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I. AIAP/ IAA GENERAL ASSEMBLY . Istanbul. February 2023

Last February, the AIAP/IAA General Assembly was held in Istanbul, Turkey, The first day of the Assembly was devoted to a **Symposium** regarding « *Humanity in Exile : Condition of the Artists and Intellectuals under oppression* »(Attached piece 1)

The complete video of the Symposium will be available on the AIAP website soon : www.aiap-iaa.org/specific-projects/humanity

The AIAP General Assembly brought together 56 participants coming from 23 countries.

Were represented:

- . Europe / Denmark, Slovakia, Iceland, Monaco, Finland, Turkey, Switzerland, Cyprus, Lithuania, Norway, Latvia, Germany, Poland, Greece, Sweden, Serbia, United Kingdom
- . Latin America / Mexico, Costa Rica, Panama
- . North America / USA
- . Asia – Pacific / Korea Asia, Japan

At the request of President Bedri Baykam, the Assembly opened with a minute of silence for the human losses recorded both in Ukraine because of the war, and in Turkey, following the earthquake that ravaged the south of the country shortly before the General Assembly hold.

Reports

President Baykam presented his report to the Assembly, followed by the AIAP Activity Report 2016-2023

President's report. See attachment (2)

AIAP Activity Report . See attachment (3)

Decisions

- The **USA** are formalized as a new AIAP National Committee.

- **Creation of a new region within AIAP** which would bring together, either the USA + Canada, or North America + Central America + South America.

The Executive Committee is asked to think about the question and to propose a solution at the next AIAP General Assembly.

(NB: the reintegration of the USA to UNESCO will be effective in July 2023 and legally formalized in November 2023. That means that, by the end of the year, we should know about the official UN/Unesco geographical repartition)

- **Individual Artists who are asking for their admission to AIAP but do not have a National Committee in their country** can be admitted to the National Committee of a neighboring country. However, they are strongly encouraged to work on the creation of an AIAP committee in their own country.

- **In many National Committees, art professionals, non -artists, are already admitted, de facto, such as AIAP members**, and work to create a synergy and collaboration conducive for helping artists. They do not seat at the assemblies, do not have the right to vote, and their representation is limited to a certain percentage.

However, the examination and discussion of articles 4.4.5.1, 4.4.5.2, 4.4.5.3, and 4.4.5.4.4 of AIAP statutes raising up questions to certain National Committees that want 100% of the members to be artists, it is suggested to the future Executive Committee to discuss further on this subject, and to propose a new formula at the next General Assembly .

Election of the president and of the Executive Committee

Kwang Soo Lee	President	Korea
Maria Moroz	Vice President	Poland
Vahida Ramujkic	Treasurer	Serbia
Marta Yglesias Piza	Coordinator of Latin America and the caribbean	Costa Rica
Sofia of the Fuente	Coordinator of Europe	Sweden

Ryoji Ikeda Japan	Coordinator of Pacific	Japan
Kathe Madrigal	Coordinator of North America	USA
Stacie McCormick	Member	UK
Marcel Noak	Member	Germany
IgorsDobicins	Member	Latvia
Graciela Ferreiro Robles	Mexico	Mexico

Re-creation of National Committees in Latin America

The coordinator of Latin America and Carraïbean, Marta Yglesias Piza, informed the new Executive Committee about the admission by the Region of two new Associations of artists which have been working already for a while with the Region , and present all the required criterias to train new committees, replacing former defaulting Associations .

ASARVIPE for Peru
Association of visual artists del Perú

AHAVI for Honduras
Asociacion Hondurena of Visual Autores

AIAP is very pleased to welcome those two new Associations and thanks them for the quality of their collaboration they already shown in the Latin America Region.

II UNESCO Cultural and Artistic Education Week

A. Why this multicultural dialogue?

As part of the week of Cultural and Artistic Education held at UNESCO last May, a session of two days brought together experts from around the world who, on one hand, crossed their points of view and analyzes on the world situation, and on the other hand, the importance of Artificial Intelligence.

The following links will give a better understanding of the the challenges of this week:

- <https://articles.unesco.org/en/articles/future-culture-and-arts-education-highlights-unesco-multistakeholders-dialogue>
- <https://www.unesco.org/en/week/arts-education>

During the plenary session, it was recalled by the Unesco Director in charge of Education, that these very formal conferences aimed at the revision of the UNESCO administrative framework, a new framework going to be presented at the World

Conference which will be held in Abu Dhabi, next October.

The goals of this week were :

- strengthening the role of culture and the arts in education systems,
- defining the needs and priorities,
- recognizing the diversity of cultures and practices, in order to exercise a transformative power over societies through the teaching and practice of culture and arts which are the two facets of the same coin.

UNESCO wishes to re-imagine the future of cultural and artistic education in order to allow individuals and societies to exploit all their potentials by connecting ideas, people, and disciplines.

All forms of education, formal or holistic, constitute fundamental elements for sustainable development, whether they are integrated into school programs, or experienced in collaboration with museums or galleries. Without forgetting the traditions belonging to each culture , traditions often used by the artists in their creations

Facing the new digital culture, a new society is to be built, and it is advisable to change the paradigms, to react to the obvious risks of the AI, and therefore to share experiences with politicians in order to define new policies.

B. Changing the paradigms: condition of young artists: an experience of the National University of Costa Rica .

One of the parallel events was devoted to the problem of the way of getting decent working conditions for young artists in Costa Rica. A report from the National University of Costa Rica highlighted "the urgency for the voice of artists to be heard in public space ... in order to fully participate to the development of societies, and to develop policies more inclusive, resilient and adaptive , at the national level and beyond.

This project aims to improve the national cultural rights policy in the country - so that it can contribute to more decent working conditions for young artists -, and to identify the means in order to root the role of the artists in the society for a better civic commitment ”.

Aware of the marginalization of artists, the positioning of their salary compared to the average salary, the University of Costa Rica wondered how to take into account all the artistic specificities of all artistic professions, as well as the integration of creativity into a creative economy, based on new paradigms.

Given the low % of career possibility in an artistic discipline, the University of Costa Rica deemed urgent to help art students to have economic security. Most of them are independent, with already a professional and social responsibility which prevents

them from devoting themselves fully to their artistic studies.

This project was financed by the Aschberg Program, and was helped by the UNESCO Bureau in San José. Concretely, it targeted through a questionnaire of 48 questions sent to artists from all disciplines to:

- . ask the *right* questions about the working conditions of the young artists in order to define decent working conditions
- . to find solutions to provide them with a decent salary

The recommended solution has advocated the combination of the 1980 Recommendation on the artist's condition and the UNESCO SDO priorities. (Sustainable Development Objectives)

It was proposed to young artists :

- . to decode and to find a place for artistic expression in the SDO priorities
- . concretely, to build an innovative habitat in the midst of a forest, an habitat which respects the needs of climate change and allows several artistic disciplines to meet
- . to analyze and to understand the working conditions of artists in their struggle to have a decent work and salary, and to improve their working conditions. (Work being a fundamental right which must lead to the payment of a salary)

This experience has led to an exploitation of common concerns, an exchange of mutual inspiration, a sharing of skills thanks to the creation of 'contact zones'.

The conclusions which imposed themselves at the end of this presentation were:

1 °/ A change and a reversal of the paradigms in the relationship of the artists with society.

To know :

- . What does society propose, and above all, is able to propose to the artists in the world of work, through a dialogue and an action in a specific context?
- . AND NOT : what can the artist ask and can expect from the society?

Many artists cannot practice their art because the salary they get is very much lower than the average salary.

On the other hand, with regard to the parallel study of a specialization, the advances are very slow, because they do not necessarily correspond to the job market.

2 °/ The solution to train professionally by widening the skills around a common multidisciplinary project, arises as one of the good solutions to this problem, and as one of those that works best.

It allows artistic skills to be included in the economic and social system

3 °/ *The last point consists in inscribing into the national policies a jurisdiction which allows artists to be involved in common projects.*

The concrete measures which define the rights of artists, however, remain to be proposed in order to be recognized at the political level, including, why not, constitutional.

All suggestions and solutions are therefore welcome.

Contact: M.A Vera Gerner Programma Investigacion, Arte y Transmedia (IAT)

Cidea Universida Nacional, Costa Rica

Emil: vera.gerner@una.ac.cr

IV. Reintegration of USA to Unesco

During the opening of the Extraordinary Session of the General Conference, held on June 29 and 30, Mrs Audrey Azoulay, the Directrice Generale, reminded that she received a letter from the US government on June 12nd asking for their reintegration as soon as possible.

They proposed to cover 22% of the Unesco budget and to pay all their overdue.

On June 2023, at the end of this Extraordinary Session, the 5th since the existence of Unesco, the majority of the States Members voted for this reintegration.

The link below gives the text of the Resolution proposed to the Member States regarding this demand and the demand itself at the end of the document.

Links :

[Financial matters related to the return of the United States of America to the Organization as a Member State, as per the letter from the United States of America presented to Member States by the Director-General of UNESCO on 12 June 2023: draft resolution - UNESCO Bibliothèque Numérique](#)

Photos of the event : www.unesco.org/en/general-conference/5extraordinary

V Last Unesco publication **« *Defending creative voices : artists at risk* »**

« *Defending creative voices* » is the last Report asking the States to reinforce the protection of the artists and of the professionnals of Culture in emergency situations.

« This reporttherefore calls for greater recognition of the vulnerability of artists and cultural professionals in emergency, and puts forward operational measures to address this issue. It also sets out more structural measures to make the conditions of

the artist less precarious in the long term.

.....The protection of artists is a fundamental issue....

.....That is the ultimate goal of this publication : to set up cooperation, at all levels, so we can protect freedom of the press and of artistic freedom... » Audrey Azoulay

Director General

<https://unesdoc.unesco.org/ark/48223/pdf/pf0000385835>

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