

SOROS FOUNDATIONS / SOROS CENTERS FOR CONTEMPORARY ARTS NETWORK
P R O C E D U R E S M A N U A L : C O N T E N T S

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SECTION 6 SCCA NETWORK ADDRESSES

ABBREVIATIONS USED IN THIS DOCUMENT:

SCCA: Soros Center for Contemporary Arts

SF: Soros Foundations, Soros Foundation
 or name of local foundation established
 by George Soros

EDN: Executive Director of SCCA Network

1 Soros Foundations Information

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1 SOROS FOUNDATIONS INFORMATION

GEORGE SOROS

Financier George Soros left his native Hungary - and the closed system that had come to dominate that society - in the aftermath of World War II. Having experienced the Nazi persecution and the beginnings of an oppressive communist regime, he learned early in life about the dangers of living in closed societies. He went first to England where he graduated from the London School of Economics. There he became acquainted with Karl Popper, whose philosophy provides the theoretical underpinnings for Soros's philanthropic activities.

Soros began his career as an investment manager in London, moving subsequently to the United States, where, in 1969, he established what later became the Quantum Fund. The Fund has been the best performing investment fund in the world ever since and provides the source for his personal financing of the Soros Foundation network.

THE SOROS FOUNDATIONS

The Soros Foundations, Soros's first foundation, was established in 1979. Its initial grants supported human rights organizations as well as scholarships for black students at Capetown University. Soon, it began to offer scholarships to East European dissident intellectuals. This led to the establishment of a foundation for Hungary in 1984, and since then, a network of foundations spanning Central and Eastern Europe and the former Soviet Union. In accordance with Soros's belief that "it is not enough to destroy a closed society in order to bring about an open society", the Soros Foundations seek to build the infrastructure of democracy in the region. Soros provides an interpretation of the transformation in his *Underwriting Democracy* (Free Press, 1991).

SCCA HISTORY

In 1985 George Soros established the Soros Foundation Fine Art Documentation Center in the state art gallery, Mucsarnok, in Budapest. This was a grant project of the local Soros Foundation - Hungary. Originally the Center produced documentations of Hungarian modern and contemporary artists as selected by an international board of twelve members. In 1987 the objectives of the Center were renewed and the program expanded. In 1992 the name of the Center was changed to the Soros Center for Contemporary Arts (SCCA) and the expansion of the network commenced. The structure, procedure, and programs of the original SCCA will be replicated throughout the region to promote the art of other Central and Eastern European nations, forming the SCCA Network.

1 *SOROS FOUNDATIONS INFORMATION*

SCCA DESCRIPTION

Information for SCCA Staff

Please translate the following SCCA description to your local language and use as public relations material. This information will be printed in English in a small brochure which will include addresses and details of all SCCAs in the network. Several hundred copies will be forwarded to each SCCA from New York within the next few months. You will be able to use these as public relations material for your international visitors to your SCCA.

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SCCA DESCRIPTION

Following please find the description of the **Soros Centers for Contemporary Arts Network**, which is a part of the Soros Foundations network.

In general terms, the Soros network of foundations supports Central and Eastern European projects and people. Where non-indigenous organizations and people receive grants, Central and Eastern European projects and individuals must be direct beneficiaries. While the scope of each foundation's program is usually local, the foundations cooperate on a number of regional projects. The areas funded by the Soros network include education, civil society, health and environment, and publications and culture.

Foundations operate in the following countries (regions): Albania, Belarus, Bulgaria, Croatia, Czech Republic, Slovak Republic, Estonia, Hungary, Latvia, Lithuania, Macedonia, Moldova, Poland, Romania, Russia, Slovenia, Ukraine, and the Republic of Yugoslavia.

If you require more information about the SF in general, please contact:

Frances Abouzeid or Peter Hegelbach
The Soros Foundations
888 Seventh Avenue, New York, NY 10106
Tel: (212) 757-2323 Fax: (212) 974-0367

The **Soros Centers for Contemporary Arts Network** is currently being established in all of the countries listed above. As of January 1993, centers have been officially opened in Budapest (1985), Prague (1992), Warsaw (1992), and will open shortly in Bratislava, Bucharest, Kiev, Moscow, Riga, Tallinn, and Vilnius. Other Centers are proposed to open during late 1993 in Kishinev, St Petersburg, Skopje, Sofia, and Tirana.

The actual functions and activities of these centers are described in full on the following pages.

Please contact the Budapest SCCA if you require any further information about the SCCA network, addressing correspondence to Suzanne Meszoly. You may also contact the directors of each country's SCCA.

Suzanne Meszoly, Executive Director,
SCCA Network, Central and Eastern Europe
888 Seventh Avenue, 19th Floor, New York, New York, 10106
Tel 1.212.887-0613 Fax 1.212.974-0367

SCCA Budapest, Mucsarnok. Budapest 1406, PO Box 35.
Olof Palme Setany 1, Varosliget.
Tel/Fax 36.1.142-5379

SCCA DESCRIPTION

Aims and Activities

- * CULTURAL PROGRAMS *
 - * COMPUTERIZED VISUAL, APPLIED,
& PERFORMING ARTS INFORMATION*
 - * VISUAL ARTS DOCUMENTATION *
 - * EXHIBITIONS & EVENTS *
 - * NATIONAL GRANTS FOR VISUAL ARTS *
 - * INTERNATIONAL GRANTS INFORMATION AND ASSISTANCE *
 - * EXCHANGE & EDUCATIONAL PROGRAMS *
 - * INTERNATIONAL NETWORKING *
 - * SOROS CONTEMPORARY ARTS CENTERS NETWORK *
-
- o *Promotion of local visual arts nationally and internationally via comprehensive documentation, artists file slide registry, catalogue library, video library, exhibitions database, exhibitions, catalogue publication, bulletin publication, symposia and conferences, visitors programs and studio visits, lectures and presentations*
 - o *Promotion of local performing arts via a database file and visual and audio documentation*
 - o *Promotion of local applied arts via a database file and visual documentation*
 - o *Information concerning national and international grants, study opportunities and fellowships concerning the visual, applied and performing arts*
 - o *Information concerning upcoming exhibitions, events, competitions, artist exchanges, art student exchanges*
 - o *Establishment of an efficient network functioning in Central and Eastern Europe and the former Soviet Union*

SCCA DESCRIPTION

The SCCA functions as a cultural center for the Soros Foundation in each country. It is a resource and promotion center for local visual, applied and performing arts, and it also provides international information for the local arts community. Visitors to the SCCA include both foreign and local arts administrators, museum representatives, art dealers, journalists, students, scholars, and artists. They receive comprehensive, up-to-date information through such resources as computer databases, slide registries, individual artists documentation files, catalogues, audio-video libraries, international grants programs files, and listings of current exhibitions and events.

VISUAL ARTS COMPREHENSIVE DOCUMENTATION is prepared for modern and contemporary artists resident (or, if the artist is deceased or resides elsewhere, formerly resident) in each country with an SCCA office. The SCCA Board selects these artists, and commissions local art historians to prepare the documentation. Each documentation is a comprehensive account of the selected artist's work, including biographical details, bibliography, copies of relevant articles, published catalogues, a list of group and solo exhibitions, a brief account of the artist's activities, and a list of works in private and public collections. Approximately twenty to forty works are selected from each artist's oeuvre. One written page is devoted to the description of a single work. It is accompanied by a black-and-white reproduction and a color slide. The documentation is available in both the local language and English, and is updated biennially. Annotated English copies are forwarded and housed in the Center for Advanced Study in the Visual Arts library of the National Gallery of Art in Washington. In the near future, these visual and textual documentations will be stored on CD.

VISUAL ARTS ARTISTS' FILE is a comprehensive, computerized slide registry of contemporary local artists. The SCCA maintains an alphabetically organized file of slides and documentation, including up to twenty slides of each artist's current work, current addresses, biographies, lists of exhibitions, catalogues, photographs, and published articles. The artists provide the slides and other information for the Artists' File, then select two slides which they consider to be most representative of their own work for inclusion in a more selective file. This selective file provides a comprehensive overview for visitors to the SCCA. A visitor may, for example, view the selective file and then request additional slides and documentation from the Artists' File. Artists wishing to be represented in the Artists' File are requested to fill out an information sheet and categorize their art work into the listed categories or to state others. This sheet is then entered into a computer database which facilitates easy cross-referencing. The SCCA also assists visitors who wish to establish contacts with local artists.

A **CATALOGUE LIBRARY** concerning the local artists is also maintained by the SCCA. The collection concentrates on contemporary publications.

SCCA DESCRIPTION

THE PERFORMING ARTS DATABASE is a computer file containing up-to-date information on contemporary performance, theater, music and dance, in addition to venues, periodicals, critics, designers, schools, agents, and arts historians. It is organized similarly to the Artists' File.

APPLIED ARTS DATABASE is a computer file of contemporary applied artists and is also organized similarly to the Artists' File.

ANNUAL EXHIBITIONS of local contemporary art are organized by the SCCA. The shows are usually located in one of the galleries of the host institution. Each year the exhibition explores a different medium, introducing new ideas, media, artists, and theory. Participation in these exhibitions is open to competition, and is publicized nationally. An Exhibition Committee consisting of the SCCA Board and/or people chosen by the SCCA Board selects fifteen to twenty-five artists for the exhibition. The Center organizes and curates the exhibition, and publishes a bilingual catalogue in English and the local language. If necessary, the SCCA also organizes further sponsorship for the show. Each year prizes are awarded by an international jury as invited and financed by the SCCA.

GRANTS are made available to produce catalogues including text in English, to assist with exhibition preparation, and to assist in the finance of an art event. The SCCA Board is responsible for selecting the grantees. The guidelines and amounts of the grants are nationally publicized for three months. The amount allocated for grants depends on the annual budget, but generally one to two fifths of the operational budget is allocated for this purpose. The grants are not large amounts of money, but rather subsidize the overall exhibition, event, or catalogue costs. Grants are not available to students, commercial artists, art historians, or for the execution of art works.

INTERNATIONAL INFORMATION regarding grants and scholarships is offered by the SCCA to visual, applied, and performing artists, art historians, critics, and curators. The SCCA distributes information from a variety of international foundations and organizations, including the Senior Fellowship Program at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, and the Pollock-Krasner Foundation, New York. Information about various international events, competitions, and exhibitions is also available to visitors. The SCCA can provide advice to artists regarding these programs and can assist in translations and applications. The SCCA organizes an annual press conference for artists and art historians to disseminate more widely the information available at every SCCA office.

SCCA DESCRIPTION

ARTIST AND ART STUDENT EXCHANGES are promoted by the SCCA. The SCCA can initiate exchanges via international institutions, administer the exchange, and raise funds for the exchange.

EXTERNAL COMMISSIONED PROJECTS may be executed by the SCCA at the discretion of the Board. These should be related to the promotion of the local art world or involve international exchange.

PROGRAMS, LECTURES, AND SYMPOSIA are organized and held by the SCCA. SCCA staff, using the theater or halls of the host institution, hold special audio-visual lectures on local art for various international visiting groups related to the arts. SCCA staff also organize and accompany visitors on studio and gallery visits. If the visitor is from a private institution, the SCCA reserves the right to request a fee for this service. The SCCA may also organize symposia related to national and international art and art historical matters.

REGIONAL PROJECTS - Artslink Artslink is a private-public partnership initiative which provides a program framework and funding base for a travel grant program specifically designed for professional arts exchanges between the USA and Central and Eastern Europe. The program is organized by the National Endowment for the Arts, the Citizen Exchange Council, the Trust for Mutual Understanding, the Soros Foundations Inc., and the SCCA Network.

2 *SCCA STRUCTURE - Project Initiation*

Responsibilities of SCCA Network Executive Director (EDN)

- 1 Visiting the country and researching the arts situation
- 2 Selecting the director of each SCCA
- 3 Selecting the location of each SCCA
- 4 Nominating SCCA Board members to the SF Board
- 5 Instructing the SCCA director of SCCA procedure at a workshop held at the Budapest SCCA
- 6 The total budget of the SCCA network and the transferring of funds to each local SCCA
- 7 Supervising all procedures of the SCCA network
- 8 Initiating the dismissal of any directors misusing funds or mishandling SCCA programs.

EDN Site Visit

The EDN, that is the Executive Director of the regional project, the Soros Centers for Contemporary Arts Network, is to visit each country which has expressed, via the national Soros Foundation Board of Directors and Mr. George Soros, the desire to establish a SCCA. During this visit a feasibility study is made.

Role of Local SF

During the visit of the EDN, meetings are to be set up by the local SF office with members of the arts community. (please see following page for information regarding this feasibility study). It is requested that the local SF appoint a staff member from their office to organize and coordinate the EDN's visits and as well to act in the future as the liaison between the local SF and the SCCA.

The local SF is requested to set up the following meetings for the EDN's visit:

- Minister of Culture or representatives of Ministry
- Dept of Visual Arts, Ministry of Culture
- Institutions training Art Historians, Curators, Critics, and Artists (Academy of Arts, University)
- Art and art history students
- National Art Gallery, Art Museum, Contemporary Art Gallery, Institute of Contemporary Art, Institute of Art History
- Artists' Union or Association
- Established older, mid-career, and young artists, both traditional and avant-garde
- Art historians, contemporary art curators, critics
- Private galleries, artists' spaces, artists' collectives
- Multi-disciplinary institutions, galleries

2 SCCA Structure

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2 *SCCA STRUCTURE - Project Initiation*

EDN's Feasibility Study

Areas to be investigated in the feasibility study are:

- education of artists and art historians
- education of curators, arts managers, and critics
- structure of state funding
- condition of state funded galleries, museums, institutes of art, exhibition halls
- condition of commercial art galleries
- situation of alternative or independent art spaces
- situation and condition of artists' association or union
- availability of art materials, technology, studios
- condition of libraries, resource centers
- situation of local media (magazines, television)
- access to international programs, exhibitions, events
- availability of international grants, scholarship, exchange program information
- access to international media (magazines, television)
- access to international art world, (contacts, exhibitions)
- access to contemporary theory
- situation of art documentation

During this visit the EDN is to:

- 1 Develop an understanding of the cultural situation in each country and in particular the local contemporary arts situation;
- 2 Develop a list of options as to which locations would be feasible for the Center, which institutions would be appropriate for collaboration;
- 3 Select a director for the SCCA;
- 4 Develop a list of persons who would be suitable for the board and other staff of the SCCA.

Following this trip, the EDN will forward the SCCA project to the Board of the SF, and present a report including the selected SCCA director, location, and suggested candidates for the SCCA Board. The SCCA director will become a member of staff of the local SF as will further staff members of the SCCA. The SF Board must review the candidates suggested by the EDN for the SCCA board, and either confirm the selection or recommend other candidates.

2 *SCCA STRUCTURE - Project Initiation*

The SF Board must sign a contract with the location proposed by the EDN; this location will be the host institution. The contract with the host institution is to be prepared by the lawyer of the local SF, using the contract format provided by the EDN and should be organized by the selected SCCA director. Examples of this contract format may be found in Section 2 of this document.

The SF will sign contracts with the SCCA staff members according to the job specifications provided by the EDN, and according to the conditions of the local SF staff. The SCCA employees will be official staff members of the SF-SCCA.

The EDN will also provide a budget for the implementation of the SCCA and operating budget for the SCCA. (These funds are provided from the SCCA budget from New York, not from the local SF budget). These budgets are prepared by the EDN.

Site of Office

The SCCA should be located, in cases where such an arrangement is possible, in an established contemporary art gallery or museum of an accepted international standard, one representing a progressive attitude, and one that has an international program.

This should be an institution with neutral status, respected by the local and international art world and frequented by artists and art professionals.

Office Requirements

The SCCA requires approximately 100 square meters of office space. It is better for the SCCA to have two separate rooms, one small and one large. This office space should be easily accessible to the general public. It should be renovated: that is, ready to be occupied, with kitchen and sanitary facilities. Only in extreme situations will the SF consider financing structural renovation of the space.

Legal Registration

In most cases, the local SF is already a registered independent foundation in each country.

The SCCA is a branch office of the local SF and functions under the umbrella of the local SF.

The SCCA does not need to register separately with the state, as it is part of the legal organization of the SF. The SCCA director should, however, check with the local SF executive director and/or SF lawyer about whether the original SF registration with the State will allow the addition of the SCCA to function under the same registration.

2 *SCCA STRUCTURE - Host Institution*

Contract Guidelines

The SCCA Director is responsible for organizing the contract between the local SF and the Host Institution. The SCCA Director must coordinate with the local SF lawyer to prepare the contract in accordance with federal law. The contract should be made between the local SF (not the SCCA) and the Host Institution (or the legal body responsible for the host institution). The sample contract provided here must be strictly adhered to.

2 *SCCA STRUCTURE - Host Institution*

Sample contract between local SF and host institution

CONTRACT

The two contracting parties

A) [insert name of local SF] and the

B) [insert name of host institution]

agree to the following points regarding the establishment
and operation of the **Soros Center for Contemporary Arts - [insert
city, country], (hereafter SCCA):**

- 1 The SCCA is a legal branch of the SF and is an independent institution functioning within the physical building of the host institution.
- 2 The SCCA is open to the general public and will service the local and international arts community with programs, staff, and resources as funded by the SF (or by international collaborators). The following four pages describe the operations of each SCCA office.

SCCA DESCRIPTION

Aims and Activities

- * CULTURAL PROGRAMS *
 - * COMPUTERIZED VISUAL, APPLIED,
& PERFORMING ARTS INFORMATION*
 - * VISUAL ARTS DOCUMENTATION *
 - * EXHIBITIONS & EVENTS *
 - * NATIONAL GRANTS FOR VISUAL ARTS *
 - * INTERNATIONAL GRANTS INFORMATION AND ASSISTANCE *
 - * EXCHANGE & EDUCATIONAL PROGRAMS *
 - * INTERNATIONAL NETWORKING *
 - * SOROS CONTEMPORARY ARTS CENTERS NETWORK *
-
- o *Promotion of local visual arts nationally and internationally via comprehensive documentation, artists file slide registry, catalogue library, video library, exhibitions database, exhibitions, catalogue publication, bulletin publication, symposia and conferences, visitors programs and studio visits, lectures and presentations*
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REGIONAL PROJECTS - Artslink Artslink is a private-public partnership initiative which provides a program framework and funding base for a travel grant program specifically designed for professional arts exchanges between the USA and Central and Eastern Europe. The program is organized by the National Endowment for the Arts, the Citizen Exchange Council, the Trust for Mutual Understanding, the Soros Foundations Inc., and the SCCA Network.

2 *SCCA STRUCTURE - Host Institution*

Sample contract between local SF and host institution

- 3 The office space is provided rent free by the Host Institution.
- 4 The maintenance of the office space, specifically electricity, lighting, heating, and cleaning are provided free of charge by the host institution.
[* Please note that the electricity, heating and cleaning costs of the SCCA in some cases can not be financed by the host institution and in these situations the SCCA director is responsible for negotiating a reasonable arrangement.]
- 5 Once a year the Host Institution will provide use of the exhibition space within the building for the SCCA Annual Exhibition. This space will be provided rent free to the SCCA for the period of the exhibition (including the installation and dismantling period). The SCCA will fund all other aspects of the Annual Exhibition.
- 6
 - a All material and intellectual results of the SCCA program are the sole legal property of the SF - SCCA.
 - b All apparatus, equipment, furniture, furnishings, supplies purchased by the SCCA, are the sole legal property of the SF - SCCA.
- 7 This contract is binding for an indefinite period.

signature

signature

SF Executive Director
or SF Chair of the Board

Legal representative
of Host Institution

signature

SF Lawyer

2 *SCCA STRUCTURE - SCCA Office Staff*

Staffing Requirements

The SCCA may hire no more than four full-time staff members.

- 1 **Director**
- 2 **Assistant Director**
- 3 **Visual Arts Program Coordinator**
- 4 **Program Coordinator**

Staff Status

1 The SCCA Network is a regional project funded directly by the SF New York. Each SCCA office is located in a country where an SF has already been established. The SCCA thus is a branch of the existing SF. SCCA staff are employees of the local SF.

2 The local SF board is responsible for ensuring that the SCCA director adheres to the general terms of his or her employment contract with the SF and with the EDN. The local SF board is also responsible for paying the salaries of SCCA staff. This money will be transferred from the SF New York, but the EDN controls the size and allocation of this money.

3 In all matters regarding the day-to-day operations of the local SCCA, the development of projects, and the operating budget, the local SCCA director is directly responsible to the EDN. The EDN is personally responsible to George Soros.

4 The SCCA staff are responsible to the SCCA director. All full-time SCCA staff must be qualified professionals.

Staff Selection

- 1 The SCCA Director is selected by the EDN exclusively.
- 2 The SCCA Director is responsible for selecting the other staff members, who must then be confirmed by the EDN.

SCCA Director's Contract with EDN

The EDN and the SCCA Director will sign a contract in which the SCCA Director agrees to be responsible for the finances, program, and staff of the SCCA center. A contract to be signed by the SCCA Director and the EDN follows.

CONTRACT AGREEMENT

This contract is between Suzanne Meszoly, Executive Director of the Soros Centers for Contemporary Arts Network and _____, Director, SCCA-_____.

1. _____, as Director of the SCCA ----(country) is directly responsible to the EDN for matters regarding the establishment and operation of the SCCA -----.
2. ---- agrees to be legally responsible for the total implementation budget and operating budgets of the SCCA -. -- agrees that the expenditure of these budgets will be carried out in strict accordance with the guidelines stated in this document, the Procedures Manual (Jan 1992). -- agrees that no SCCA funding will be spent on any intellectual or material venture not stated in the guidelines stated in the Procedures Manual (Jan 1992) without the approval of the EDN.
3. --- agrees that the SCCA---- will carry out the following
 - 1) Soros Visual Arts Grants
 - 2) Soros Arts Database and Comprehensive Visual Arts Documentation
 - 3) Soros Annual Exhibition
 - 4) International Resource Library
 - 5) Other projects according to the procedure and standards stated in the Procedures Manual.
4. ---- is responsible for forwarding quarterly budget reports and activities reports according to the procedures stated in the Procedures Manual to the EDN.
5. ---- understands that the EDN may terminate the SCCA ----- budget and -----'s job if funds are misused or SCCA projects are mishandled.
6. In the case of misuse or mishandling, the EDN may terminate -----'s contract with one month warning.

Suzanne Meszoly
Executive Director,
The Soros Centers for Contemporary Arts Network

2 *SCCA STRUCTURE - SCCA Office Staff*

SCCA Contracts with local SF

The SCCA Director must organize his or her own contract with the local SF executive director. This contract must state

- 1 That the SF board is responsible for monitoring the operation of the SCCA director as outlined in this document.
- 2 That the director is directly responsible to the EDN as agreed in the contract provided with this document.
- 3 That the director is legally responsible for the total operating budget of the SCCA.
- 4 That the director is legally responsible for the director's travel budget.

The SCCA Director must also organize the contracts of the other SCCA staff members with the SF executive director. These contracts must be prepared in accordance with those made with all SF staff, including all standard social and health benefits. These contracts must include the job descriptions listed later in this section.

All staff members, including the director, should be contracted for one year. These contracts must be renewed annually. It is suggested that all contracts include an initial three month trial period.

2 *SCCA STRUCTURE - SCCA Office Staff*

Staff Salaries

The salaries of the SCCA staff members are set by the EDN in accordance with local SF staff salaries, professional experience and local standard of living.

The staff salaries are to be paid by the SF office to the employees. The staff salaries should be reviewed each year by the SCCA director. Proposed salary increase should be stated in the next fiscal year's budget.

The salaries paid by the SF to the SCCA staff will be taken out of the SCCA's operating budget administered by the SF.

Salary Inflation Adjustment

SCCA staff salaries may be adjusted in accordance with official national inflation, using the following procedure:

- 1 Identify official national inflation.
- 2 Create a revised budget proposal, including the adjusted salaries. The extra funding required from salaries should be subtracted from either the annual exhibition, office administration or publications budget. Each SCCA is provided a set budget each fiscal year. This budget cannot be increased.
- 3 Forward this revised budget proposal, together with official inflation documentation to the EDN.
- 4 The EDN will discuss these salary adjustments with the local SF Executive Director. The EDN is responsible for confirming the increase in salary and will communicate the adjustment in writing to the local SF. The SF will then adjust contracts and salaries accordingly.

Staff Training

The SCCA director will attend a workshop at the SCCA Budapest and will be instructed on the SCCA structure, procedures and programs on a date specified by the SCCA Budapest. The Directors Workshop is a three day session.

The SCCA Visual Arts Program Coordinator will attend a separate workshop also held at the SCCA Budapest to be instructed on the Soros Arts Database. The Database Workshop is a five day session.

The travel, accommodation and daily stipends of the participants of both workshops should be provided from the SCCA Operating Budget, from the Directors Travel Allowance category.

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION -

D I R E C T O R

The position of Director should be performed by an experienced art historian or arts administrator with an international reputation and curating experience abroad.

The candidate should display a skilled background in curating, art criticism, and research in the field of contemporary visual arts.

The candidate must have a good command of the English language, both spoken and written.

The candidate should have democratic, professional relations with local artists, art historians, and representatives of private and state institutions - ministries, museums, galleries, academies, etc. The candidate should have a general comprehension of the local cultural situation.

The candidate should demonstrate the following skills: general administration, staff management, public relations, computer and typewriting skills, in addition to art historical skills.

A C T I V I T I E S

International Public Relations, Network Liaison, Curator, Editor

- * To act as liaison within the SCCA network
- * To conduct international public relations
 - Liaise, correspond with international professionals and institutions
 - Orientate important international guests
 - Represent local SCCA abroad
- * To manage SCCA staff members
- * To be responsible for the programs and services of the SCCA
- * To be prepare the budget of the SCCA and be responsible for the SCCA finances
- * To be responsible for the Annual Exhibition
 - Curate or select another curator for the Annual Exhibition
 - Edit the Annual Exhibition Catalogue
 - Coordinate International Annual Exhibition Jury
- * To be responsible for external projects
 - Exhibitions and events which promote the local arts scene nationally and internationally
- * To edit publications, bulletins of SCCA

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION - ASSISTANT DIRECTOR

The position of Assistant Director should be performed by an experienced art historian or arts administrator.

The candidate must have a good command of the English language, both spoken and written.

The candidate should display a skilled background in art historical research and should be skilled in organization, administration and public relations.

The candidate should have democratic, professional relations with local artists, art historians, and representatives of private and state institutions - ministries, museums, galleries, academies, etc.

The Assistant Director should have a broad comprehension of the local cultural situation. A background in either the performing or applied arts is preferred.

The candidate should demonstrate the following skills: general administration, staff management, public relations, computer and typewriting skills, in addition to art historical skills.

A C T I V I T I E S

**National Public Relations, SCCA Board Liaison,
SCCA Grants & International Information Officer**

- * To act as assistant to the director
- * To conduct national public relations
 - Liaise, correspond, with local organizations, institutions, individuals, diplomats, etc.
- * To manage the Artists File - Visual, Applied, and Performing Arts, Comprehensive Documentation, International Information Library, Slide, Video and Catalogue Libraries in collaboration with the SCCA Art Historian
- * To act as liaison between SCCA Board and SCCA staff
 - Organize Board meetings, prepare agendas and minutes
 - Prepare grant applications for the Board
 - To prepare reports for the SCCA Board of the SCCA activities

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION - ASSISTANT DIRECTOR (CONTINUED)

A C T I V I T I E S

- * To coordinate grants
 - To advertise grants in SF publications, print and broadcast media related to the visual arts
 - To act as grants information officer
 - To process applications
 - To prepare grantee contracts (in collaboration with SF)
 - To supervise grantee reports of activities and expenditure
 - To advertise successful grantees in SF publications

- * To maintain International Information Library
 - Process and file all incoming information
 - Act as information officer
 - Assist with grant applications
 - Correspond with international information bodies

- * To orientate international and national guests
 - Introduce services and programs of SCCA
 - Accompany international guests to studios, galleries, museums; introduce artists, professionals, etc.

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION - VISUAL ARTS PROGRAM COORDINATOR

The position of Art Historian should be performed by an experienced art historian.

The candidate must have a good command of the English language, both spoken and written.

The candidate should display an excellent background in art historical scientific analysis, particularly in the field of contemporary art. Published art criticism, or published research in contemporary art is essential.

The candidate should demonstrate the following skills in addition to art historical skills: general administration, public relations, computer and typewriting skills.

A C T I V I T I E S

Documentation, Artists Files

- * To coordinate the preparation of Comprehensive Documentation on visual artists
 - Inform external art historians of documentation format
 - Review completed documentation
 - Prepare documentation to set format
 - Translate documentation to English or commission translation; commission control-translation with native English speaker
 - Commission and coordinate photographer for documentation illustrations
- * To prepare - write- Comprehensive Documentation
- * To prepare Comprehensive Documentation into the set format for the SCCA and annotated versions for the National Gallery of Art, Center For Advanced Study in the Visual Arts, Washington
- * To coordinate the Artists Files - (Visual, Applied and Performing Arts)
 - Organize advertisement of Artists Files (print and broadcast media)
 - Review incoming material
 - Process incoming material together with Prog.Coord. (enter data onto the computer, file information, print reports, prepare Artists File Slide Registry report and slide bank)

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION - VISUAL ARTS PROGRAM COORDINATOR
(CONTINUED)

A C T I V I T I E S

- * To collate and maintain computer data banks on:
 - Important national and international exhibitions involving local modern and contemporary artists

- * To collate and maintain slide banks on:
 - Historical introductions of the local art
 - Thematic categories as directed by the countries tendencies

- * To orientate international and national guests
 - Accompany international guests to studios, galleries, museums; introduce artists, professionals, etc.

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION - PROGRAM COORDINATOR

The position of Program Coordinator should be performed by an art historian or skilled administrator with an interest in the arts.

The candidate must have a good command of the English language, both spoken and written.

The candidate should demonstrate the following skills: general administration, public relations, computer and typewriting skills, in addition to art historical skills.

A C T I V I T I E S

Administration, Reception, Computer Data Input

- * To complete all office administration
 - Mail registration and distribution to appropriate staff
 - Telephone reception and distribution to appropriate staff
 - Public relations with Artists File applicants
 - Maintain national and international rolodex

- * To act as secretary to the Director

- * To complete financial administration
 - Supervise budget expenditure as directed by Director
 - Process invoices
 - Inform Director of expenditure
 - Liaise with SF book-keeper

- * Input Computer Data
 - Artists File - Visual, Applied, Performing Arts
 - Comprehensive Documentation

- * Assist with all projects of the SCCA
 - Annual Exhibition, external projects

- * Assist with international visitors programs
 - organize travel, accommodation, programs, etc

Selection of Board members

After the EDN's initial visit, the EDN proposes a list of SCCA board members to the SF board for their confirmation. Confirmed board members are informed by the SCCA Director of their duties as outlined in the following pages. The SCCA board consists of five people including the SCCA Director, who will uphold and communicate the democratic principles of the SF. A second permanent member of the SCCA board may be a member of the host institution. The other members of the SCCA board must be art historians, art critics, or curators. Artists may not be board members. The SCCA board must represent a variety of age groups, attitudes, fields of professional experience. With the exception of the SCCA Director, all SCCA board members are appointed for a two-year term, and will receive an honorarium. By keeping the size of the board small, and by appointing board members for only two-year terms, the SCCA aims to maintain a fresh approach generating new projects. At the end of their two-year term, outgoing board members will propose new board members to the SCCA Director, who will discuss these nominations with the EDN. The EDN will then make the final decision to be confirmed by the local SF board.

Honoraria for Board members

The SCCA board members will be paid an annual honorarium equal to approximately one month's salary of the SCCA Director. This payment is to be made by the SF.

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION -

B O A R D

A C T I V I T I E S

Grant Selection, Documentation Selection, Exhibition Selection

- * **SCCA Annual Grants for Visual Arts**
 - To confirm the number and size of grants available from grant budget
 - To select the successful grantees according to the following criteria and system
 - To review grantee reports and expenditure

- 1. Grants may only be made available to visual artists, or state and private institutions.
- 2. Grants may be made available only in the area of visual contemporary or modern art (art made after c.1945) - painting, drawing, photography, graphics, sculpture, installation, object art, mixed-media, performance, happening, action.
- 3. Grants can only be made available to the most outstanding contemporary artists living within the physical borders of the country, or to institutions, organizations or professionals based within the country. Artists rather than institutions should be encouraged to make grant applications. International organizations, individuals, exhibitions cannot be sponsored, but the participation of local artists of the country may be sponsored in an international exhibition.
- 4. Grants can only be made available in either of the following two categories:
 - 4 a. Catalogue Publication: Catalogues of an international standard may be sponsored. International standard implies that the catalogue include professional texts, reproductions, and artist biographies which are in English and the native language. Catalogues for upcoming exhibitions, either foreign or local, should receive priority over catalogues made for non-exhibition purposes. All publications partly or completely sponsored by the SCCA, should include the following text: "The publication of this catalogue has been made possible by a grant from the Soros Center for Contemporary Arts - Country". Large catalogues or books concerning an overview of the contemporary national visual arts situation or a historical (from 1945) analysis may also receive grants.
 - 4 b. Art Event: This grant can be made available for various activities. However, grants may not be made available to students, commercial artists, art historical research, the execution of art works, social expenses, personal travel expenses, the rent of studio space, etc. This grant should be utilized to assist the realization of an art event and the promotion of the country's contemporary artists. For example, funds can be made available for the transport of

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION -

B O A R D (CONTINUED)

exhibition material, inside or outside of the country; for the printing of exhibition posters and/or invitations; or to pay the hire of equipment for a performance.

* **SCCA Annual Grants for Visual Arts**

Grant Selection - Voting Process:

Each SCCA Board member has one vote. When voting for grant selection, the Board members must grade the applications from one to ten and decide how many grants will be awarded. Voting will be made in private, and a staff member, the Assistant Director for example, is to total the amounts. The points will be tallied, and the grants receiving the highest point totals will receive grants. If several applications receive the same number of votes, these applications will be reviewed according to priorities and re-voted.

Neither board members nor staff members may apply for grants themselves. If they are involved with a project in need of funding, the artist, a staff member of their organization or project colleague must apply for the grant.

Grantee Contracts and Reports:

The Assistant Director is to prepare the contracts with the grantees and these must be co-signed by the SCCA Director, the SF Executive Director, the SF Financial Director, and the grantee.

The payment can only be made to an official bank account in the country.

The grantee is responsible for accounting for and the justification of all expenditures with official receipts as well as a report of activities made possible through the assistance of the financial grant.

If a publication has been sponsored, then 2 to 20 copies must be donated to the local SCCA (depending on the amount of grant).

The Board must request a grantee report within twelve months after the payment of the grant. The Board must examine the grant expenditures to make sure that there has not been a breach of contract and that the grantee has spent the money appropriately.

SOROS CENTER FOR CONTEMPORARY ARTS NETWORK

JOB DESCRIPTION: POSITION - B O A R D (Continued)

*** Comprehensive Documentation of Visual Artists**

The Board is to select a list of outstanding local modern and contemporary artists to be documented, (the number to be determined by the work capabilities of the SCCA, however 10-20 is a reasonable number per year).

The Board is to select external art historians familiar with the artists' work to be commissioned to complete the documentation.

The Board may also select the SCCA art historian to prepare the documentation.

The Board is to supervise the quality of the documentation on its completion.

*** Annual Exhibition**

Selection of Medium:

The Board is to select the medium of the Annual Exhibition. This should be a medium rarely explored within the country, and which requires theoretical and practical exploration.

Advertisement:

The Board is to advertise the theme, medium of the exhibition and invite artists, through this advertisement, to apply for participation in the exhibition. In this way the exhibition is open to all artists. The artists must send their proposals, (photographs of works, sketches of ideas or installations, etc.) to the SCCA. After the deadline of applications, the Board must have a meeting and select 10-20 artists to participate in the exhibition.

Exhibition Committee:

The Board may also select an Exhibition Committee, if they feel that the particular medium necessitates a more specific expert committee.

International Jury:

The Board must select an International Jury to visit the country and select the most outstanding works in the exhibition. These should be internationally recognized experts in the particular field and if possible, curators or critics who may utilize their experience (such as inviting artists from the country in the future to exhibitions they organize, or publishing articles about the exhibition in international or regional magazines). These International Jury members must be from both Central and Eastern Europe and the former Soviet Union, and from Western Europe. The International Jury must consist of five experts. Three members must be from the country, one of these members may be a member of the SCCA Board. Two must be foreign experts.

3 SCCA Finances and Accounting

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3 *SCCA FINANCES AND ACCOUNTING - SCCA Funding*

- * **Each SCCA Director is responsible for informing the local SF Executive Director and Accountant of the following financial procedures regarding the operation of the SCCA**
- * **Each SCCA Director is legally responsible for the total budget of the SCCA.**

Source

The SCCA Network is a regional project and is funded by the Soros Foundations, New York.

The EDN is responsible for the SCCA Network budget and is responsible for reporting all SCCA Network expenditure to the SF New York in accordance with US federal legislation.

SCCA Network funds are transferred from New York to the bank account of each SCCA directly in each country or via the local SF in each country.

Budgets

Each SCCA will receive an Implementation budget to be used to establish the SCCA.

Each year the SCCA will receive an Operating budget to be used for financing the SCCA office and programs.

Budget Transfer

The following is the procedure for the transfer of funds to each SCCA, including implementation, operation, and emergency funds.

- 1 The transfer of funds is initiated by the EDN.
- 2 The EDN informs the Accounting Dept, SF-NY of the amount to be transferred, and of which SF should receive the funds. These funds are earmarked for the SCCA only.
- 3 The EDN will inform the SCCA of the transfer to be made.
- 4 The SCCA Director will inform the SF of the expected transfer.
- 5 The Accounting Dept, SF-NY will fax copies of the wires to the EDN and to the SF receiving the funds.
- 6 On arrival of funds the SF must immediately notify the local SCCA Director.
- 7 The SCCA Director must then immediately fax the EDN to confirm the official receipt.
- 8 The EDN will then fax SF-NY of successful transfer.

If funds have not been received after reasonable time, a tracer will be placed by the bank in New York to locate funds.

Each SCCA's operating budget will not be transferred in a lump sum. Rather, transfers will be made each three months from the SF in New York. These transfers will only be approved once all budget and accounting reports which are due have been received by the EDN. A processing period of two weeks will separate receipt of these reports and the initiation of the transfer.

Accounting Procedures

Two accounting procedures must be carried out simultaneously for the finances of the SCCA.

1 One procedure of accounting is necessary for the SF in each country, as the SCCA is part of the local foundation. It must be accountable to federal legislation, and must be carried out by a registered accountant in each country.

2 A different procedure of accounting is necessary for the EDN, New York. This form of accounting must be carried out by the SCCA staff and forwarded to the EDN.

Accounting Procedure No 1 (for SF-country)

The SCCA Director should discuss accounting procedure with the Executive Director and Accountant of the SF and establish a convenient and efficient arrangement concerning the financial activities of the SCCA.

The SCCA is a branch of the local SF in most cases and thus the SF Accountant should be responsible for all major SCCA monetary transactions and accounting in accordance with federal legislation.

If the SF Accountant is unable to carry out the accounting duties, the SCCA director and the SF executive director must select an external registered accountant to perform these duties.

The Accountant should organize the payment of grants, all commissioned contracts (art historian, photographer, translator, etc), and all operating costs (telephone/fax, maintenance, supplies invoices, etc).

The Program Coordinator of the SCCA is to liaise with the Accountant and complete the financial administration of the SCCA (using accounting procedure no.2).The SCCA Director must always be informed of all expenditure.

3 *SCCA FINANCES AND ACCOUNTING - Accounting Procedures*

Accounting Procedure No 2 (for SF-New York)

This accounting should be carried out by the Program Coordinator or another SCCA staff member. The Director should always be informed of all spending and should review the accounting at least once each month.

Each SCCA must keep an exact up-to-date record of all income and expenses.

Photocopies of all orders, invoices and receipts must be filed by the SCCA and the originals should be forwarded to the SF accountant responsible for the federal accounting.

Book-keeping must be organized using the Quicken5 computer program. This program should be used to calculate budgets and create reports.

All accounting should be organized using the strict categories of the implementation and operating budget.

Quicken5 Program

The Quicken5 program (installation disks and manual) will be supplied from SF, New York. The EDN will organize the order and postage of this program to each SCCA as it is being established. A floppy disk with the prepared SCCA accounting categories program is enclosed in the SCCA Network Procedures Manual. Only this program and only the specified categories on the disk may be used.

The Quicken program should be installed on the SCCA IBM-compatible computer. The person responsible for the SCCA accounting duty in the office should read the manual and become acquainted with the basics of the program.

Quarterly Budget Reports

Using the Quicken program, the SCCA should prepare budget reports which must be forwarded to the EDN every quarter, that is every three months:

April 1st, July 1st, October 1st, December 31st each year.

Within 30 days of each of these dates, budget reports must be completed, reviewed by the SCCA director, and submitted to the EDN. The EDN collates these reports and forwards them to the SF-New York. The receipt of additional funds is contingent upon strict adherence to these reporting requirements.

Annual Budget Reports

At the end of each year (Dec 31st) an annual report of the total year's expenditure must be forwarded to the EDN. This report must be in the same format as the quarterly reports using the strict SCCA categories.

Together with this report, the SCCA must send to the EDN a written report of the year's activities using the following Annual Budget Report guideline.

Details of local annual exhibition

(date, location, hours)

(number of artists, artists)

(name of curator)

(list of artists)

(catalogue details and copy of catalogue)

(list of international jury members)

(list of local annual exhibition artists and amounts)

(number of artists in local arts database)

(number of visual artists in database)

(number of applied artists in database)

(number of performing artists in database)

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SCCA - Network Quicken5 Category List

The following are **category** headings each SCCA office should use for the office expenses list in the Quicken5 Budget computer program.

**Indented Categories are Sub-Categories

<u>CATEGORY</u>	<u>DESCRIPTION</u>
Annual Exhibit	
Awards	
Catalogue	
Color Seperation	
Essay	(Commission)
Translation	(Commission)
Design\Layout	
Photography	
Printer	
Publisher	
Typesetting	
Guest Jury	
Accomodation	
Honoraria	
Travel	
Installation	(Materials)
Promotion	(Postage, Invitations)
Tech Assistants	
Transport	
Arts Database	VA Documentation
Art Historian	(Commission)
Photography	
Translation	(Commission)
Grants	
Annual VA Grant	
Board Honoraria	
DEVA Grant	(Directors Emergency VAG)
Implementation	
Computer	
Furniture	(desks, shelves, etc)
Photocopier	
Renovation	(electric, structure, etc)
Slide Carousel	
Slide Projector	
Supplies	(initial stationary, etc)
Telephone, Fax	
Television	
Typewriter	
Video Camera	
Video Player	
Office	
Communications	(Tel, Fax, Telex, E-mail)
Equipment	(Not from IMP Budget)
Llibrary	(books, catalogue, etc)
Maintenance	(office upkeep)
Postage	(incl. overnight service)

Office (Cont.)	
Representation	(business meals, etc.)
Supplies	(stationary, etc.)
Transportation	(taxi, petrol, bus)
Publications	
2 Year Bulletin	
Computer Forms	
Info Brochure	
Staff Salaries	
Accountant	(if not SCCA acct.)
Asst. Director	(not already listed)
Commissions	
Director	
Director's TB	(Travel Budget)
Program Coord.	
VA Prg. Coord.	

**VA = Visual Arts
IMP = Implementation
DEVA = Director's Emergency Visual Arts (Grants)
TB = Travel Budget

3 *SCCA FINANCES AND ACCOUNTING - Accounting Procedures*

Please use this form as guideline for Annual SCCA report

[year] SCCA - [city, country]

SCCA Board Members

[list names]

List of Soros Visual Arts Grantees

[name of artist or institution or curator, etc]
[address of grantee]
[Project outline]
[Date of project realization]
[amount in local currency and US dollars]

List of Documented Artists

[name of artist]
[date of birth]
[medium]
[name of commissioned art historian]

Details of Soros Annual Exhibition

[title of exhibition]
[description of theme, media]
[location title, address]
[dates]
[name of curator/s]
[list names of artists]
[catalogue details and copy of catalogue]
[list of international jury names]
[list of Soros Annual Exhibition Awardee and amounts]

Amount of Artists in Soros Arts Database

[number of visual artists in database]
[number of applied artists in database]
[number of performing artists in database]

Description of other SCCA initiated programs

[description of any programs which have benefited the local arts communities in your country which the SCCA has been instrumental in initiating, organizing, assisting with, etc.)

3 *SCCA FINANCES AND ACCOUNTING - Implementation Budget*

Purpose

Each SCCA is allocated a one-time Implementation budget of USD \$35,000.

Implementation budget funds can be used for the following only:

- 1 SCCA Office Furniture
- 2 SCCA Office Equipment
 (only equipment listed may be purchased)
- 3 SCCA Office Supplies
- 4 SCCA Office Renovation

Use the Implementation budget guideline to purchase equipment. That is, buy equipment as stated in the following Implementation budget guideline.

The Implementation budget can only be carried over into the following year if the Budget has been allocated after July 1st.

Implementation Budget Proposal

During the establishment period of the SCCA, the SCCA Director must prepare an Implementation Budget Proposal including the items, brands, codes and costs in local currency and US dollars of items the SCCA needs to purchase. This must be forwarded to the EDN for confirmation. Only after confirmation by the EDN may purchases be made.

Implementation Budget Report

After all Implementation Budget funding has been spent, a report must be submitted to the EDN. This budget should be prepared on the Quicken program and a report created according to the set Implementation budget categories.

3 *SCCA FINANCES AND ACCOUNTING*

IMPLEMENTATION BUDGET GUIDELINE

MAXIMUM EXPENDITURE OF \$35,000

1. OFFICE FURNITURE \$6,000

- a. desks, chairs
- b. storage shelves, book shelves,
computer tables, tv table

2. OFFICE EQUIPMENT

* costs stated for equipment are approximate

- a. typewriter: IBM 6747 price range \$600
- b. computer equipment \$7,000
- c. fax, answering machine: \$1,654
PANASONIC KX-F120B/H
Telephone answering system with facsimile
- d. photocopier: CANON NP 1020 \$2,078
- e. slide projector: \$800
KODAK CAROUSEL PROJECTOR S-AV2050
- f. 50 x slide carrousel: \$1,250
KODAK CAROUSEL SLIDE TRAY S-AV2000
- g. multi-system tv: \$1,333
SONY Triniton Color TV KV-M2521K & KV-M2520K
- h. video player: SONY VHS \$372
Video Cassette Player SLV-P116EE
- i. video camera: \$3,000
SONY Video Hi8 Handycam CCD-TR7705E
power adaptor: SONY AC-V30
video camera tripod: SONY VCT-600

3. OFFICE SUPPLIES

- a. stationary \$2,000

4. RENOVATION up to \$8,000

- a. structural renovation of office
- b. painting of office
- c. installation of electricity
- d. installation of heating
- e. installation of security
- f. installation of telephone/fax lines

3 *SCCA FINANCES AND ACCOUNTING - Operating Budget*

Purpose

The Operating budget is set according to the population of each country and is decided upon by the EDN in collaboration with the Executive Director of the local SF.

The total amount of the Operating budget will be reviewed annually.

Funds can only be spent on SCCA programs, that is, in the specified categories:

- 1 *Soros Visual Arts Grants*
- 2 *Soros Arts Database and Visual Arts Documentation*
- 3 *Soros Annual Exhibition*
- 4 *SCCA Office*
- 5 *SCCA Publications*
- 6 *SCCA Staff Salaries and Commissions*

Operating Budget Proposal

Each year the SCCA Director must prepare an operating budget for the next year's expenditure. This proposal must be prepared using the strict operating budget categories.

The Operating Budget Proposal, concerning the following year's proposed expenditure, should be forwarded to the EDN by Dec 31st each year for approval. Once this proposal has been approved, the first transfer of funds of the SCCA operating budget will be made from New York.

3 *SCCA FINANCES AND ACCOUNTING - Operating Budget*

Operating Budget Sample Structure and Explanation of Categories

- 1 **SOROS VISUAL ARTS GRANTS**
 - a Directors Emergency Visual Arts Grant
 - b Soros Annual Visual Arts Grants
 - c SCCA Board honoraria

- 2 **SOROS ARTS DATABASE AND VISUAL ARTS DOCUMENTATION**
 - a art historian commissions
 - b translation commissions
 - c photography (slides, b/w photos)

- 3 **SOROS ANNUAL EXHIBITION**
 - a catalogue
(essay commission, translation, design,
layout, photography, color separation,
typesetting, printing, publisher)
 - b transport
 - c exhibition installation, materials
 - d promotion, invitation, postage
 - e technical assistants,
 - f invited guest jury
(travel, accommodation, honorarium)
 - g annual exhibition awards

- 4 **SCCA OFFICE**
 - a postage (regular post, overnight services)
 - b communications (telephone, telefax, telex, e-mail)
 - c office supplies (stationery, etc.)
 - d representation (office refreshments, business meals)
 - e transport (taxi, petrol, internal train, bus)
 - f equipment (extra office equipment not purchased from
Implementation Budget)
 - g equipment maintenance
 - h library acquisitions (books, catalogues, magazines)

- 5 **SCCA PUBLICATIONS**
 - a information brochure
 - b two year bulletin
 - c computer forms

- 6 **SCCA STAFF SALARIES AND COMMISSIONS**
 - a director
 - b assistant director
 - c visual arts program coordinator
 - d program coordinator
 - e accountant (if not SF accountant)
 - f commissioned professionals (photographer, art
historians, translators, technicians)
 - g director's travel budget

3 *SCCA FINANCES AND ACCOUNTING*

DIRECTOR'S TRAVEL BUDGET

Each director has an annual allotment of 5,000 USD to cover costs of business travel pertaining to the SCCA.

The SCCA director must forward a travel proposal, stating the purpose of the travel, the benefits for the SCCA, the dates of travel and the proposed expenditure, to the EDN to receive approval for the use of these funds. Funds may only be utilized after official approval has been provided by the EDN.

If the director is accompanied by another SCCA employee on a business trip, the director's travel budget will cover both SCCA staff member's expenses.

All expenses must be reported on the travel expense form found on the following page. There is one blank form which you should photocopy and use and also one example copy.

The completed expense form and all receipts (including currency exchange, restaurant, hotel, taxi, etc.) must be faxed to the EDN.

All expenses must be accounted for.

3 *SCCA FINANCES AND ACCOUNTING - Director's Travel Budget*

DIRECTOR'S TRAVEL BUDGET

Each director has an annual allotment of \$5,000 to cover costs of business travel pertaining to the SCCA.

The SCCA director must forward a travel request, stating the purpose of the travel, the benefits for the SCCA, the dates of travel and the proposed expenditure, to the EDN to receive approval for the use of these funds. Funds may only be utilized after official approval has been provided by the EDN. Funds will not be provided retroactively. A travel request form can be found on the next page. There is one blank form which you should photocopy.

If the director is accompanied by another SCCA employee on a business trip, the director's travel budget will cover both SCCA staff member's expenses.

All expenses must be reported on the travel expense form found on the following pages. There is one blank form which you should photocopy.

The completed expense form and all receipts (including currency exchange, restaurant, hotel, taxi, etc.) should be forwarded to the EDN within one month after trip.

All expenses must be accounted for.

SCCA TRAVEL REQUEST

- 1 SCCA -
Name of staff / board member
- 2 Name of staff / board member requesting funds
Name of staff / board member
- 3 Total Funds Requested
Total Funds Utilized
- 4 Describe in detail the purpose of intended travel
Describe in detail the purpose of travel
- 5 Describe in detail the benefits gained for the SCCA by your travel
Describe in detail the benefits gained by the SCCA
- 6 List your intended schedule, planned appointments, etc.
Describe in detail schedule for entire trip using hourly scheduling, including any special or extraordinary events
- 7 List all budget items and costs including travel accommodation, meals, visas
- 8 List total funds utilized so far this year

Signed
SCCA Director

SCCA TRAVEL REPORT

- 1 SCCA -
- 2 Name of staff / board member
- 3 Total Funds Requested
- 4 Total Funds Utilized
- 5 Describe in detail the purpose of travel

- 6 Describe in detail the benefits gained by the SCCA

- 7 Describe in full detail activities for entire trip using hourly schedule e.g. meetings: names, locations, topic of discussion, results

Signature, date

SCCA TRAVEL REPORT

* Attach photocopies of all receipts to this report

SCCA -

Name:

Dates of travel:

Expenditure:

Total Requested:

Total

<u>Date</u>	<u>Description</u>	<u>Accom</u>	<u>Meals</u>	<u>Transport</u>	<u>Inter travel</u>	<u>Other</u>	<u>Exchange</u>	<u>US\$</u>
-------------	--------------------	--------------	--------------	------------------	---------------------	--------------	-----------------	-------------

EXAMPLE COPY

80 HUF = 1 USD
15 KCS = 1 USD

TRAVELER NAME	ANDREA SZÉKERES	PERIOD FROM	6-1-92 TO 8-1-92	PAGE	1	OF	1
SEND CHECK TO	BUDGET CHANGE						

DATE	DESCRIPTION OF BUSINESS PURPOSE	HOTEL BILL (Show Total on Check-out Date)	MEALS (Show Item at Head)	FARES PAID BY TRAVELER	AUTO AND LOCAL TRANSPORT TAXES	GUEST EXPENSES	OTHER EXP.	RATE OF EXCH	USD
1992				10,000 HUF				80 = 1 \$	125.00
	1 AIRLINE TICKET BUDAPEST - PRAGUE - BUDAPEST						25.00		25.00
	1 CZECHOSLOVAKIAN VISA								
6-1	TAXI				85 KCS			15 = 1	5.67
6-1	RESTAURANT		295 KCS					"	19.67
7-1	RESTAURANT		250 KCS					"	16.67
7-1	TAXI				75 KCS			"	5.00
7-1	TELEPHONE TO SCCA OFFICE						20 KCS	"	1.33
7-1	RESTAURANT		125 KCS						8.33
7-1	TAXI				65 KCS				4.33
8-1	RESTAURANT		115 KCS						7.67
8-1	TELEPHONE TO SCCA OFFICE						30 KCS		2.00
8-1	HOTEL ACCOMODATIONS	800 KCS							53.33
8-1	TAXI				55 KCS				3.67

FOR ACCOUNTING USE		SUMMARY	
Account	Amount		
		TOTAL EXPENSES	\$ 277.67
		LESS EXPENSE ADVANCE, if any	
		BALANCE DUE TRAVELER	
		BALANCE DUE FOUNDATION (attach check)	
		YOUR SIGNATURE	DATE
		APPROVED	DATE

Andrea Szekeres

4 SCCA General Administration

4

5

6

OFFICE HOURS

In accordance with international practice, the SCCA office will remain open from 9:00 to 17:00 or from 10:00 to 18:00. Between these stated hours, the office is open to the general public and all telephone calls will be answered.

All leaflets, brochures, and other literature pertaining to the SCCA should include office hours, the SCCA address, and telephone/fax numbers.

SCCA STATIONARY

All SCCA offices will use the same letterhead design. This letterhead will contain the SCCA name, address, telephone and fax numbers and will be printed in both the local language and in English. The letterhead containing the local language will be used within the country and the English letterhead will be for international correspondence. An example of the letterhead design can be seen on the following page.

The letterhead will be one solid color. Each SCCA office will be represented by it's own color (e.g. Warsaw's letterhead will be bright green). The director of the local SCCA will decide on the final color by choosing a first and second choice color. The second choice is a back-up in case a problem arises with the first choice.

The letterhead design will be printed on standard stationary paper (size A4) in both English and the local language. A similar design will be used for standard, medium, and large sized envelopes, again in the two languages. As well, labels containing the letterhead design and the SCCA address will be printed for use on all other mail or packages.

*If the local country has a different standard size business envelope than that of Hungary, the local business size envelopes can be ordered for that country. However, whenever possible, the SCCA Network stationary and envelopes will coincide.

The letterhead will be printed on grey, recycled paper. This paper is both environmentally friendly and 50% cheaper to produce than non-recycled paper in Hungary. If recycled paper is not available in the local country or is more expensive than non-recycled paper, the paper can be purchased in Hungary or neighboring countries where recycled paper is cheaper. The labels will not be printed on recycled paper, as it is impossible to do so at this time.

SOROS CENTER FOR CONTEMPORARY ARTS

P.O. BOX 35 OLOF PALME SÉTÁNY 1. H-1406 T/F 36-1 142-5379 • T 122-7405 • F 122-3235

BUDAPEST HUNGARY

MÚCSARNOK, PALME-HÁZ

LETTERHEAD SAMPLE (ENGLISH)

SAMPLE BUSINESS CARD

SOROS CENTER FOR CONTEMPORARY ARTS
B U D A P E S T H U N G A R Y

SUZANNE MÉSZÖLY
EXECUTIVE DIRECTOR

M Ú C S A R N O K B U D A P E S T
P O B O X 3 5 O L O F P A L M E S É T Á N Y 1 . H - 1 4 0 6
T / F 3 6 . 1 1 4 2 - 5 3 7 9 • T 1 2 2 - 7 4 0 5 • F 1 2 2 - 3 2 3 5
P R I V A T E T E L E P H O N E / F A X 3 6 . 1 2 0 1 - 6 6 8 4

4 SCCA GENERAL ADMINISTRATION - COMPUTERS, E-MAIL

COMPUTERS

At this time, each SCCA office should have one basic computer system including the following (or similar) hardware :

- AT 486 SX20
- 4 MB RAM
- 120 MB WINCHESTER
- 2 SERIAL PORTS (RS232)
- 1 PARALLEL PORT (CENTRONIX)
- 1 MOUSE
- BABY TOWER
- 14 COLL COLOR VGA MONITOR AND CARD
- HEWLETT PACKARD LASER JET IIIP PRINTER
- 102 KEY KEYBOARD
- IBM COMPATIBLE WORD PERFECT WORD PROCESSING PROGRAM

If this or similar equipment is not available in the local country, or can be purchased and shipped from another country at a lower cost, then the equipment may be purchased outside the local country. The SCCA Network offices should help one another to obtain this equipment.

An artist documentation computer program, called the *Visual Arts Artists' File*, is being developed at this time. This program will require computers with a larger memory capacity, as well as other relative equipment. When this program is completed, the SCCA Network offices will be shipped this new computer hardware and software. For this reason, no computer equipment except that listed above should be purchased by the local SCCA.

E-MAIL

Many of the countries within the SCCA Network have the technological capacity to maintain computer relayed mail, or E-Mail. With E-Mail, a message is typed into the computer and then sent to any other computer in the world that is connected to the E-Mail system. The message is sent via telephone lines and satellites. The E-Mail system reduces paper use and waste, transports data quickly, and allows both parties to save all transported information in the computer memory.

At this time Hungary does not have the technology for such a system. In the near future, however, this will be made available in Hungary. At that time, the SCCA-Budapest will hook up to the E-Mail system.

Each local SCCA should inquire as to whether E-Mail is available in their country. If E-Mail is obtainable, the director should contact the Budapest office before linking up to this service.

5 SCCA Activities and Projects

5

6

GRANT GUIDELINES

Information about Grant Guidelines is provided in Section 2 of this document under Board Duties.

Example of Visual Arts Grant Advertisement

ANNUAL GRANTS - SOROS CENTER FOR CONTEMPORARY ARTS

(Country) fine artists and institutions are invited to apply for the **Soros Center for Contemporary Arts** grants, to be allocated strictly for the publication of catalogues, including (local language) and English text, and exhibitions and practical fine arts related events. Applicants may request up to (amount) only. A total amount of (total amount) will be allocated by the Soros Center for Contemporary Arts in the area of fine arts grants. The Center will not make grants available to students, tuition, scholarships, travel, art historical research, commercial arts and crafts or the realization of art works.

Applications must be directed to the Program Coordinator, The Soros Center for Contemporary Arts (address).
Deadline for applications: (month, year)

Telephone inquiries directed to: (name)

Example of Visual Arts Grant Contract

CONTRACT

Between the SF (or local name, address), the Soros Center for Contemporary Arts (city/country, address)

and (name, address of the grantee), as grantee on the following conditions:

- 1 The grantee submitted an application to the SCCA Board, requesting financial support for (project description).
- 2 The SF, via the SCCA Board, accepted the application and decided to award the grantee (grant amount) for the project outlined in the application.
- 3 The SF will transfer the above amount to the grantee within 30 days after the contract has been signed.
- 4 The grantee acknowledges that the amount can only be utilized for the purpose as was explained in his/her application, and the amount has to be utilized before December 31, 199*. All amounts spent on purposes different than those in the application, and all amounts not utilized before the above deadline, must be returned to the Soros Center for Contemporary Arts (address).

(signature)

(printed name)
GRANTEE
FOUNDATION

(signature)

(printed name)
DIRECTOR, SCCA

(signature)

(printed name)
DIRECTOR, SF

(signature)

(printed name)
Financial Director, SF

5 SCCA ACTIVITIES & PROGRAMS - VISUAL ARTS GRANTS

Example Visual Arts Grants Application Acceptance

SOROS CENTER FOR CONTEMPORARY ARTS - (CITY, COUNTRY)

(Applicant's name)
(Address)
(Application number)

(Date)

Dear (name),

It is our pleasure to inform you that the Soros Center for Contemporary Arts Board has awarded (amount) to you for the support of the project outlined in your application.

Please fill out and sign the enclosed contract between you and the SF, and return it to us as soon as possible. On receipt of the completed contract, the award money will be forwarded to you.

Yours sincerely,

Director

(SCCA address, phone numbers)

Example of Visual Arts Grants application rejection letter

SOROS CENTER FOR CONTEMPORARY ARTS - (CITY, COUNTRY)

(Applicant's name)
(Address)
(Application number)

(Date)

Dear (name),

The Fine Arts Board of the SF has reviewed the applications during their meeting on (meeting date).

In the decision making process, the Board had to take into consideration that amounts allocated to fine arts grants is limited (this year the total amount for distribution to (** number of) applicants was (amount)). Thus, the Board was not able to support every valuable project.

We regret to inform you that the Board, considering every aspect of your application, cannot support your request.

All material attached to your application is being held at the Soros Center for Contemporary Arts. If you are in need of the application material, you may pick it up within 3 months of receipt of this letter. Our office hours are: (office hours).

Yours sincerely,

Director

(SCCA address, phone numbers)

Purpose

The annual exhibition is designed to promote local art and artists, and to investigate mediums rarely explored in each country. The exhibition gives all artists from the country the equal opportunity to apply for participation. Any candidate who applies may be selected.

Medium Selection

The Board is to select the media for the Annual Exhibition. This should be a medium less explored within the country, and which requires theoretical and practical exploration.

Advertisement

The Board is to advertise the theme and medium of the exhibition and invite artists from the entire country to apply for participation in the exhibition. In this way the exhibition is open to everyone who wishes to participate. (please refer to the following example of advertisement)
Exhibition competitions should be advertised via: Artists union newsletters, daily newspapers, as the SCCA budget allows; A prepared press conference; Letters to institutions working in the media field represented in the exhibition.

Artist Selection

The SCCA Board is responsible for the selection of artists for the annual exhibition. The artists must send their proposals, (photographs of works, sketches of ideas or installations, etc.) to the SCCA. After the application deadline, the SCCA Board must meet and select 10-20 artists to participate in the exhibition. The selection process must be democratic, and therefore should be done in the same method as grant selection.

Exhibition Committee

The Board may also select an Exhibition Committee, if they feel that the particular medium may necessitate a more specific expert committee.

5 *SCCA ACTIVITIES & PROGRAMS - ANNUAL EXHIBITION*

International Jury

The Board must select an International Jury of five members to attend the exhibition to select the most outstanding works exhibited. Jurors should be internationally recognized experts in the particular field or medium selected for the exhibition. If possible, jurors should also be curators or critics who may utilize their local experience to invite participating artists to future exhibitions they organize, to or publish articles about the exhibition in international or regional magazines. Since the SCCA will pay travel and accommodation costs for the Jury members, it is recommended that the members be from Central and Eastern Europe, the former Soviet Union, and Western Europe. Of the five Jury members, three must be from the country. One of the three may be a member of the SCCA Board. The two remaining jurors must be foreign experts.

Awards

The International Jury selects the most outstanding works in the exhibition, and awards the SF Prizes to the artists. According to the media of the show and the Board's discretion, two award options may be employed. A cash prize may be given directly to the artists, or the works may be purchased by the SCCA and donated to one of the country's museum collections.

Example of annual exhibition competition announcement

THEME/MEDIUM FOCUS, YEAR

SOROS CENTER FOR CONTEMPORARY ARTS - (CITY/COUNTRY)
EXHIBITION

Competition Announcement

The Soros Center for Contemporary Arts will organize the (first, second, etc.) annual exhibition, entitled (title). The exhibition will concentrate on the medium (selected theme/medium) to present (country) achievements in this new medium.

All (country) artists are invited to apply for participation in the exhibition. Applicants are requested to forward a detailed plan or design, which contains the basic concept and principle of the planned (medium) exhibition. Applicants must indicate the technical equipment required (insert if applicable), the measurements of the work and a detailed estimation of costs of equipment and operation. Applicants are requested to attach a biography which includes exhibitions participated in and/or works. Applicants are encouraged to forward drawings, photographs, and video cassettes (VHS) related to their application.

Selection of applicants will be carried out in (month, year). Applicants must realize that the exhibition budget does not cover the cost of production or execution of a work which is essentially the property of the artist. However, the exhibition organizers will attempt to finance the hire of installation technicians and equipment rental for the show, if necessary.

The (selected medium) exhibition will be accompanied by a catalogue including (country) essays on (topics of essays). An international Jury will be invited to award the Soros Center for Contemporary Arts exhibition prizes for the most outstanding works exhibited.

The exhibition location and date: (insert location and date information if available at time of printing).

Exhibition Curator: (name, title/qualifications)
Exhibition Advisors: (names, titles/qualifications)
The deadline for applications is (deadline date).

Please forward applications to:
Soros Center for Contemporary Arts
(address, telephone number)

COMPREHENSIVE DOCUMENTATION OF VISUAL ARTISTS

Purpose of Documentation:

In most cases, little or no documented information exists on the artists selected by the SCCA. Therefore, the SCCA prepares a comprehensive account of the selected artist's work, including biographical details, bibliography, copies of relevant articles, published catalogues, a list of group and solo exhibitions, a brief account of the artist's activities, and a list of works in private and public collections. The documentation can be utilized by the artists themselves, curators, art historians, and any other visitors to the Centers needing information on the artist. A copy is also forwarded to the Center for Advanced Study in the Visual Arts library of the National Gallery of Art in Washington D.C.

Selection of Visual Artists:

The Board is to select 10-20 local modern and contemporary artists to be documented annually (the actual number should be determined by the work capabilities of the SCCA, but 10-20 is a reasonable number per year). Selected artists should be residents or former residents of the country.

Selection of Art Historians:

The Board is to commission local art historians familiar with the selected artists' work to complete the documentation.

Art Historian (AH) Commission

As contract formats and laws are different in each country, the SCCA director must prepare a contract format with the lawyer of the SF which will cover the following points:

- 1) the AH is commissioned to prepare a documentation of a given artist according to the SCCA format.
- 2) the AH will only be paid if the format and information is of the standard and quality specified by the SCCA.
- 3) the documentation must be prepared by [date]
- 4) the documentation remains the copyright of the SCCA.

The contract should be signed by the SCCA Director and the commissioned Art Historian. The Art Historian is paid by the SF. A copy of the contract must be retained by the SCCA office, and the Art Historian.

Procedure for documentation

Once the SCCA Board has selected the artist to be documented, the SCCA assistant director should inform the AH of the duties to be performed, of the format, and prepare a contract: usually a three months' deadline is required, within which time the written documentation must be prepared.

5 *SCCA ACTIVITIES & PROGRAMS - SOROS ARTS DATABASE*

The Assistant Director, or the Visual Arts Program Coordinator must review the completed documentation to determine whether the documentation fills the requirements listed above. The Visual Arts Program Coordinator then commissions the photographer to prepare the slides and photographs according to the selection of the AH (3 black and white photographs and 3 color slides of each art work), and commissions a translator to prepare the English translation of the written documentation. All the written documentations should be typed into the computer, and the printout placed in the standard file (Hungarian and English versions side by side, with the black and white photograph facing the description of each art work).

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

I. SHORT BIOGRAPHY

Sex (male or female - should be noted for foreign readers of the documentation who may not be able to determine this from the first name of the artist)

Mail address (and Studio Address)

Date and place of birth (and death)

Religion (if important)

Artists in the family (if important)

Studies, masters, scholarships, grants, prizes, important journeys abroad (a list organized chronologically, with all institution names also written in the original language, if possible)

Employment background (a list organized chronologically, with all institution names also written in the original language, if possible)

II. MUSEUMS AND COLLECTIONS where artist's works are found

Museums (Institution name also in the original language; City; Country; the work in the collection (title, date, size, media, inventory number)

Private collections (Name of collection or collector; City; Country; and if possible, the exact address of the collector)

III. SOLO EXHIBITIONS (in chronological order)

Data required:

Date; Title of the exhibition (also in the original language; **Location;** (the institution's name also in the original language); **City; Country**

For further research, please indicate (when possible) which **work(s)** (title, date, etc.) of the artist were **exhibited** at the particular exhibition

Catalogue accompanying the exhibition (yes or no)

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

Performances should be listed in Chapter III as well; in this case it must be indicated on the top of the page:
[e.g: (Artist's name) III. / 5 Performance]

Data required:

**Exact date; Title; Location; City; Country;
Participants; Photo, film, video documentation**
(yes or no) - if yes: indicating the author of the documentation and the location where it is housed.

Films and videos made by the artist should be listed in Chapter III as well; in this case it must be indicated on the top of the page:

[e.g. (Artist's name) III. / 1 Film]

Data required:

Date; Title; Techniques (format); Duration; Location
where it is housed; **Co-author(s)' name;**
Distributor; Copyright owner

! Please indicate the important solo exhibitions for the selected English version. (With a short annotation as to why it is important to the artist's career) !

IV. GROUP EXHIBITIONS (in chronological order)

Data required:

Date; Title of the exhibition (also in the original language); **Location** (institution's name in the original language); **City; Country**

If possible, please indicate which **work(s)** of the artist were **exhibited** at each group show (Title; Date; Size; Media)

Catalogue accompanying the exhibition (yes or no)

! Please indicate the important group exhibitions for the selected English version. (With a short annotation as to why it is important in the artist's career) !

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

V. BIBLIOGRAPHY (in chronological order)

1. **Publications by the artist**
2. **Books, Monographs on the artist**
3. **Essays, articles, critical reviews, appreciations, etc. on the artist, published in books, magazines and newspapers**
4. **Essays, articles on tendencies and group exhibition related to the artist** (Even if these do not deal with the artist himself/herself, but may assist the reader in understanding the artist's oeuvre, placing the oeuvre within the national and/or international art scene. It is important to keep in mind that the documentations are used by foreigners in most cases, thus comprehensive books and articles published in foreign languages are extremely important within this chapter, too).
5. **Audiovisual media** (radio, television, film, etc programs, interviews, etc. with or on the artist).

Data required:

Author (Last name, First name, or Alias name); **Title;**
(Publication title); Publisher; Date; Page

!! The most important articles and books should be annotated and indicated as well for the selected English version !!

VI. CATALOGUES (in chronological order)

A list of (solo or group) exhibition catalogues, in which the artist appears

Data required:

Title; Publisher; City; Country; Date

Author(s) of the introductory essay(s)

- whether the artist is mentioned separately (with page numbers) or only the name is included in the list of exhibitors

Language of the catalogue texts

Works reproduced in the catalogue (Title, Date, Page number or number in catalogue)

!! Please indicate the most important catalogues for the selected English version !!

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

VII. Xerox copies of significant essays, reviews and introductions.

The research art historian gathers all of the important articles, etc. on the artist, which will be photocopied at the SCCA to accompany the documentation. Within section VII of the documentation, only a list of the xerox copies of the significant articles, reviews and introductions is required.

VIII. One or two copies of the most important catalogues.

Within section VIII, only a list of the attached catalogues is required.

Each catalogue should include the artist's name as well as the title, date, and the first number being the first of the artist's exhibition, the second number being the number of the art work described within the catalogue.

(1) Title

If the work belongs to a series, then the title of the work within the series - e.g., Works No. 2)

(2) Date

(3) Series

If the work belongs to a series, the title of the full series, and the number of works included in the series - e.g., Works 1-3)

(4) Medium, technique

(e.g., Oil on canvas)

(5) Dimensions

Height x width x depth, or height x width

(in centimeters)

(6) Description

Any type of inscription made by the artist on the art work, and the location of the inscription - e.g., Signed on lower left, number 12)

(7) Location of the work

In case of museum, give address, telephone number

In case of private collectors indicate name,

city, country

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

IX. Description of Art Works

A selection of 20 to 40 works by the artist (depending on the volume of the oeuvre) to be **described** and photographed (black-and-white photos and color slides)

Description format and data required

Header:

(artist's name) IX. / (number of the described work) /
(medium). E.g: GOODMAN, Joseph IX /2 Sculpture
or: GOODMAN, Joseph IX /5 Performance

Below the header

Photo and negative number: indicating the artist's name as well (e.g: GOOD 1965/2 , or JOV 1983/3 - the first number being the year of the art work's execution, the second number being the number of the art work described within the same year)

(1) Title

(if the work belongs to a series, then the title of the work within the series - e.g.: Heads No.9)

(2) Date

(3) Series

(if the work belongs to a series: the title of the full series, and the number of works included in the series - e.g.: Heads 1-9)

(4) Medium, technique

(e.g.: Oil on canvas)

(5) Dimensions

Height x Width x Depth, or Height x Width
(in centimeters)

(6) Inscriptions

(Any type of inscription made by the artist on the art work, and the location of the inscription - e.g.: Signed on lower left: Goodman '89)

(7) Location of the work

- In case of museums: also indicate inventory number
- In case of private collectors indicate name,
city, country

5 *SCCA ACTIVITIES & PROGRAMS - SOROS ARTS DATABASE*

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

(8) Description

(a short, objective description of the work, also indicating the work's significance within the whole oeuvre and its relationship to national and international tendencies, schools, and other artists)

!! Please note that the documentation is partly prepared for foreign readers, thus short references or footnotes should be provided if necessary !!

(9) Exhibited at

(Title of exhibition; Location; City; Country; Date)

(10) State

(This should only be indicated if something has happened to the work- e.g. lost, damaged, repainted, etc.)

In case of performances the following data are required:

- (1) Title
- (2) Date
- (3) Location
- (4) Participants
- (5) Documentation (the author, format and copyright owner of visual documentation, photograph, video, film made about the performance, and the place where the documentation can be found)
- (6) Description of the event

X. THE ARTIST'S ACTIVITY

An introduction in one or two pages: not an essay, but a matter-of-fact analysis, following the development and turning-points of the artist's career.

A separate photo-list is required containing the selected works, divided by location. Inventory numbers should be indicated in cases where works are housed in museums. In the case of private collectors, addresses and phone numbers should be provided.

5 *SCCA ACTIVITIES & PROGRAMS - SOROS ARTS DATABASE*

DATA REQUIRED FOR COMPREHENSIVE DOCUMENTATIONS

An example of the Content page of a documentation

CONTENTS:

- I. **Biography** / (Number of total pages)
- II. **Museums and Collections** / (No. pages)
- III. **Solo Exhibitions** / (No. pages)
- IV. **Group Exhibitions** / (No. pages)
- V. **Bibliography** /
 1. **The Artist's Publications** / (No. pages)
 2. **Monographs** / (No. pages)
 3. **Essays, Articles** / (No. pages)
 4. **Essays on Tendencies and Group Exhibitions** / (No. pages)
 5. **Audiovisual media**
- VI. **Catalogues** (list with required data)
- VII. List of photocopies of essays, reviews, introductions, etc.
- VIII. List of catalogues attached to the documentation
- IX. **Descriptions** / (No. pages)
- X. **The Artist's Activity** / (No. pages)

VISUAL ARTS ARTISTS' FILE

A computerized registry of contemporary local artists and slides of the artists' works is maintained by the SCCA as well. This documentation is a condensed version of the Comprehensive Documentation. Unlike the Comprehensive Documentation, the Artists' Files information are supplied wholly by the artists themselves.

Any artist is invited to fill out the computer form, which asks for information regarding each artist's current work and address, as well as a biography, lists of exhibitions, etc. The artists may enter up to 20 slides of their work into their personal file. Of the 20 slides, the two which the artist considers most representative of his or her work, are entered in the selected slide file.

This selective file provides a comprehensive overview of all of the artists maintained in the Artists' File. The slides in the selective file are maintained in slide carousels. A visitor to the Center may view the selected slide file, then request additional slides and documentation from the Artists' File.

Each slide entered into the Artists' File and the selective file must have the artist and title directly on it. Also necessary is an arrow pointing towards the top of the slide to indicate which direction each slide should be viewed.

***** This Artist's File format should be used by SCCA offices until May 1993, when the new Soros Arts Database computer program will be implemented. *****

SOROS CENTER FOR CONTEMPORARY ARTS - ARTISTS FILE

The *Soros Center for Contemporary Arts* provides information about contemporary [country] art for the national and international public. One of the most important projects of the Center is the computerized **Artists File**.

The **Artists File** is used by many professional people (curators, art historians, critics, journalists, dealers, artists, students, etc.), as a source of information about the local contemporary art scene.

All artists who wish to be represented by this professional information service are invited to participate in the **Artists File**.

To be represented in the Artists File:

Please send to the *Soros Center for Contemporary Arts* the following documentation and information:

1. **Computer Information Form**
2. **Slides**
3. **Slide List**
4. **Biography**
5. **Other Documentation**

1. Complete the **Computer Information Form**. Fill in your name and contact details, etc. and fill in the code numbers of the categories which best describe your work, using the **List of Categories** supplied.

2. Prepare a maximum of 20 framed color slides (24 x 36 mm). Please write on each slide your name and the number of the slide. Please mark the correct view on the slide (↑ Up, Down, Left, Right)

3. Complete the **Slide List**. Please leave the line marked with a + symbol empty. We will translate this information into English.

Please select two slides which you believe are the most representative of your work and mark with an *. These slides will be placed in the *Artists File Slide Library* and will be available for all visitors to the Center. If a visitor is interested in your work, then he or she may look up your name in the *Artists File Library* and look at the other slides and information you have sent us.

4. Prepare a typewritten **Biography**, including your educational background and lists of group and solo exhibitions, art prizes, awards, etc., according to the prepared **Guidelines** below. When preparing these lists, please try to provide all data as correctly as you can.

5. Prepare any other **Documentation** if you believe the slides and biography do not represent your work sufficiently: photographs of work, video tapes (one per artist), articles published about your work, catalogues of your work or of group exhibitions you have participated in.

SOROS CENTER FOR CONTEMPORARY ARTS - A R T I S T S F I L E

Artists are invited to update their slides and information every year if necessary.

After the *Soros Center for Contemporary Arts* has received and processed your material, you will be forwarded a computer report form stating the information you filled out on the computer form. This is the information the Center will provide visitors with if they are interested in your work. Thus, please realize that all information forwarded to the Center is made public and artists are responsible for any screening that may result.

The Artists File is a continuous project of the *Soros Center for Contemporary Arts* - there are no deadline dates for participation.

We look forward to receiving your material and making it available to the interested parties.

SOROS CENTER FOR CONTEMPORARY ARTS - COUNTRY

COMPUTER INFORMATION FORM

NAME

(LAST NAME/S) _____

(FIRST NAME) _____ (MIDDLE NAME) _____

(ALIAS) _____

HOME ADDRESS

(STREET) _____

(CITY) _____ (POSTAL CODE) _____

(PHONE NUMBER/S) [] _____ , [] _____

STUDIO ADDRESS

(STREET) _____

(CITY) _____ (POSTAL CODE) _____

(PHONE NUMBER/S) [] _____ , [] _____

WORK ADDRESS

(INSTITUTION NAME) _____

(STREET) _____

(CITY) _____ (POSTAL CODE) _____

(PHONE NUMBER/S) [] _____ , [] _____

(FAX NUMBER/S) [] _____ , [] _____

SEX

MALE [1] FEMALE [2]

BIRTH DATE

((YEAR) _____ (MONTH) _____ (DAY) _____

PLACE OF BIRTH

(CITY) _____ (COUNTRY) _____

CITIZENSHIP _____

CATEGORY

VISUAL ARTIST [] APPLIED ARTIST [] BOTH []

SOROS CENTER FOR CONTEMPORARY ARTS - COUNTRY

(Computer Information Form, cont.)

Using the categories listed, please select those which best describe your work and write the code numbers in the boxes below. If you do not find appropriate terms in the lists, please write your description in the boxes labelled "other".

You can name as many "other" categories as you wish.

MEDIUM OTHER 1 [_____]
OTHER 2 [_____] OTHER 3 [_____]

MATERIAL
OTHER 1 [_____] OTHER 2 [_____]
OTHER 3 [_____] OTHER 4 [_____]
OTHER 5 [_____] OTHER 6 [_____]

SIZE OTHER [_____]

STYLE, THEME
OTHER 1 [_____] OTHER 2 [_____]
OTHER 3 [_____] OTHER 4 [_____]
OTHER 5 [_____] OTHER 6 [_____]

MOTHER TONGUE OTHER [_____]

FOREIGN LANGUAGE KNOWLEDGE OTHER 1 [_____]
OTHER 2 [_____] OTHER 3 [_____]

**SOROS CENTER FOR CONTEMPORARY ARTS - COUNTRY
ADDRESS, TELEPHONE AND FAX NUMBERS, OFFICE HOURS**

FOR OFFICE USE ONLY

ARTIST ID: [_____] **ARRIVED:**
CAROUSEL NO: [_____] **LAST UPDATE:**

ATTACHED DOCUMENTS:

SLIDES:

CATALOGUES:

OTHER DOCUMENTS:

S L I D E L I S T

ARTISTS NAME: _____
(FOR OFFICE USE ONLY) COMP.NO.): [_____]

TITLE OF WORK	YEAR	SIZE	TECHNIQUE
1.			
+			
2.			
+			
3.			
+			
4.			
+			
5.			
+			
6.			
+			
7.			
+			
8.			
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14.			
+			
15.			
+			
16.			
+			
17.			
+			
18.			
+			
19.			
+			
20.			
+			

The lines marked with a (+) should be kept for the English translation of the title, made by the office.

CATEGORIES

MEDIUM (4 choices + 3 others)

- 01 architecture
- 02 books
- 03 collage
- 04 computer art
- 05 drawing
- 06 film - video
- 07 mixed media
- 08 mural
- 09 painting
- 10 performance
- 11 photography
- 12 prints
- 13 sculpture
- Other 1 _____
- Other 2 _____
- Other 3 _____

MATERIAL (10 choices + 6 others)

- 01 acrylic
- 02 canvas
- 03 charcoal
- 04 clay
- 05 fiber
- 06 found objects
- 07 glass
- 08 light
- 09 metal
- 10 oil
- 11 oil stick
- 12 paper
- 13 pastel
- 14 pen and ink
- 15 pencil
- 16 photographs
- 17 plaster
- 18 plastics
- 19 sound
- 20 stone
- 21 watercolor
- 22 wax
- 23 wood
- 24 xerox
- Other 1 _____
- Other 2 _____
- Other 3 _____
- Other 4 _____
- Other 5 _____
- Other 6 _____

SIZE (5 choices + other)

- 01 small
- 02 medium
- 03 large
- 04 installation
- 05 outdoor
- Other _____

STYLE, THEME (8 choices + 6 others)

- 01 autobiographical
- 02 abstract
- 03 allegorical
- 04 architectural
- 05 assemblage
- 06 biomorphic
- 07 color field
- 08 conceptual
- 09 constructed
- 10 decorative
- 11 didactic
- 12 environmental
- 13 erotic
- 14 expressionistic
- 15 fantasy
- 16 feminist
- 17 figurative
- 18 functional
- 19 futuristic
- 20 geometric
- 21 hard-edge
- 22 illusionistic
- 23 impressionistic
- 24 ironic
- 25 kinetic
- 26 landscape
- 27 light reflective
- 28 linear
- 29 literary
- 30 lyrical
- 31 minimal
- 32 narrative
- 33 optical
- 34 painterly
- 35 political
- 36 popular imagery
- 37 portraits
- 38 primitivistic
- 39 process
- 40 psychological
- 41 religious
- 42 representational
- 43 romantic
- 44 serial
- 45 shaped format
- 46 still-life
- 47 surreal
- 48 symbolic
- 49 technological
- 50 trompe l'oeil
- 51 folk art
- Other 1 _____
- Other 2 _____
- Other 3 _____
- Other 4 _____
- Other 5 _____
- Other 6 _____

MOTHER TONGUE: (1 choice + other)

FOREIGN LANGUAGES: (5 choices + 3 others)

LANGUAGE CODES:

- 01 English
- 02 German
- 03 French
- 04 Italian
- 05 Spanish
- 06 Russian
- 07 Albanian
- 08 Armenian
- 09 Byelorussian
- 10 Bulgarian
- 11 Croatian
- 12 Czech
- 13 Danish
- 14 Dutch
- 15 Estonian
- 16 Finnish
- 17 Georgian
- 18 Greek
- 19 Hungarian
- 20 Latin
- 21 Latvian
- 22 Lithuanian
- 23 Macedonian
- 24 Norwegian
- 25 Polish
- 26 Rumanian
- 27 Ruthenian
- 28 Serbian
- 29 Slovak
- 30 Slovenian
- 31 Swedish
- 32 Turkish
- 33 Ukrainian
- 34 Yiddish
- Other 1 _____
- Other 2 _____
- Other 3 _____

SOROS CENTER FOR CONTEMPORARY ARTS - A R T I S T S F I L E

Guidelines

1. Educational background, Employment, Memberships, Awards

1.1 Higher Educational Qualification(s):

From Date - To Date

Title of Degree

Name of Institution

City (State, Country)

1.2 Employment Background:

From Date - To Date

Position

Name of Institution

City (State, Country)

1.3 Membership in art institutions, art organizations:

From Date - To Date

Position

Name of Institution

City (State, Country)

1.4. List of Awards, Scholarships

From Date (- To Date)

Title of Award

Institution

City (State, Country)

1.5 Membership in Art Groups:

Name of Group

Group founded: /date/ (Ended:)

Names and positions of other members in the group
(eg. founding member)

Your position in the group

2. Public and Private Collections, Public Works

2.1 Works in Public Collections:

Name of institution, City (State, Country)

Year of acquisition

(Title of work, year, size, media) (Inventory Number)

2.2 Works in Private Collections:

Collector's name (Collection's name), City (State, Country)

(If permitted, give exact address of collector)

Year of acquisition

(Title of work, year, size, media) (Inventory number)

2.3 Works in Public Places:

From Year (To Year)

Title of work, year, size, media

Location, City (State, Country)

3. Exhibitions, performances, video, film

3.1 Solo Exhibitions: (Chronological order)

From Year (month) - To Year (month)
Title of exhibition (possibly also in the original language)
Location, City (State, Country)

3.2. Group Exhibitions: (Chronological order)

From Year (month) - To Year (month)
Title of exhibition (possibly also in the original language)
Location, City (State, Country)

3.3 List of Performances (Happenings, Actions)

(In chronological order)

Date (Day, Month, Year)

Duration

Title

Location

City (State, Country)

Participants

3.4. Videography / Filmography (In chronological order)

Date

Title of video / film

Duration of video / film

Format

Distributor

Copyright owner

4. Bibliography and Catalogues

4.1. Publications by artist (In chronological order)

Name of writer (if alias name is used)
Title
[Title of publication (periodical, book, etc.) in
which it appeared]
Editor's name (last name, first name)
Publisher's name
Year (Date) of Publication
[Volume]
City
From Page - To Page

4.2. Essays and Articles on Artist (In chronological order)

Name of Writer (last name, first name)
Title
[Title of publication (periodical, book, etc.) in which it
appeared]
Editor's name (last name, first name)
Publisher's name
Year (Date) of Publication
[Volume]
City
From Page - To Page

4.3. List of Catalogues (In chronological order)

Title (preferably the original title)
Editor's name (last name, first name)
Publisher
City (State, Country)
Year
Name(s) of essay writer(s)
Title, year, size, media of illustrated work(s) in catalogue
From Page - To Page

INTERNATIONAL RESOURCE LIBRARY

The International Resource Library is holds all information obtained by the SCCA concerning international opportunities in the arts. The SCCA should try to gather information from its own country, and information will be circulated from other SCCA offices.

PERFORMING ARTS PILOT PROGRAM

It is the intention of the SCCA - Budapest office to begin working with the Performing Arts Database Pilot Program by the middle of 1993. The entire Performing Arts Database Program will most likely be established throughout the SCCA - Network by 1994. In the meantime, the Budapest office will be sending information about all the Regional Centers to any performing arts institutions that request information from us. The SCCA - Budapest will request that information from these performing arts institutions be sent to all of the Regional offices. It is the responsibility of the Regional offices to maintain this international information until the Performing Arts Database is established in their Center.

Each Center should assist to the best of their ability any visitors to the office requesting information on performing arts.

6 SCCA Network Addresses

SOROS CENTERS FOR CONTEMPORARY ARTS NETWORK
Central and Eastern Europe

Suzanne Meszoly

Executive Director
SCCA Network, Central and Eastern Europe
Soros Foundations
888 Seventh Avenue, Suite 1901,
New York, NY 10106

Tel: 1.212.887-0613

Fax: 1.212.974-0367

Amy Rudersdorf

Regional Program Coordinator
c/o Budapest SCCA

Soros Center for Contemporary Arts - Bratislava

Ada Krnacova-Gutleber

Director
(home address)
Palkovicova 5
82108 Bratislava
Slovakia

Tel: 42.7.665-39

Soros Center for Contemporary Arts - Bucharest

Corinne Fery-Von Arx

Co-director
(home address)
C/O UNDP 16 Aurel Vlaicu St.
Bucharest 79362
Romania

Tel: 40.1.312-8501

Fax: (C/O UN) 40.1.312-0394

Calin Dan

Co-director
C/O ARTA
P.O. Box 13-80
Bucuresti 13
Romania

Tel: 40.1.613-1380

Fax: 40.1.312-1008

Soros Center For Contemporary Arts - Budapest

Mucsarnok, Palme-haz, Budapest
Olof Palme setany 1, Varosliget
P.O.Box 35, Hungary 1406

Tel / Fax: 36.1.142-5379
Tel: 36.1.122-7405 ext 15
Fax: 36.1.122-3235

Suzanne Meszoly - Director
Andrea Szekeres - Assistant Director
? - Visual Arts Program Coordinator
Edina Csoka - Program Coordinator
Monica Levy - Performing Arts Program Coordinator

Soros Center For Contemporary Arts - Kiev

Marta Kuzma - Director
(home address)
8 Engels, Apt. 17
Kiev, Ukraine

Tel: 7.044.228-7377
Fax: 7.044.228-4194 (ATTN MS. MARTA KUZMA)

Soros Center for Contemporary Arts - Moscow

Director : Ms. Irena Alpatova
(home address)
Komsomolsky prospekt 45-113
119270 Moscow, Russia

Tel: 7.095.242-14-10

Assistant Director : Alexander Balashov
(home address)
Osenni Boulevard 6-251,
Moscow, Russia

Tel: 7.095.413-96-27

Soros Center for Contemporary Arts - Prague

Central European University
Taboritska 23
130 37 Praha 3

Tel / Fax: 42.2.273-744

Director : Mr. Ludvik Hlavacek
Program Coordinator : Ms. Pavla Niklova

Soros Center for Contemporary Arts - Riga

Director : Mr. Janis Borgs
(Home Address)
Em. Darzina Iela 7-1
LV1014 Riga, Latvia
Tel: 7.0132.49.51-94-11

Soros Center for Contemporary Arts - Tallinn

Sorose Kaasaegse Kunsti Eesti Keskus
Vabaduse Valjak 6
Tallinn EE1010
Estonia

Tel: 7.0142.44-68-59
Fax: 7.0142.44-64-83

Director : Ms. Sirje Helme (Home Address)
Kullmani 14-141
Tallinn EE0036
Estonia

Tel: 7.0142.32-64-29

Assistant Director: Piret Lindpere
Visual Arts Program Coordinator: Ants Juske
Program Coordinator: Mare Pedanik

Soros Center for Contemporary Arts - Vilnius

Director : Ms. Raminta Jurenaite
(Home Address)
Pavasario 17-2
2055 Vilnius
Lithuania

Tel: 7.0122-61-05-57

Assistant Director: Lolita Jablonskiene
Visual Arts Program Coordinator: Helmutas Sabasevicius
Program Coordinator: Rima Merecinskiene

Soros Center for Contemporary Arts - Warsaw

The Art Institute of
the Polish Academy of Sciences
Długa 26
00238 Warszawa, Poland

Tel: 4822.31-32-71
Fax: 4822.31-31-49

Director : Ms. Anda Rottenberg
Assistant Director : Ms. Ana Rakowska



1994 SCARP Fund Program Outline

Soros Contemporary Arts Regional Projects Fund

Objective:

To facilitate SCCA regionally-developed projects that address priorities defined by local needs. To facilitate international collaborative projects which also address these priority areas.

Guidelines:

Regional funding may apply to projects which involve two or more countries. (Projects which apply to only one country should be dealt with by the local SCCA or Foundation).

Areas of priority:

- arts education
 - curriculum development for artist, art historian courses
 - lecturer and student exchanges
- regional exhibition exchange
 - touring of SCCA annual exhibitions
 - touring of exhibitions jointly curated by SCCA
- international cooperation in major exhibitions
 - cultural, financial support of local artist participants in international biennials, etc.

Budget:

In February, 1994, George Soros approved a budget of \$250,000 per year for two years to be spent on SCARP projects. At a meeting of the SCCA directors in February, a large portion of this budget was earmarked for projects in five areas: international participation in major exhibitions, a visiting lecture series, educational programs and/or workshops, regional exhibition exchange, and publication of SCCA documentation results.

Application and voting process:

Application forms should be filled out by the SCCA directors, and forwarded to the network office in Budapest by April 29, 1994. The local SCCAs are invited to apply for funding for projects within the five general categories set forth at the annual directors' meeting (see the SCARP Fund General Proposals information sheet for details), or for regional project funding in additional areas.

All applications will be copied and collated by the network office, and re-distributed to the SCCA directors for review and voting. Voting ballots should then be filled out by the directors and returned to the network office, where results will be tallied.

Publicizing the SCARP Fund:

Copies of this program outline, and the accompanying application form, should be made available to the executive director of each local foundation, so that the foundation is kept informed of the SCCA's plans and progress.



1994 SCARP Fund General Proposals

Applications can be made for specific programs within the scope of the proposals described below (or in other areas, according to the discretion of each SCCA):

1. Regional Visiting Lecturer Program

Description: SCCA Boards to select art historian/curator from their community to visit other countries within network to present series of lectures regarding their particular art situation. The local SCCA will facilitate the visit of the incoming professional and organize an extensive program to introduce the visitor to local professionals and institutions, allowing a deep research of the contemporary arts situation

Purpose: As very little cultural information is exchanged in the region - i.e. few exhibitions, few magazines, little travel of specialists, - this program is designed to increase the knowledge and awareness of neighboring cultures and to allow the opportunity for the development of further projects

Example: Polish curator visits Lithuania for one week presents lectures at the art academy, museum and other public forums. As well this curator visits artists studios, academies and museums in Lithuania

Structure: According to each countries interest the local Board will invite the cooperation of respective colleagues within the area

Participating SCCAs: All

Cost: \$1000 per visit with 3 exchanges per SCCA office.
This amount should cover travel, accommodation, and stipend costs. No fees will be paid to the visitors

Total \$39,000

2. International participation

Description: Curatorial and financial support to be provided for artists from the region to travel to and participate in international exhibitions

Purpose: To insure the participation of artist from Central and Eastern Europe invited to participate in major international exhibitions

Participating SCCAs: All

Project proposals:

Sao Paolo Biennial (for 25 participants)	1994	\$ 60 000
European Art Manifestation (Rotterdam)	1995	\$ 50 000
PS1 international exhibition program (New York)	1995	\$ 35 000
Johannesburg Biennial (South Africa)	1995	\$ 50 000

(1994) Total \$60 000



3. Publication of documentation results

Description: To print a biennial catalogue which will contain in it comprehensive documentation of the SCCA to be distributed on the networkwide basis

Purpose: To disseminate comprehensive documentation produced in the local SCCA

Participating SCCAs: Various, depending on specific proposals put forward. All SCCAs are eligible for this program, and should assess its value for their individual communities

Total \$ 30 000

4. SCCA Exhibition Exchanges

Description: SCCA annual exhibition and SCCA jointly curated exhibitions to be toured in various countries of network

Purpose: As very little cultural information is exchanged in the region - that is few exhibitions, few magazines, little travel of specialists, - this program is designed to increase the knowledge and awareness of neighboring cultures. To allow the opportunity for the development of further projects

Example: Czech annual exhibition travels to Slovenia or Tallinn and Moscow develop joint exhibition

Structure: According to each country's interest, the local Board will invite an exhibition or initiate a project

Participating SCCAs: Various, depending on specific proposals put forward

Total \$40 000

5. Educational projects

Description: Educational exchange of students and professors from art academies and university faculties, for an educational series of workshops

Purpose: Provide information on undergraduate and graduate levels in the field of art history, theory and criticism. Additional workshops will include topics relating to art management and fund raising, artists rights, copyrights, and intellectual property workshops

Structure: According to each country's interest, the local Board will invite an educator for a workshop, or initiate a project

Participating SCCAs: Various, depending on specific proposals put forward

Total \$10 000



SCARP Fund Application

(Please type all responses)

- 1 Project title: _____

- 2 Amount requested in US dollars: _____

- 3 Tick participating SCCA offices and provide name and position of staff member responsible for project:

Bratislava	—	_____
Bucharest	—	_____
Budapest	—	_____
Kiev	—	_____
Ljubljana	—	_____
Moscow	—	_____
Prague	—	_____
Riga	—	_____
St. Petersburg	—	_____
Tallinn	—	_____
Warsaw	—	_____
Vilnius	—	_____
Zagreb	—	_____
ALL SCCAS	—	_____

- 4 Circle SCARP category:
 - A Regional Visiting Lecture Program
budget \$1,000 per event

 - B SCCA Exhibition Exchange
budget \$30,000 per exhibition

 - C Educational Project
budget \$10,000 per program

 - D International Participation
 - i Sao Paolo Biennial -Sao Paolo, Brazil
budget \$4,500 per SCCA office
 - ii European Art Manifestation - Rotterdam, Holland
budget \$3,800 per SCCA office
 - iii PS1 International Artists Residency Program - New York, USA
budget \$35,000
 - iv Johannesburg Biennial, South Africa
budget \$3,800 per SCCA office

 - E Publication of SCCA documentation program
\$2,300 per SCCA office

 - F Media, Sweet Media Program total budget \$40,000

 - G Other SCCA initiated programs



5 Description of project (please include names of participants, institutions, dates, locations, agenda of events, and other sponsors):

Project Title: _____

Project Description: _____

Project Location: _____

Project Dates: _____

Project Sponsors: _____

Project Contact Information: _____

6 Brief description of expected results:

Expected Results: _____



7 Budget Proposal

List amounts in US dollars for local SCCA expenses (not total project amounts):

Exhibition

Transport _____
Packaging _____
Insurance _____
Customs, tax _____
Installation _____
Rent _____
Technical fees _____

Specialists

Travel _____
Accommod. _____
Per diem _____
Lecturers' fees _____

Publication

Writers' fees _____
Design fees _____
Photography _____
Translation _____
Printing _____

Promotion

Advertising _____
Press conf. _____
Reception _____

Other items (include description):

TOTAL AMOUNT:

DATE OF APPLICATION:

SIGNATURE OF SCCA DIRECTOR:



SCARP Fund Directors' Ballot

Each director should fill out one form for each proposal under consideration, and return all ballots to the SCCA Network office in Budapest. Please type.

Project title:

Proposed by::

Amount (in US dollars) requested :

Please indicate your level of support for the project (with 10 being the most positive assessment):

1 2 3 4 5 6 7 8 9 10

Describe the reasons for your assessment:

Do you recommend any alterations in the proposed program?:

Amount (in US Dollars) you recommend to be spent, if the project has your support:

Director's signature and date:

INFORMATION PAPER

SCCA BUCHAREST

No. 2 August 1994

THE SCCA NETWORK

The Soros Center for Contemporary Arts established in Budapest in 1985, was the first step toward the achievement of a network, focused on the documentation and the promotion of the East-European contemporary art. Since 1989 similar Centers were set up in many countries in the Eastern Europe (1989 - Bratislava, Bucharest, Prague, Tübingen, Tallinn, Vilnius and Warsaw; 1993 - Kiev, Ljubljana, Moscow, St. Petersburg, and Zagreb; 1994 - Skopje and Sofia).

SCCA BUCHAREST

The Soros Center for Contemporary Arts was opened at the beginning of April 1993. Part of the SCCA Network the Bucharest Center has as main activities and aims:

- the contemporary arts documentation a bilingual database (Romanian - English) on the Romanian contemporary art, conceived as a part of the computerized SCCA Network, containing:

the artists' files: information provided by the artist himself, according to the SCCA form, about her/his life and activity, together with images (10-20 slides and other materials) illustrating the major periods of creation as well as the current work, and bibliographical data.

the comprehensive documentation: realized by an art historian and containing detailed text and image information about the life and the work of artists selected for their leading role in the Romanian contemporary art.

- the annual exhibition exploring each year a different technique or medium which need promotion in the Romanian art world
- grants made available to produce catalogues, to assist with exhibition preparation or to assist in the finance of an art event, to finance subscriptions to art reviews for Romanian art libraries, to provide financial support for organizing contemporary art conferences, workshops, meetings, to finance the participation to postgraduate courses in art, to sponsor art publications, to support the

development of media projects, to assist art institutions in international exchanges.

- international information regarding grants and scholarships, artist and art student exchanges, regional cultural projects, exhibitions and art competitions.
- open grants for travel, performing arts and special visual arts projects not included in the SCCA grant curriculum
- a catalogue & art magazine library to stress awareness of international scene

1994 SCARP FUND - Soros Contemporary Arts Regional Projects Fund

Objectives: to facilitate SCCA regionally developed projects addressing the priorities defined by local needs; to facilitate international collaborative projects which also address these priority areas

CONTEMPORARY ARTS DOCUMENTATION ...

... already contains about 50 artist files. This information may be consulted by all the artists, art critics or persons interested in contemporary arts and it is meant to allow an international access through the SCCA computerized network. One may also consult the comprehensive documentation realized by commissioned art historians on: IMHE BAASZ, ION BITZAN, GETA BRĂȚEȘCU, DORU BUCUR, ȘTEFAN CĂLȚIA, AI FXANDRU CHIRA, MARIA COCEA, ONISIM COLTA, CONSTANTIN FLONDOR, SEVER FRENȚIU, ION GRIGORESCU, MIHAI HOREA, ȘTEFAN KANCSURA, OVIDIU MAITEC, ILIOHIN MITROI, NECUI AI PĂDURĂRU, DORU TUI CAN. Each file presents a short biography, a list of museums and collections where the artist's works are found, a list of solo and group exhibitions, bibliographical data, 20-40 works described, a note on the artist's activity, all illustrated by slides and black & white photos, catalogues, photocopies of significant essays, reviews and

Documentation on: GHORGHIU I. ANGHEL, AUREL BULACU, ȘERBANA DRĂGOESCU SILVIA RADU, THEODORA MOISESCU ȘTENDL, VLADIMIR ZAMFIRESCU are already commissioned. Other names will be added before the end of 1994.

THE ANNUAL EXHIBITION 010101..

ROMANIA IS BREAKING THE ELECTRONIC FRONTIER. The second Annual Exhibition of SCCA Bucharest keeps the focus on the new media.

An international jury selected 19 projects, according to the theme - THE ARTISTIC DISCOURSE AS A REFLECTION OF THE COMMUNITY - and to its consequent goals:

- To research the capacities of the artists to assume a social identity beyond the limits of their status.

- To debate the potential crisis developing in critical areas of the society.
- To explore the interactive potential of communities living outside of the information

AGENDA July - October: the artists will work in villages, factories, mental institutions, slums, hospitals etc., in order to develop a strategy of assimilation which may or may not become a substantial site specific art event. The whole process will be documented and compiled in order to be transmitted via e-mail, facsimile, telephone. November 2-4: A dialogue will be established through electronic media between the artists and the communities they explored - on one side - and the public assembled in a central location in Bucharest - on the other. Performances, slides, projections, films, videos, music etc. will be included in this multi-media event.

The event will be accessible by Internet and Transpac. All persons interested in discussing political correctness in Central-Eastern Europe / media-scape / art limitations in the electronic era are invited to log in.

GRANTS PROGRAM ...

... for 1994 has two periods: January - March and June - August.

For the first period the jury selected the following applications: Antik Alexandru (solo exhibition in Cluj Napoca, May 1994 and retrospective catalogue 1977-1994) - \$ 2,000; Bandalac Olimpiu (Solo exhibition catalogue) - \$ 1,500; Calția Ștefan (Retrospective Catalogue) 4,000 \$; Colta Nistor (Catalogue for future solo exhibition at ARTEXPO) - \$ 2,200; Dan LIVIANA (exhibition at "The Art" and "The Cave" Galleries of Erdei Gyorgy /oltan (1959 - 1990) works, November - December 1994 Tg. Mureș, Catalogue) - \$ 1,500; Grigorescu Ion ("Megalopolis" catalogue) - \$ 3,000; Jecza Petru (Retrospective Catalogue) - \$ 2,000; Muresan Anca (solo exhibition National Theatre) - \$ 2,300; Nicolau Tudor/ Băndăraș Neculai (catalogue of painting/sculpture exhibition) - \$ 1,200; Onisim Colta (Solo exhibition, catalogue) - \$ 950; Oravitzan Silviu (Catalogue of the exhibition organized at the Art Museum of Baniat) - \$ 1,500; Perjovschi Dan ("Postcards from America", book-object) - \$ 1,000; Stănescu Mircea ("RUGINA" Exhibition at the Contemporary Graphic Museum

of Bistrița) - \$ 200; Vasilescu Corneliu (solo exhibition catalogue) - \$ 2,800; Arad Museum ("ART UNLIMITED s.r.l." exhibition and Catalogue) - \$ 700; Art Academy of Bucharest (promotion pamphlet) - \$ 3,000; FIRST Gallery - Timișoara (Catalogue of the Paul Neagu exhibition) - \$ 2,700; Baasz Art Foundation (AnnART-5 in/different MEDIUMS, Tronch Art Festival, Catalogue & poster) - \$ 5,000; EFEM-H group (exhibition at the National Theatre Gallery, Bucharest) - \$ 3,000; Fine Art High School of Iași (subscription for "Beaux ARTS" review) - \$ 80; Fine Art High School Brasov (visual arts competition: "CREATIV TOP 94") - \$ 300; The Library of the Union of Artists - Bucharest (Subscription for art magazines) - \$ 1,050; The Library of the Art Academy in Bucharest (Subscription for art magazines) - \$ 500.

Applications for the second period of the grants program should be sent before August 31.

WORKSHOPS

COMPUTER / E-MAIL

Between June 20 - 24 and June 27 - July 1, 19 Romanian artists from Arad, Bucharest, Cluj, Oradea, Sibiu, had the opportunity to familiarize themselves respectively one week, with window facilities to graphic designer using COREL DRAW 4.0 and Microsoft E-MAIL. The workshop initiated by the SCCA Bucharest was realized with the support of the Soros Foundation at the Computer Publishing Center.

INSTITUTE FOR NEW DRAMATURGY

Workshops in Documentary Film and Performance organized in Sibiu, Romania, (July 11-20), one of the first project in collaboration with the Soros Foundation, enjoyed an important participation. The SCCA network successfully took part in this project. Students from Bulgaria, Croatia, Estonia, Lithuania, Slovakia, Slovenia and Romania recommended by the respective SCCA office were selected to take part in this event.

CULTURAL PROGRAMS AND REGIONAL PROJECTS

ARTSLINK The Soros Foundation / The SCCA Network in collaboration with National Endowment for the Arts, The Trust for Mutual Understanding and Citizen Exchange Council initiated a program offering 30 travel grants designed for artists and art managers exchanges between the USA and the

Central and Eastern Europe. (Deadline for applications November 30, 1994)

Two artists of Romania have been selected. Flona Cezar, choreographer, director of the Modern Dance Company CONFEMP, she will spend her residency at Kim Hobards Dance Company in Denver,

and Ligia Floria, applied art, who will spend her residency at the Lower East Side Print Shop, New York.

Kevin Neel was awarded a grant for 1994 ARTSLINK Collaborative project in Romania. He will take pictures of Bucharest, in collaboration with the Union of Architects,

as part of an exhibition, and various publications sponsored by The Romanian Union of Architects.

⌘

The Research Support Scheme in the comparative Studies on the Art and Architecture in Central Europe, organized by the Central European University - CEU, Prague. This program is covering 6 months to 2 years of study (Deadline October 20 1994 for 1995 program)

⌘

Arts Management Program in Dijon, France, advertized and spread together with the Soros Foundation, is a co-program of the OSF and "Ecole Supérieure de Commerce de Dijon". This competition will provide an opportunity for five arts managers from the region to earn a master in art management at the "Ecole Supérieure de Commerce de Dijon". This is a one year course program. (Deadline August 15, 1994)

⌘

THE GULLIVER CLEARING HOUSE is a project of the Felix Meritis Foundation, Amsterdam, supported by the Council of Europe. The aim is to promote mobility of European artists. Gulliver is intended as a platform for the exchange of ideas on the future of European culture. (Deadline November, 1994)

IETM / GULLIVER practical training programme for young performing arts professionals East-West / North and South exchanges. (Deadline November, 1994)

CULTURAL DIVERSITY AND ARTS MANAGEMENT EDUCATION at the Amsterdam Summer University. The scholarship - Felix Meritis & The

Amsterdam Summer University - available for the Central and Eastern Europe applicants. (Deadline July 15, 1994)

Mariana Vida, an art historian has received a SCGA travel grant (OSF Fund) and a grant from the Amsterdam Summer University to attend the course "Symbolism in Art, In Search of a Definition".

⌘

The Royal National Theatre Summer Acting Program. Among the 5 candidates, selected out 58 actresses and actors who applied, were 2 actors from Romania, Florin Piersic, The "Mic" Theatre, Bucharest and Andras Hathazi, The Hungarian National Theatre, Cluj. They will spend two weeks (July 18-30) in London at the Royal National Theatre.

⌘

PEPINIERES EUROPEENES POUR JEUNES ARTISTES offer two grants for an advanced training course during one week in July in Sars-Poteries, in hot glass blowing, sculpture of glass casting, sculpture of glass and molten glass, or cold working. (Deadline June 3, 1994).

A residency in glass working, July August, in Fourmies is offered by the "PEPINIERE" to artists under 30. This competition is opened to who has already created with glass or who is interested in technics used in the Ecology Museum of 1 région. (Deadline June 3, 1994)

A three months photo residency at the ABATTOIR in Chalon sur Saone, France (April 1st - June 30, 1994). This residency is a collaboration programme between the PEPINIERES EUROPEENES POUR JEUNES ARTISTES & ABATTOIR in Chalon sur Saone. Mihaila Constantina -

a photo student at the Art Academy in Bucharest has been one of the candidates.

⌘

The Monagri Foundation created in the restored Archangel Michael monastery in Monagri, Cyprus will offer in 1995 temporary residencies for artists.

⌘

PS1, The International Studio Program is administered by the Institute for Contemporary Arts in New York in co-operation with government agencies in the artists' native countries. Since the Studio Program's inception in 1976, the Institute has provided studio space to artists from America and from different countries, to create a broad platform for the exchange of artistic ideas and experiences. Since 1994, PS1 Studio program is a SCARP project.

⌘

Pollock-Krasner Foundation Grant intended for painters, sculptors and artists who work on paper including printmakers. It provides financial assistance to individual working artists of established ability. Recent grants have ranged from \$ 1,000 to \$ 30,000. (September, 1994)

⌘

Foundation Artists' House Boswil Grant (Switzerland) offers three studios and living accommodations for artists who work in the fine arts, for a period between three and six months. (September, 1994)

⌘

Design for Transformation - a practical enquiry into appropriate design in Eastern Europe, a multi-disciplinary design seminar series in Romania, March 1994.

TRAVEL GRANTS

APEX - a term borrowed from the travel industry, where it refers to less expensive charter tickets - focuses on travel grants. APEX wants to especially support meeting specifically held for the purpose of planning co-operative projects. APEX has been launched by the European Cultural Foundation

⌘

Travel bursary program, managed by the **Marcel Hicter Foundation for Cultural Democracy** are available for interns and experts connected with the training of cultural administrators and agents responsible for

area based cultural development. This program is part of the program of the cultural Committee of the Council for Cultural Co-operation of the Council of Europe.

Institutions can apply twice a year, 20 days before the scheduled date of travel for invited experts. Exploratory visits and co-operation meetings in the context of international networks are not accepted

Training courses must be submitted to the managing body by the applicant on a special form countersigned by the host party, 40 days before the scheduled date of the training.

EXHIBITION - BIENNIALS - FESTIVALS

16th International Biennial of Graphic Design Brno 1994. Posters Corporate Identity, Advertising Graphics, June 15 to September 23, 1994

⌘

Budapest ARTEXPO 4th International Art Fair 17-20 March 1994

⌘

The MedienBiennale (media art exhibition) in Leipzig will have an installation by Alexandru Patatics (October 22 - November 1, 1994). He has been granted a residency at "Zentrum fur Kunst und Medientechnologie" (ZKM) in Karlsruhe, October 1 to October 20 to build his new installation

⌘

The 5th International Symposium on Electronic Art (ISEA). Alexandru Antik has been invited to

participate in a round table at the ISEA conference in Finland, on August 23, 1994. He will discuss the confinement or entrapment of the imagination or other themes which can be situated in relation to the metaphor of the cave. The round table discussion will be conducted by Margaret Morse, the main guest speaker, Jeffrey Shaw, who will talk about his EVE project, around projection surface for electronic art, and Frances Dyson, who will be discussing the sound cave, and Alexandru Antik.

⌘

PROJECT FOR EUROPE is a non profit organization whose goal is to involve Europe in its cultural diversity to establish his new PAN EUROPEAN solidarity through cultural manifestations. The initial cultural event created by **PROJECT FOR EUROPE** will be inaugurated in

Copenhagen in the Autumn of 1994, developed on the theme: "THE ARTIST AS CATALYSER FOR CHANGE". Amalia Perjovski will participate in this event.

⌘

META-

The Romanian participation in Sao Paulo Biennial
Curator: Calin Dan
Artists: Dorel Gaina, Teodor Graur, Grigorescu Ion, Radu Igazsag, Iosif Kiraly, Calin Man

Six artists working usually with various media as film, video, graphic arts, installation, performance etc. are making a unique piece meant to express the state of the City in the terminal years of this century. The town, documented in its contradictory aspects, is understood as a paradigm of the meta-civilisation in the post-industrial era, when cyberpunk defines

PLEASE READ CAREFULLY

September 30, 1993

Dear Directors,

Plans have now been finalized and the development of the SCCA quarterly newspaper is underway. The mission of the newspaper will be two-fold: to inform Western institutions, galleries, museums, and media about SCCA activities, and to provide a communication link between the SCCA and arts communities within Eastern Europe.

Mr and Mrs Soros have requested Suzanne Meszoly to be editor of the quarterly. Bess Rattray, newly appointed Publications and Information Coordinator, has been hired to create, copy edit and head the newspaper from the new network office in Budapest. She will be in contact with you regarding all information about both the quarterly newspaper and the monthly newsletter. Please address all correspondence to Bess when posting quarterly information or faxing *Newsflash* information.

STRUCTURE

The paper will be printed on newsprint in black and white and will include photographs. The format will be a bit bigger than A3 size paper -- similar in size to *The Art Newspaper*. It will be approximately 12 pages and include features, editorials, current events news, and a calendar. We will cover SCCA annual exhibitions, shows sponsored by the SCCA, information about artists receiving comprehensive documentations, and other pertinent activities. We plan a format similar to that of *Mediagramm*, a German media-arts publication. -- clean, clear, and simple.

Keeping in mind that the newspaper will be published only four times a year and will contain only twelve pages, you will understand that only the most necessary and interesting articles can be included. This office will select and edit the most pertinent submissions. Also, it is important to remember that articles and reports must in some way relate to the SCCA/OSF

GENERAL SUBMISSION INFORMATION

We will set down deadline dates and expect everyone to follow them. Deadline dates will differ for each office depending on the information asked of them. Submissions must be sent **on computer disk, in English** from each SCCA to Bess Rattray at the Regional Office. No information will be accepted on paper. You may post either the hard 3.5" disks or the larger 5" floppy disks.

We welcome photographs, preferably black and white (for better reproduction quality) but can make do with color in some cases. Photographs should be of the highest quality. Please do not send negatives..

EACH CENTER WILL CONTRIBUTE:

1. **SCCA exhibition reports.** Important exhibitions (SCCA annual exhibitions, or major

SCCA/OSF related events) will be featured in depth on full pages. Other exhibits will be covered in shorter form. All exhibition reports or reviews should be written by someone in your office, most usually the Director. Each article should, of course, be accompanied by at least 2 photographs of works, artists, etc. All articles should be professionally translated.

2. **Cultural events listings** At least one page -- similar to the cultural events page in the SCCA Newsflash but much more detailed -- will offer information about general contemporary cultural events that have already occurred, or important events scheduled for the next three months, with which the SCCA/OSF are involved. When you are collating information to send to the Budapest office please, keep in mind the three month limit. The first issue will be published in December, thus it makes sense to include information on events from November through the end of February. Please include selected photos from most important events.

3. **Events calendar listings** Again keeping in mind the time frame, this will be a listing of events (general contemporary, cultural, with which the SCCA/OSF are involved) that will occur after the date of publication. The first official issue of the SCCA quarterly will be mailed on December 15. Events listed in the cultural events page must be dated from **December 15 - March 15**. We will have an entire page set aside for this feature, so any and all events may be included. Include selected photos. Exhibitions in galleries should be listed with **artist, title, description, gallery, gallery address, gallery phone (if applicable), and gallery operation hours**.

4. **Grant awards/Comprehensive Documentations** Extensive detailed listings. Please see example. Photographs of selected works will be included.

DATES/DEADLINES

The newspaper will be published four times per year, on the 15th of December, March, June, and September. All articles, reports, photographs, events listings will be due at least one month before the issue date, unless specified otherwise. **Any information arriving after the prescribed deadline will not be accepted.**

We are striving to create the most professional publication possible, thus we strongly request that deadline dates be met. Please see the first issue's specific deadlines below.

OUR FIRST ISSUE

First, we are searching for a name for the publication. The working title now is SCCA Quarterly. If you have any ideas PLEASE contact Bess. We accept any and all suggestions!!

Issue #1 layout and deadline dates:

- | | |
|---------|--|
| page 1. | Lead article: Bucharest exhibition, deadline, NOV 26
Article, Media, Sweet Media, deadline, NOV 7
Article, Moscow Exhibition, deadline, NOV 7 |
| page 2. | Contents box
Editorial describing the paper's mission, deadline, NOV 7
Photograph of Directors taken at Venice. |
| page 3. | Article, exhibition review, Prague, deadline NOV 7 |
| page 4. | Article, exhibition review, Bratislava, deadline NOV 26 |
| page 5. | Article, exhibition review, Budapest, deadline DEC 6 |

page 6/7. **ArtsLink article (if you have any photographs from visiting ArtsLink artists PLEASE send a copy to Budapest by NOV 26**
page 8/9. **Cultural Events Reports, deadline NOV 7**
page 10. **Comprehensive Documentation listings, deadline NOV 7**
page 11. **Grants listings, deadline NOV 7**
page 12. **Events calendar (events from December 15 - March 15), deadline NOV 7**

WHAT WE NEED FROM YOU

All Centers are responsible for sending information for pages 10 - 12, and photographs for pages 6 and 7.

We are requesting written articles and photographs from Bucharest (page 1), Moscow (page 1), Prague (page 3), Bratislava (page 4), Budapest (page 5).

We would appreciate an article and perhaps photographs from Ljubljana about the Metelkova Network's activities for page 8/9.

Bess will, of course, be in contact about these in-depth articles soon..

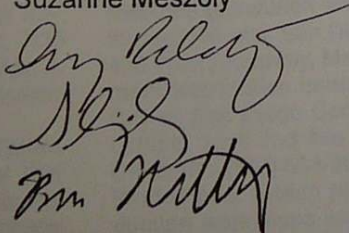
HOW ARTICLES AND INFORMATION SHOULD BE ORGANIZED

So that the newspaper can retain some unity, we ask that information be compiled as follows:

1. **Grant award winners** (see attached example).
name, media, description of project, amount of award, sex
2. **Comprehensive Documentation**
name, media, year of birth (and death), sex
3. **Calendar of events listings (see attached example)**
Artist(s), title (of exhibition, performance, etc.) opening date, closing date, name of gallery (theatre, museum), institution address, institution phone, institution operation hours, photograph if possible

We are very excited about this project, and expect it will become an important forum for the exchange of news and ideas about the SCCA. Please contact Bess if you should have any ideas/additions to make to the quarterly. Also, please keep the deadline dates in mind.

Best Regards,
Amy Rudersdorf
Bess Rattray
Suzanne Meszoly



FROM MEDIAGRAMM

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 mence ? Hy Hirsh/Eneri. Ian Hugo/Jazz of
 Lights. Stan Brakhage/Reflections On Black.
 Mar. 30. 8 pm. Tel: 45 40 78

example

EVENTS

CALIFORNIA
Arts festival: ArtWalk '93, the ninth annual San Diego festival of the performing and creative arts. Apr. 17, 10am-6pm Apr. 18, noon to 5pm. Activity will take place throughout downtown San Diego in the historic Gaslamp Quarter, Seaport Village, Horizon Plaza, City College and Avenues of the Fine Arts & Crafts and Street Festival. For further information on Artwalk '93 call (619) 492-8866.
Installation: *The Revolution Will Be Televised or How Television Transforms Politics*, an installation work by Richard Bolton addressing the power of television and how it constructs our perceptions of the world. The Revolution Will Be Televised includes several single channel video works of ten to fifteen minutes in length, commissioned for the exhibition from leading video artists/activists and will open April 29, from 5-7 pm. at the California Museum of Photography 3824 Main St. on the Pedestrian Mall in Downtown Riverside, California. Gallery hours: Wed.-Sat. 11 am-5 pm. Wed until 9 pm after Apr. 7. Admission \$2 general, \$1 seniors and students. For more information please call (909) 784-FOTO.
Workshops: *Fundamentals for a Culturally Diverse Community in a Changing Economy*. A management workshop for local arts agencies and multicultural organizations. The workshop provides information about arts management, marketing, promotion, cultural planning, resource generation and building community through the arts. San Diego Pan Pacific Hotel, 400 West Broadway, Mar. 12-13. Fee \$75. For more information contact Victoria Hamilton, City of San Diego Commission for Arts and Culture, 1010 2nd Ave. Ste. 555, San Diego, CA 92101. (619) 533-3050.
Workshops: Motion picture camera and production workshops scheduled for Malibu in Mar. 1993. Eight one-week workshops in film cameras, film lighting and film directing will be held at the Calamigos Ranch Conference Center in the Malibu Hills during the month of Mar. Training includes the latest Arriflex, Panavision, and Moviecam systems, taught under feature film production conditions by working pros. Tuition range is \$900 to \$1100 for each one-week class. For information on the Malibu Film Workshop series, call write or fax: The Film Workshops, 2 Central St, Rockport, Maine 04856. (207) 236-8581. FAX: 207-236-2558.
Film Festival: *National Educational Film and Video Festival.* Screenings, Educational Media

MA 01201. (413) 455-4234.
MICHIGAN
Film Festival: 31st Ann Arbor Film Festival presents independent films in all categories: documentary, animation, experimental, narrative. Mar. 16-21. Michigan Theatre, Ann Arbor, Michigan.
NEW YORK CITY
Seminar: *The Two-Day Ultra Film School*, Independent Filmmakers Crash Course. Producing, Financing, Distributing, and Selling Feature Films. For fees, dates and locations contact Hollywood Film Institute, PO Box 481252, Los Angeles, CA 90048. (800) 366-3456.
Symposium: *Collapsing Categories, The 16th Annual Whitney Symposium on American Art and Culture.* Discourses on the high/low and the private/public in American Art and Culture. will be held at the Museum on Saturday, May 1. Contact Constance Wolf, Curator of Education, Whitney Museum of American Art, 945 Madison Ave. New York, NY 10021 (212) 570-3652.
Workshops: For information regarding ongoing workshop offerings in photographic techniques and applications contact: International Center of Photography, 1130 Fifth Ave., 10028 or call (212)860-1776.
Lecture: The Ceres Gallery presents *Feminism and Art: A Radical History*, a lecture by artist/historian Faith Wilding Mar. 26, 7 pm. Suggested donation is \$5. For more information, contact CERES, 584 Broadway, New York, NY 10012. (212) 226-4725.
Lecture: The Photographers Lecture Series. *Phyllis Galemba/Divine Inspiration.* Mar. 10. *Joe McNally/Sense of Sight.* Mar. 17. *Kenneth Jarecke/Just Another War.* Mar. 24. *Christopher Morris/Current Conflicts.* Mar. 31. *Philip-Lorca DiCorcia/A Short History About Me.* Apr. 7. Series subscription: \$135, \$120 members. International Center of Photography, Midtown. 1133 Avenue of the Americas. (212) 860-1776.
Seminar: *Nuts and Bolts Production Seminar.* Conducted by Robert Bordiga. New York: Mar. 19-21. Los Angeles: Apr. 23-25. Working in small groups, participants recreate the production experience using a specially written screenplay, which the class breaks down and prepares for production illuminating first-hand how critical decisions are made. Roles of key crew members are explored and current industry conditions and standards discussed. Registration fee: \$395. Deadline Mar. 15 (N.Y. Session), Apr. 19 (L.A. Session). Late registration: \$425. For information contact: On Budget Features, Inc. 163 Amsterdam Ave. Suite 315. New York, NY 10023 or call 1-800-755-7763.
Workshops: Manhattan Graphics Center is a fully equipped printmakers' studio where artists can work in etching, silkscreen, and lithography. The studio offers classes, seminars, and a workshop rental program. Membership in the Center is available to all artists for a fee of \$25 per year. Members may register to use the studio, enroll in classes, and take part in portfolio projects. Classes offered for beginners and experienced printmakers. Class tuition includes twelve hours of additional workshop time per week. Spring Session will run through May 16. For more information call Manhattan Graphics Center, 476 Broadway, New York, NY 10013. (212) 219-8783.
NEW YORK STATE
Installation: *Reve*, a video installation by

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example

Representative Grants Awarded January 1, 1991–December 31, 1992

GRANTS

During 1991 and 1992, the Getty Grant Program awarded 253 grants. The following list, representing a sample of those grants, illustrates the range of support; a more complete list is available from the Grant Program.

I. SCHOLARSHIP IN THE HISTORY OF ART AND THE HUMANITIES

Research	Postdoctoral Fellowships	\$840,000
	Senior Research Grants	\$910,685
Resources	Frick Collection. For an annotated checklist of Spanish artists.	\$257,000
	Harvard University. To support the <i>Corpus of the Mosaics of Tunisia</i> .	\$137,000
	New York Public Library. To catalogue materials in the Spencer Collection and other rare book collections.	\$224,000
Publications <i>Publication grants are listed by author (or, for journals, by title), although the official grantee may be either a nonprofit organization or an author.</i>	Adelson, Candace. <i>European Tapestries in the Collection of the Minneapolis Institute of Arts</i> . Minneapolis Institute of Arts.	\$40,000
	Ames, Kenneth L. <i>Death in the Dining Room and Other Tales of Victorian Culture</i> . Temple University Press.	\$19,000
	Cohodas, Marvin. <i>Highb on the Rivers: The Basketry of Elizabeth Hickox</i> . Southwest Museum.	\$20,000
	Cooper, Frederick A. <i>The Temple of Apollo Bassitas</i> . Vol. 1, <i>The Architecture</i> , and vol. 3, <i>Illustrations</i> . American School of Classical Studies.	\$18,000
	Desai, Vishakha N., B. D. Chattopadhyaya, Phyllis Granoff, Darielle Mason, Michael W. Meister, and Michael D. Willis. <i>Gods, Guardians, and Lovers: Temple Sculptures from North India, A.D. 700–1200</i> . Asia Society Galleries.	\$30,000
	Driskel, Michael Paul. <i>Representing Belief: Religion, Art, and Society in Nineteenth-Century France</i> . Pennsylvania State University Press.	\$7,000
	Heldman, Marilyn E. <i>The Marian Icons of the Painter Feré Seyon: A Study in Fifteenth-Century Ethiopian Art, Patronage, and Spirituality</i> . J. J. Augustin.	\$3,200
	Johns, Elizabeth. <i>American Genre Painting: The Politics of Everyday Life</i> . Yale University Press.	\$5,000
	Kemp, Wolfgang. <i>Narrative in the Stained Glass of Chartres Cathedral</i> . Cambridge University Press.	\$7,500
	Kozloff, Arielle P., and Betsy M. Bryan, with Lawrence Berman. <i>Egypt's Dazzling Sun: Amenhotep III and His World</i> . Cleveland Museum of Art.	\$50,000
	Kruft, Hanno-Walter. <i>Architectural Theory: A History from Antiquity to the Present</i> . Translated by Elsie Callander, Ronald Taylor, and Antony Wood. Philip Wilson Publishers.	£15,000
	Kuttner, Ann L. <i>Dynasty and Empire in the Age of Augustus: The Case of the Boscoreale Cups</i> . University of California Press.	\$5,300
	Lavin, Maud. <i>Cut with the Kitchen Knife: The Weimar Photomontages of Hannab Höch</i> . Yale University Press.	\$8,500
	Lubin, David M. <i>Picturing a Nation: Art and Social Change in Nineteenth-Century America</i> . Yale University Press.	\$21,000
	Miller, Angela. <i>The Empire of the Eye: Landscape Representation and American Cultural Politics, 1825–1875</i> . Cornell University Press.	\$6,200
	Packer, James. <i>The Forum of Trajan in Rome: A Study of the Monuments</i> . University of California Press.	\$40,000
	Pressly, William L. <i>A Catalogue of Paintings in the Folger Shakespeare Library: "As Imagination Bodies Forth."</i> Yale University Press.	\$40,000
	Randall, Lillian M. C. <i>Medieval and Renaissance Manuscripts in the Walters Art Gallery</i> , vol. 2, <i>France, 1420–1540</i> . Walters Art Gallery.	\$35,000
	Sander, Jochen. <i>Die Niederländischen Gemälde (1400 bis 1550)</i> . Vol. 2 of <i>Bestandskatalog der Gemälde im Städelschen Kunstinstitut</i> , Frankfurt am Main. Verlag Philipp von Zabern.	DM 36,800
	Stern, Marianne E. <i>The Toledo Museum of Art: Roman Mold-blown Glass, First to Fourth Centuries</i> . Toledo Museum of Art.	\$30,000
Stone, Andrea. <i>Naj Tunich and the Tradition of Maya Cave Paintings: Art and Environment in Mesoamerica</i> . University of Texas Press.	\$15,000	
Szabó, Miklós. Translated by Helen Nagy. <i>Archaic Terracottas from Boetia</i> . "L'Erma" di Bretschneider.	\$17,500	
Townsend, Richard, ed. <i>The Ancient Americas: Art from Sacred Landscapes</i> . Art Institute of Chicago.	\$30,000	

FROM THE GETTY REPORT

example

CALENDAR

edited by GEERT-JAN STRENGHOLT

The next Mediamatic calendar will run from September till November 1993. Please send your info before 1 August 1993 to:
Mediamatic, Postbus 17490, 1001 JL Amsterdam, the Netherlands, or fax to +31 (0)20 623 7760. Thank you.

AUSTRIA

GRAZ 28 MAY - 5 JUNE

The Watchtowers of Peace, a project by Fred Forest to send messages of peace to former Yugoslavia from across the border in Austria; call

+43 3453 5411 / +43 3453 5412 or +43 3453 5413 to cover the land of war with slogans of peace!

For more information: KULTURDATA, tel./fax +43 316 83 55 92

GRAZ 30 MAY - 6 JUNE

Dismissed Borders II, a project by Richard Kriesche,

STERISCHE KULTURVERANSTALTUNGEN GMBH, tel. +43 316 81 29 41, fax +43 316 877 38 36

LINZ 13 - 18 JUNE

The 8th Day, Genetic Art - Artificial Life, ARS ELECTRONICA 93, BRUCKNERHAUS LINZ,

tel. +43 732 76 122 271, fax +43 732 7612 350

VIENNA JUNE

Seiko Mikami, GALERIE HUBERT WINTER, tel./fax +43 1 512 92 85

VIENNA 9 - 13 JUNE

Österreichische Film Tage Wels, ÖSTERREICHISCHES FILM BÜRO, tel. +43 222 604 01 26, fax +43 222 602 07 95

VIENNA 20 - 22 SEPT

Conference on Human-Computer Interface, UNIVERSITY OF TECHNOLOGY, Contact: Monika Fahrnberger, tel. +43 1 588 01 40 82, fax. +43 1 041 580

VIENNA OCTOBER

Wörter brauchen keine Seiten, LITERATUR UND MEDIEN, Gumpendorferstrasse 15, tel. +43 1 526 20 44 41, fax +43 1 569 82 17

BELGIUM

ANTWERP 26 MARCH - 15 JUNE

European photographers see Antwerp, ANTWERPEN 93, Grote Markt 29, tel. +32 3 2341188

ANTWERP APRIL - DEC

Eldorado, film, video and new media, ANTWERPEN 93, CENTRUM VOOR BEELDCULTUUR, Koninklijk Paleis, Meir, tel. +32 3 2341188 a selection:

22/31 may Austrian Avantgarde Film
28 may Mediaspecial iii: Easteuropean mediademocracy

25 June Mediaspecial rv: Norbert Bolz
26 June - 29 august Retrospective of Belgian Video-installations in the MUKHA
30 July Mediaspecial v: Videocliptheory
27 august Mediaspecial vi: Digital Underground Convention

ANTWERP 8 - 26 SEPTEMBER

State of the Image, manifestation on the history, the future and the present state of the image, with Raymond Bellour, Peter Callas, Masaki Fujihata, Edmond Couchot, Pierre-Henri Jeudy, Florian Rötzer, Catherine Richards and many others, ANTWERPEN 93, CENTRUM VOOR BEELDCULTUUR, Koninklijk Paleis, Meir, tel. +32 3 2341188

BRUSSELS 24 - 26 MAY

Self-Organization and Life/ECAL 93, second European conference on artificial life, tel. +32 2 650 57 76, fax +32 2 650 57 67

GENT 29 APRIL - 27 JUNE

Rendez-vous: Jimmie Durham, Henk Visch, Ilya Kabakov, MUSEUM VAN HEDENDAAGSE KUNST, 28 Hofbouwlaan, tel. +32 14 21 17 03, fax +32 14 21 71 09

CANADA

ALBERTA 6 - 12 JUNE

14th Banff Television Festival, tel. +1 403 762 30 60, fax +1 403 762 53 57

CROATIA

ZAGREB 9 - 30 MAY

Media Scape, exhibition and symposium, Info MEDIA IN MOTION, Ingeborg Fülepp/Helko Daxl, Bramscherstr. 91, 4500 Osnabrück, tel./fax +49 541 615 16

ZAGREB 9 - 30 MAY

CAD-FORUM, 4th international conference on development and use of computer systems, Info MEDIA IN MOTION, Ingeborg Fülepp/Helko Daxl, Bramscherstr. 91, 4500 Osnabrück, tel./fax +49 541 615 16

FRANCE

CASTRES 21 APRIL - 15 JUNE

Diller & Scofidio, Architecture, CENTRE D'ART CONTEMPORAIN, 35 Rue Chambre de l'Edit, tel. +33 1 63 59 30 20, fax +33 1 63 72 50 94

LYON 7 - 9 JUNE

European Simulation Multiconference, ECOLE NORMALE SUPERIEURE DE LYON, contact: Philippe Geril at scs International, Gent, Belgium, tel. +32 91 23 49 41

MARSEILLE 15 - 19 JUNE

Vue sur les Docs-International Documentary Film Festival, ODEON CANEBIERE, 3 Stalingrad square, 13001 Marseille, tel. +33 91 844 017, fax. +33 91 843 834

MEDIAMATIC 7 # 2



PAGE 187

from MEDIAMATIC

12 listings *solida* *placide* *some of*
placide *interviews, cont. 1/2/12*

SCCA Quarterly Style Guidelines

DOCUMENTATION:

Apple, Grace (f.) painting, sculpture b.1965
Brown, Charles (m.) installation 1922-1985
Copper, Mary (f.) graphic design b.1937

All listings should be alphabetized, with the last name (family name) first. All submissions must include the artist's full name, sex, their field of work, and their birth (and death) dates.

GRANTS:

Astonishing Gallery, for publication of the catalogue of an exhibition of dog sculptures \$1,400
Break, Alice (f.), for transportation of sculpture to the World's Fair site in Chicago \$3,000
Coward, Noel (m.), to build sets for a circus juggling performance \$5,000

Lists must include full name, sex, purpose of grant, and amount in dollars. Please do not try to make the listings look pretty on the page when you type them on disk. Simply enter the lists as shown above, with one "tab" before the dollar amount.

CALENDAR

May 15-June 15

Exploring Hades

A group show by members of the AntiArt Collective, in collaboration with the rock group AntiChrist

The Dungeon Gallery

36 Futility Street, West Hell, Russia

Open daily 6 p.m.-6 a.m.

Tel (007 9) 666 666

Through June

Singing In the Rain

Performance by Nancy Glover, exploring the theme of nudism and meteorology

Tiresome Space

77 Flower Park, Bratislava, Slovakia

Open daily 7 a.m.-6 p.m.

Tel (36 1) 201 6684

Entries should include the dates of the event, its title, a description of what's happening, gallery or site name, full address, hours open to the public, and a phone number. Again, don't try to make the calendar look pretty on your page as you input information. Just type in the information as shown above, with nothing fancy.

OTHER STYLE ISSUES (To keep in mind when submitting articles, or "Dispatches"):

-- Try to translate titles of galleries, shows, works, etc., unless this the name in its original form is known to the international community

-- When listing the title of an exhibition or work, use italics.

-- Keep your formatting simple (don't use lots of fonts, or layout tricks, extraneous returns, etc). This makes it easier for the editor

-- Refer to people in your copy by their full name in your first reference to them, and by their last name thereafter. Refer to the SCCA by its full title in your first reference (SCCA-Moscow, Russia), and to the SCCA thereafter

-- Avoid unnecessary capitalization. Only proper names and titles should have capitals. For instance, refer to surrealism, not Surrealism; the post-communist government, not The Post-Communist Government; joy and beauty, not Joy and Beauty

*Revised notebook work?
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Trust for Mutual Understanding
Room 5600
30 Rockefeller Plaza
New York, New York 10112

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1. Muunnute viidi trüristid materjali!
Kõik võib nõuda.

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Off. Budget ettepanek

bara chairs?

advertising 2000

communication 3000

equipment 1500

library 1000

maintenance 5000

postage 5000

representation 2500

supplies - 3000

transportation - 2000

publcosts, 1/2 - 2500

total: 25.000

gasté postcards + "kunst" + notepad + pens and

1. MOMA + airt (paula Pirelli)
2. Ny. esti maja.
3. Lynne Allen
4. Jane Farmer
6. Jacqui Decker

Sasta rataloog

1. Whitney museum. Dr. David Ross
 2. Exit Art - rataloog + apanis
 3. Jody Sapiro
 4. Electronic Arts Intermix ostel motuydi usb
video. nakte. (waldi uspp.)
 5. Steven Mambach
 6. Amyll rataloog: Ony Rundersdot
12 N Broom Apt 2
Madison, WI 53703
USA (tel) (608) 256-5170
- 7 MOMA

SCARP

Volume 1
US: programme

REGIONAL EXCHANGE

1. Regional Visiting Lecturer Program

Description: SCCA Boards to select art historian/curator from their community to visit other countries within network to present series of lectures regarding their particular art situation. The local SCCA will facilitate the visit of the incoming professional and organize an extensive program to introduce the visitor to local professionals and institutions, allowing a deep research of the contemporary arts situation.

Purpose: As very little cultural information is exchanged in the region - ie few exhibitions, few magazines, little travel of specialists, - this program is designed to increase the knowledge and awareness of neighboring cultures and to allow the opportunity for the development of further projects.

Example: Polish curator visits Lithuania for one week presents lectures at the art academy, museum and other public forums. As well this curator visits artists studios, academies and museums in Lithuania.

Structure: According to each countries interest the local Board will invite the cooperation of respective colleagues within the area.

Participating SCCAs: All

Cost: \$1000 per visit with 3 exchanges per SCCA office.
This amount should cover travel, accommodation, and stipend costs.
No fees will be paid to the visitors.

Total \$39,000

2. main

deadline

only exhibition in 1990
not many other artists

20 mon

REGIONAL EXCHANGE

2. SCCA Exhibition Exchanges

Description: SCCA annual exhibition and SCCA jointly curated exhibitions to be toured in various countries of network.

Purpose: As very little cultural information is exchanged in the region - that is few exhibitions, few magazines, little travel of specialists, - this program is designed to increase the knowledge and awareness of neighbouring cultures. To allow the opportunity for the development of further projects.

Example: Czech annual exhibition travels to Slovenia or Tallinn and Moscow develop joint exhibition.

Structure: According to each countries interest the local Board will invite an exhibition or initiate project.

Project proposals:

Tallin - Moscow - autumn 1995- Avantgarde in the fifties, sixties and Seventies \$ 30 000,-

Hungary - Slovakia - Conflict resolution - 1995 autumn \$ 30 000,-

SCCA network exhibition in Odessa the SCCA Network- autumn 1994- Odessa Opera house - \$ 30 000,-

Poland - Lithuania - exhibition and seminar - Historical analysis- \$ 30 000,- autumn 1994

Liubliana - Budapest, Bratislava, Zagreb - Collectors - curated by Ljubljana SCCA - \$ 30 000, - 1995

Romanian - Hungarian co-curated media project - 1995 -exchange \$ 30 000,-

Media sweet media - regional contemporary arts program - Ukraine, Hungary, Romania, Slovenia, Russia, Czech Republic, Slovakia \$ 40 000,- 1994

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3. Educational projects

Educational series of workshops

Description: Educational exchange of students and professors from art academies and university faculties.

Purpose: Provide information on undergraduate and graduate level in the field of art history, theory and criticism. Additional workshops will include topics relating to art management and fund raising, artists rights, copyrights and intellectual property workshops \$ 10 000,- 1994

Example: At the initiative of the SCCA offices professionals who lecture on his topics as a discipline will be invited to explore the topics together with students and professionals in their respective countries. \$ 25 000,-

4. International participation

Description: Curatorial and financial support to be provided for artists from the region in international exhibitions

Purpose: To insure the participation of artist from Central and Eastern Europe invited to participate in major international exhibitions.

- Project proposals: ~ 4600 igall?
- ✓ Sao Paolo Bienale - \$ 60 000,- for 25 participants - 1994
- ✓ European Art Manifestation - Rotterdam - April 1995 - \$ 50 000
- PSI international exhibition program - \$ 35 000,- 1995
- Johannisburg Biennale - \$ 50 000,- 1995

5. Publication of documentation results

2000\$

Description: To print a biennial catalogue which will contain in it comprehensive documentation of the SCCA to be distributed on the networkwide basis.

Purpose: To disseminate comprehensive documentation produced in the local SCCA. \$ 30 000,-

1994 Budget Summary	\$264,000
1995 Budget Summary	\$255,000

11 Feb 1994

\$250,000 approved by George Soros per year for two years

Add-on grant to SCCA Network fund administered by Suzanne Meszoly

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