fr/ouvrages>.

#### **4. The IAA AIAP Europe General Assembly and Cultural Economy**

##### **A. The subject of this Oslo Congress was "Free art in a free Europe ?":**

- The state of art in Europe
- Copyright on digital platforms
- Art and autonomy
- Visual arts and freedom of expression in Europe
- Politics and society

The complete report of the conferences is available by asking AIAP IAA Europe.

##### **B. About cultural policies: Unesco, the artists, and the civil society:**

Since the 90s, in several nations, and at Unesco, a thought began to raise about the cultural policies to be developed, as well as the goals of those policies.

It clearly pointed out from the analysis made by politicians, sociologists, philosophers and economists together, that the aims to be developed were:

- . Instituting a physical relation between the works, the artists and the public
- . Considering art as a regeneration source of the social tissue, art becoming a new religion in front of the destructive forces of the market
- . Fighting against the social stratification

- . Getting mixed the artistic activities and the artistic institutions
- . Creating an 'economy of the artistic life' in order to make Culture a merchandising sector
- . Multiplying the judgments and the choices to give the artistic creation a bigger vitality
- . Developing the communication quality for a better education of the people
- . Finding links between liveliness and broadcasting groups through the medias in order to satisfy the new social needs.

( *Augustin Girard's analysis. A. Girard was a very famous André Malraux' collaborator and founded the 'Service of Studies and Researches' at the French Ministry of Culture. He is the creator of the idea of 'Cultural industries'* )

During the 90s/2000, sociological inquiries led both in the USA and in Europe concluded to the rising of new "Cultural creators" having an "extraordinary capacity for transforming themselves as well as generating mutations on a collective level". In other words, " to create a new culture for the society", far from any dogma, any label and any political group. ( Cf *Les créateurs culturels*. Ed. Yves Michel. French version). They insist on the fact that new concepts and new practices are elaborated in and through the civil society before becoming 'laws'. The role of the "Cultural creators" is to bring information about new professional practices as well as testimonies from people who act for helping to the emergency of new paradigms able to replace a dying model of society.

Those perspectives, anticipated by Unesco, and presented by Mr Francisco Bandarin during the last NGOs International Conference, dated December 2012 ( see Newsletter N° 3 ) take place in the same analysis of the now days economic, financial, social and environmental situation.

The civil society is invited to elaborate new concepts to play a forerunner role to make of culture – and of art – an instrument to change the aims and the structures of the new society to be built.

So, the artists, as well as all the other citizens, are called to operate a change of mentality in view to bring their contribution and their help to leave the 'crisis' behind', this 'crisis' being not only financial, but a civilization crisis basically.

Unesco very clearly asks the NGOs, not only to help the no totally financed Unesco programs to be realized, but to invent new relationship schemes able to create jobs for anticipating new ways of living.

### C. Artistic creation: a fund of new jobs ?

The above lines question the artists to be the kingpin, the ferment of the civil society changing. In any way this idea detracts from nothing the artists 'own specificity, their individual creativity, but, on the contrary, put them to the service of the rising of the others' own creative possibilities.

The time is still to the building of peace within the civil society, but, moreover, to the development of individualities able to be autonomous, able to assume themselves in an economic project. The time is no longer in giving and receiving aids, but in the development of one's own autonomy through one's own creativity.

Concretely speaking, for the artists, this can be lived:

- In the frame work of the 'Education for all' program by:

. the regular presence of an artist in each school class in order to give rise to quite a lot of artistic vocations

. the development of new relationships between the artists, the schools, and crafts through companies specialized in design of creations of quality : jewelry, show business, work on stone, ceramic, leather, metal, silversmith's trade, watchmaking, graphic art, art and popular traditions, mechanic arts, trades linked to architecture, to instrumental construction, etc.

Ex. 1/ In 2013, in Paris, the Palais de Tokyo – one of the temples of international contemporary art – welcomed an exhibition dedicated to arts and crafts education. This exhibition allowed a successful rapprochement between more than excellent arts and crafts creators and young people. This association ( [www.leducationartisanale.com](http://www.leducationartisanale.com)) is available to organize this kind of exhibition worldwide with the aim to promote ' the hand's cleverness'.

Ex. 2/ Still in 2013, the Manufacture des Gobelins (Paris), a Museum specialized in tapestries, organized an exhibition with 31 alive artists who chose in the reserves a lot of objects dated 17th to 20th century to create specific installations or other works. The curator, Françoise Ducros, explained: "contemporary art abolished the limits between the fields, the categories, the kinds, and new links came out between the artists and the craftsmen."

Ex. 3/ In September 2013, the Art fair "Revelations", (Paris) presented a show named "The Banquet", "Breaking the banks":

"An increasing number of visual artists and designers are asserting the importance of *making* in art, paying particular attention to how materials are used. By opening a shared space for all those artistic disciplines, by bringing all works associated with making and materials to the same table, without regard to specific or certified production methods, this Banquet aims at abolishing hierarchy between art forms and genres, and at challenging the legitimacy of dogmatic discriminations that vainly oppose *making* and *not making*, concept and material, and that seek to legislate as to what is contemporary and what is not.

This exhibition will create an opportunity to gauge the degree of emancipation, in certain fields and art practice, from the technical domain to which they have for too long been relegated, and the extension of the scope of contemporary art practice. It will demonstrate the academic discrimination, more or less in keeping with historical methods and moments in history, no longer stand when the 'borders controls' that separate artistic domains and artistic methods are relaxed.

Furthermore, the layout of this table will only allow a single horizontal interpretation, with works devoid of wordy museography ; the unmediated and admiring eye will not be subject to any prejudice arising from pre-established categories, and will judge for itself.” (by *Antoine Leperlier*)

The philosophy of those actions take place in the perspective of the ‘slow made’, valorizing the human capital, potential for the economic development. Cf: <http://facebook.com/slowmade.net>)

<http://journeeseuropeennesdesmetiersdart>

[www.institut-metiersdart](http://www.institut-metiersdart)

Future could belong to the creative industries which, step after step, are going to take over from the traditional industries. In Europe, the Estonian NC understood this new orientation and, in Oslo, underlined the importance of this new sector and the contribution of the visual artists to this new policy.

.[Creating collective galleries](#) can also help the artists to become auto-entrepreneurs, one of the most successful though rather old example now being the famous Inuit Gallery of the Cooperative of Cape Dorset, Nunavuk, Canada, (West Baffin Eskimo Co-operative, created in 1959) which spreads Inuit sculptures and prints worldwide. Not only this initiative preserved the Inuit Culture, but it provided famous collectors with an exceptional quality works of art, and contributed to the economic development of Northern Canada. (See: [www.aadnc-aadnc.gc.ca](http://www.aadnc-aadnc.gc.ca))

Today, some galleries are decided to break the nasty speculation circle in order to welcome all kinds of creations, far from the only goal of ‘making money’. An Art fair like the 2013 “Art Paris” very clearly associated those galleries with the traditional ones. A premiere .

Some others are campaigning for a within everyone’s pocket and ethic art. ‘Art Majeur Gallery’ is one of those e-galleries turned towards the promotion of artists they met when travelling worldwide. (See: [www.artmajeur/fr/gallery/collectifjh](http://www.artmajeur/fr/gallery/collectifjh))

Promotion of artworks can be made permanently in hotels, restaurants, stores, bed and breakfast houses, etc: a direct relation with the work and the artist can help to sale.

3°/ [Using already existing online galleries](#) to be best known and to sell works, individually or being represented by galleries, some of them being famous. Ex: [www.mycontemporary.com](http://www.mycontemporary.com)

#### D. IAA AIAP NCs and the artists’economy

In Europe, some NCs already worked on this matter, implicating politicians and governments.

. In November 2012, the German NC, IGBK, organized a workshop on the theme ‘Are artists rich?’. This workshop was focused on the value and the production conditions of artistic work in Europe. Questions regarding contemporary art and cultural funds were discussed. The conclusions of this work was submitted to a member of the European Parliament,

chairwoman of the Committee on Education and Culture. This handout can be downloaded from the IGBK webpage, as well as a video documentation.

. The Norwegian NC also has been lobbying for years towards governments and politicians, and actively contributed to the 'Visual Artists' and Cultural report 2014, both initialized by the Ministry of Culture. Norway goes on working with a program to raise awareness of visual artists' economy. Based on this, they have made a website to explain how the artists' economy works, with samples of contracts and agreements.

## 5. Finding financings for the IAA AIAP projects

A . Unesco remains that the Organization has local offices existing in quite a lot of countries, their missions being dedicated to help the projects taking place within the Unesco programs.

Those offices are working in tight relationship with the National Institutions, the banks of the country, the foundations and the private companies. One of their goal is to help the NGOs to have their projects realized.

B. Unesco also manages the International Fund for the promotion of Culture which is the only Unesco fund in the field of culture that also directly funds individuals, particularly artists and creators. Cf:

[www.unesco.org/new/en/culture/themes/creativity/international-fund-for-the-promotion](http://www.unesco.org/new/en/culture/themes/creativity/international-fund-for-the-promotion)

C. The International Fund for Cultural Diversity, managed by Unesco too, already financed several projects according to the Unesco programs, and initiatives taken by the artists received funds to realize the submitted projects.

Artistic African and Latin American projects were particularly helped in 2011 and 2012. The presentation of those projects can be found on the IFCD website:

[www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/international-fund](http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/international-fund).

How proceeding is explained. Most of the time, the files have to be presented in March of each civil year.

D. Local funds and financings can be got from municipalities or regional councils too. The example of some French artists collective project and network 'Clara' is a sample of what can be made to become a salaried artist employee in a 'cooperative for connection of artistic resources and activities'.(See: <http://www.atelier-idf.org/breves/2009-05-05,cooperative-artistes-cl>.) This cooperative is an alternative solution allowing artists with projects and artists cumulating activities to find a more appropriated statute face to the problems they have with their other periodic statutes.

In Africa, Arterial Network, another consultative Unesco NGO, located in Capetown, South Africa, can provide advices and helps to the African artists to set up a creative artistic economy on the continent . (See:www.arterialnetwork.org). They recently organized a conference on creative economy in Africa.

## 6 The “New patrons” European program : a model for a new sponsoring ?

### - The philosophy

Following the same idea of changing the old ‘way of life’, and in order to face the new challenges , thoughts were engaged in some countries and towns to associate the actors of those changings and the artistic structures in order to see how this new vision could change the territory mutation. The conclusion was that the territory mutation wasn’t the mutation of the walls, but the mutation of the inhabitants. The example of the city of Philadelphia (USA) and its so famous ‘Murals’ is the perfect demonstration of a successful collaboration between the Municipality, the artists, and a lot of marginalized populations. Inhabitants don’t have to be on going ‘consumers’ but actors. Each transformation of an area should take in account, not only the sensitiveness inherited from the past, but the present and future uses to be imagined too. So, those new micro-projects can include artists, architects, searchers and inhabitants.

### - The role of the “Fondation de France” ( Foundation of France)

Founded in 1991 by an artist from Belgium, François HERS, the program ‘New Patrons’ introduced, first in France, and in 8 other European countries in the following years – through the ‘Fondation de France’ which supported this initiative – new sponsorship models that call the plastician artists, authorizing their insertion inside the society, apart from the merchandizing circulations and/or the institutional ones.

Because, still today, 13 years after the beginning of the XXIe Century, the idea of ‘sponsor’ is very often limited to important institutions as well as to the big fortunes which, for several reasons - most of the time for fiscal policy or speculative goals- “invest” in Art. And, in the public mind, is a sponsor somebody who gathered a huge collection of Contemporary Art.

But, for almost 20 years, the ‘New Patrons ‘ program brings the proof that any citizen or any tiny community has the capacity to ‘reconnect the artist with the society, reactivating by this way a relation which began during the Renacimiento and disappeared during the following centuries”. Of course, now, this analysis only concerns the European societies, this platform working in Europe basically.

The principle consists in giving to everyone, far from any distinction, and everywhere, the means to assume the responsibility to order a work to an artist for the interest and for the use of everybody. Democratic and empiric are the terms for defining the best this renewed relation between the artists and the civil society, the patron (or the patrons) might be one or several doctors, an hospital, a teenagers or retired persons group, a village, an association which defends a place or an inheritance, a school. Well, any lamda citizen without no link with the influent Contemporary Art networks.



To do that, 'ordinary' citizens contact the 'Fondation de France' ( for the French orders), or other foundations developing this project. The Foundations contact a Contemporary Art specialized mediatory who is submitted the project. After having studied the file, the mediatory proposes an artist, who, together with the patron, studies and suggests an artistic project, and looks for its financing.

So, more than 250 works of art were created in Europe ( and one in Chile), which were realized by artists as famous as Boltanski, Pistoletto, Buren, Toroni, but also less known artists whose career was just beginning, or who were known in their own country only.

All those projects are presented with photos on the website: <http://new.patrons.eu/projects>

Each artist's project has a brief including the goal of this asking, the solicited artist biography, and a description of the proposed artwork.

In 2009, in Vilnius, Lithuania, during the dedicated European Conference to the impact of Education and Citizenship on the Social Cohesion, this example of collaboration between the artists and the civil society was chosen to lead a discussion on the following theme: "Culture, a strength for a social and political participation: or how social realities are able to be created and to exist through Art?".

Of course, the negative minds (or those who maintains a 'romantic' approach of the artist) already think to be reduced to the patrons demanding, and are afraid to become their 'instrument', an 'order' being supposed to deprive the artist of his freedom. The program answers this objection that "this proposal has an ambitious aim: to create works of art, as well as new platforms to allow a better distribution of responsibility among all social actors in establishing a contemporary culture".

The artists were never asked to obey imposed formal rules, but only to obey their own inspiration and their creation freedom, their originality, their own universe, in order to insert their work in a geographical or social specific context.

So, at the end, this initiative is referring to a sane relation between the artist and the civil society. The moving of the work of art from the Museum or from the art keepers' galleries to the public space, by investigating the street or a country path, the hospital and its palliative care department, allows to break with the idea of 'Cultural object' and its corollary "need of human beings for feast" (Nietzsche). The artwork, in its totally freedom creation, is no more a part of the spectacle which is proposed by the art keepers, but it becomes, by this anyone asking, a vital necessity, an accompanying moment of Life: a solicited therapy.

"We must built beauty for everyday life and for everybody" used to say a French architect, Jean Prouvé. What's all to reconcile art and society, art in the 'real' society, by allowing the artists to throw the basis of a new civilization to be founded, not upon the only money values, but on the values of Life and share.

All the useful explanations about the functioning of this program and its modus operandi (protocol, organization, financing) are available on the already mentioned website. This website is written in several languages and gives the addresses of the participating Foundations in the concerned countries.

### **Conclusion**

To summarize, this sponsorship model, with all the possible variations, could partially or totally be adaptable in each region, regarding the countries specifications.

May be, it could help the no European National Committees which would like to set it up to assert themselves in a new way. Those programs being set up through already existing Foundations, or being linked to each country own means, a thought about the place of art and the role of the artist inside all kind of societies seems fundamental in this XXI Century beginning.

The networks are never frozen and are not promulgated ex cathedra: they have to be built step by step, and to become regularly essential.

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