

HOW YOU ARE
REACTING TO A
SURVIVAL
AS A RANT TO
ARTIST TO

 guidebook

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“How to Survive as an Emerging Artist” Guidebook

Upon reading our guidebook title, you might think: Why “survive”? Let’s get one thing straight: We don’t mean physical survival here. We’re not gonna give you tips on getting discounts at your corner shop. We’re gonna talk about surviving as an artist.

Two thousand twenty-three years after the birth of Christ, making art doesn’t immediately translate to making a living or a name for yourself. Before achieving fame and fortune, an artist has to go through a “creative octopus” stage. He/she has to:

1. Create,
2. Explain what he/she does, photograph it, archive it,
3. Speak at least one foreign language,
4. Manage social media accounts, have a decent website and a fresh portfolio,
5. Take part in exhibitions,
6. Sip wine at important events and make connections (even if he/she doesn’t feel like it),
7. Write a gazillion applications to get grants, residency positions, and other perks.
8. ...Oh, and sometimes, an artist has to live: take a walk, cook, read a few books...In a perfect world, you would only have to do 1 and 8, and your manager or agent would do the rest. If you live in that beautiful world, take a gentle stroll. If not, continue reading.

This guidebook is based on seminars conducted by art professionals within the framework of the “How to Survive as an Emerging Artist” (HTS) program implemented by ICA Yerevan.

HTS was created in response to many young artists’ frequently asked questions. It is a practical initiative aimed at supporting emerging artists, providing them with knowledge relevant to their needs, and making this knowledge available to all who are ready to face the challenges of the contemporary art world.

We love this program, and we hope that you, too, will love the result of our work. This guidebook is a practical and modern toolkit that’ll help you improve your portfolio, work on your artist positioning, enhance your presence and visibility on online platforms, get into art residencies, win grants, and implement your creative ideas.

Good luck!
ICA Team

The program is implemented with the support of the ArtNexus programme, which is funded by the Swedish International Development Cooperation Agency (SIDA) and managed by the Swedish Arts Grants Committee.



About the Program

“How to Survive as an Emerging Artist” is an intense training course by ICA Yerevan aimed at strengthening the abilities of young and emerging artists. The first edition of the program took place from July 2023 to January 2024, and had 25 young participants from Yerevan and provinces. The artists learned about all stages of creative production:

- **Recognizing your talents and skills, writing your statement**
- **Presenting yourself and building up your portfolio,**

- **Communicating well and boosting visibility,**
- **Positioning yourself in the art field,**
- **Networking and cooperating,**
- **Working with curators and galleries,**
- **Making international connections, getting grants, and taking advantage of other opportunities.**

The seminars were conducted by a number of established specialists from Armenia and abroad: art managers, theorists, curators, and experts in related fields.

About ICA

The Institute of Contemporary Art (ICA) is an institution dedicated to capacity building. We believe that education, science, and production are interconnected and organized as one global process and aim to meaningfully contribute to the development of the art economy of Armenia.

The ICA is made up of the ICA School, the Project and Research Labs, the exhibition hall and the library, the studios, and the Nest Art Residency. We provide technical facilities and training for artists, art critics, and curators, produce research at the crossroads of art, culture, humanities and social sciences, and design art collections, exhibitions, and creative platforms. Relying on the context-sensitive and context-creating nature of contemporary art, the ICA team plays the role of a conveyor, sharing the power of art to bring about change to the social, cultural, and political landscape of Armenia.

[Website](#) | [ICA on Instagram](#) | [ICA on Facebook](#)



INSTITUTE FOR CONTEMPORARY ART YEREVAN

About ArtNexus

ArtNexus is an international program promoting artistic freedom, development and the strengthening of democratic processes. It is led by the Swedish Arts Grants Committee (SAGC) and funded by the Swedish International Development Cooperation Agency (SIDA).

Read more about ArtNexus:

[ArtNexus in English](#) | [ArtNexus on Instagram](#) |



Lilit Vardanyan, Everything Falls into Place, 2023

1. Finding your voice

How to Present Yourself Professionally

Anna Gargarian

Introduction to Marketing Basics

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Dialogue and Vulnerability

Interview with Araks Sahakyan

Introduction to Research-Based Art

Ruben Arevshatyan

The Past and Present of Armenian Contemporary Art

Nazareth Karoyan



How to Represent Yourself Professionally

Anna K. Gargarian

Anna K. Gargarian
Curator & Creative Strategist
<https://www.instagram.com/agargarian>

Portfolio Building Tips

Content

- * Show a variety of works. Be selective but diverse.
- * Sort your works and create a narrative matching them with text.

* Texts can add context (artist statement, descriptive text for the series of works, curator's text, bio).

* It doesn't have to be long but should fit the context.

* Include your contact info (email, website, socials).
Include your artist CV with exhibition history starting from the most recent one.

Aesthetic

- Keep it simple, don't overdo it with design.
- Don't forget to leave enough white space.
- The rule of thumb is only 1 image per page.
- Fully showcase the work, with all its details and at the proper scale.
- Include photos of your works displayed in exhibitions.

Layout

Frontpage:

~ Add your name, contact info, and artist statement.

~ If you have sections in your portfolio, add blank page separators with respective titles of the sections (name of the series, media/genre title, etc.).

~ If you have images of the work displayed (at an exhibition, at home/in studio, etc.), juxtapose them with the image of the work to communicate its scale.

~ Artwork captions: Title of the work, medium, size, year.
ex. Composition with Red Blue Yellow, oil on canvas, 45 x 45 cm, 1930.

Artwork detail caption:

— Detail, artwork caption.
ex. Detail, Composition with Red Blue Yellow, oil on canvas, 45 x 45 cm, 1930.

— Exhibition shot caption: Exhibition view, artwork caption, name, year, place of exhibition.
ex. Exhibition view, Composition with Red Blue Yellow, oil on canvas, 45 x 45 cm, 1930, Kunsthaus Zurich, Zurich, Switzerland.

Last page:

— Include your CV (including where you studied, exhibition history starting from the most recent one, press/media features, if any)

Important: The file size should not exceed 15MB.

Artist Statement Writing Tips

Start with a brainstorming session using the



[following worksheets](#)

Your artist statement should answer these questions:

What do you do?

- ~ What technique/skill?
- ~ Which materials?
- ~ What creative process?

Why do you do it?

- ~ What are your values?
- ~ What is your motivation?
- ~ On what quest are you bound?
- ~ What does your work mean for you?

Content Tips

- * Less is more, keep it simple.
- * Engage the readers, tell them something they wouldn't know by just looking at the image, but be concise and on point.
- * Write from the first person.

* Show, don't tell. Avoid words like "remarkable," "successful," "incredible," "wonderful," etc.

* Prioritize English.

* Add texts written about your work and include author's name, institution, date (put it at the end, 1 page max, or quotes/comments)

Portfolio Examples (Layout/Structure)

Giorgi Geladze

<https://archive.propaganda.network/en/artist/works/170/giorgi-geladze>

Salome Chigilashvili

<https://archive.propaganda.network/en/artist/works/131/salome-chigilashvili>

Rebekka Löffler

www.rebkkaloeffler.de

Joanna Vasconcelos

- Artist website,

<https://www.joanavasconcelos.com/index.aspx>

Exhibition at Boston's MAAM

<https://maam.massart.edu/exhibition/joana-vasconcelos>

Arcmanoro Niles

- Artist website

<http://www.arcmanoro.com/>

- Collective exhibition at Boston's ICA
<https://www.icaboston.org/exhibitions/place-me-figurative-painting-now>

Daniil "Fragile Productions"

<https://www.frgle.me/>

Portfolio Examples (Texts)

Irvi Stefo, RISD student portfolio

<https://publications.risd-museum.org/risd-senior-show-2020-graphic-design/irvi-stefo-graphic-design-risd-senior-show-2020#>

Sarah Meyohas, artist/studio website

<https://sarahmeyohas.com/>

Marie Vic, artist website

<https://www.marievic.com/>

Hrair Sarkissian, artist website/portfolio

<https://www.hrairsarkissian.com/>



Introduction to Marketing Basics

Marianna Vardanyan

Marianna Vardanyan
Marketing Specialist, Co-founder of
PROPER STUDIOS

<https://www.proper.am/>
https://www.instagram.com/proper_studios/

In order to position yourself in the art market, it is necessary to have a good understanding of the creative product (artwork, lectures, expertise, etc.) that you want to sell, exhibit, or offer to certain audiences.

Designing your business model, you will be able to develop the right marketing strategy and reach the right target audiences. A business model describes the process and resources by which a company creates and delivers value for its customers, and thus generates profit.

The Business Model Canvas is one of the most popular, universal, and accessible tools for understanding your business, its goals, and ways to achieve them. Using it, you can create a complete picture of your business in 9+1 steps.

 [You can read about the tool in English here](#)

The Canvas is made up of 10 points, and the first 4 are the most important for you.

1. Customer Segments
2. Value Proposition
3. Channels
4. Customer Relationships
5. Revenue Streams
6. Cost Management
7. Key Resources
8. Key Operations
9. Key Partners
10. Competitive Strategy

1. Customer Segments

Customers can be very different. So, it is important to understand:

Who are we creating value for?
Who are the most important customers for us?
Who is our target audience?

The answers to these questions will allow us to identify the most important customer segments and their needs.

Examples related to art industry:

- Art lovers,
- Collectors,
- Interior designers,
- Galleries and curators,
- Corporate clients,

- Art critics and journalists,
- Art students and emerging artists,
- Local community,
- Artist residencies,
- Grant funds, programs, etc.

2. Value Proposition

A value proposition describes the full set of benefits or economic value that you promise to deliver to the current and future customers (i.e., a market segment) who will buy your products and services. In order to formulate a value proposition, it is necessary to:

- ~ Describe the client's problem and requirements.
- ~ Propose a solution.
- ~ Understand the benefits that your solution aims to provide (price, speed, quality, design, etc.) from the customer's point of view.

The value proposition might be:

- Being a novelty,
- Performance, adaptation to customer requirements,
- Work efficiency,
- Design,
- Brand,
- Status,
- Cost or cost reduction,
- Access to convenience,
- Usage.

3. Channels

The value proposition reaches customers through communication, distribution, and sales channels. This section raises the following questions:

- * How do we communicate with our customers?
- * Which platforms work best?
- * Which platforms are the most cost effective?
- * How do you adapt them to the client's daily life?

- * Collaborations, events,
- * Online video platforms.

What are those platforms in the art industry?

- * Galleries, museums,
- * Art fairs and exhibitions,
- * Online portfolios and websites,
- * Social media platforms,
- * Online art marketplaces,
- * Art blogs and online magazines,
- * Public spaces and installations,

4. Customer Relations

The purpose of the Customer Relations block is to provide a space for delineating how your business will acquire customers, retain them, and grow customer base and sales. Here are a few questions you might ask yourself:

- What types of relationships should you develop with each customer group?
- What specific tactics will help you retain customers (personalized service, automated services, etc.)?
- How costly are these tactics?
- To what extent are they related to the rest of the business model?



Useful Links

Building Customer Personas: A Guide for Artists

<https://www.artworkarchive.com/blog/how-to-find-the-target-customer-for-your-artwork>

You'll Sell More Art When You Define Your Art Customer Profile

<https://renee-phillips.com/art-customer-profile/>

The Complete, Actionable Guide to Marketing Personas + Free Templates

<https://buffer.com/library/marketing-personas-beginners-guide/>

<https://renee-phillips.com/art-customer-profile/>

Figma personae profile template

<https://www.figma.com/file/t9EHZdxW977dxAOR5gRnVP/User-persona/duplicate?type=whiteboard&node-id=0-1>

Social media for Artists

<https://theabundantartist.com/social-media/>

Seven Tips on How to Highlight Your Professional Experience on Your Artist CV

<https://www.artworkarchive.com/blog/seven-tips-on-how-to-highlight-your-professional-experience-on-your-artist-cv>

Getting Started with Your Artist Website: 10 Questions and Answers

<https://skinnyartist.com/getting-started-with-your-artist-website-10-questions-and-answers/>

Online Tools

TopCV

<https://www.topcv.com/>

Career.io

<https://career.io>

Resume Worded

<https://resumeworded.com/>

Squarespace

www.squarespace.com

Ucraft

<https://www.ucraft.com/>

Artist Websites Examples

Gayane Yerkanyan

<https://gayane-art.com/>

Arevik d'Or

<https://arevikdor.com/>

Anush Babajanyan

<https://anushbabajanyan.org/>

Shantell Martin

<https://shantellmartin.art/>

Lisa Congdon

<https://lisacongdon.com/pages/portfolio>

Tigran Hamasyan

<https://www.tigranhamasyan.com/>



Photo by Lolita Siad-Guilleray

Dialogue and Vulnerability

Interview with Araks Sahakyan

The last course of “How to survive as an emerging artist” was one to remember! During her two-day workshop, Araks Sahakyan, transdisciplinary artist based in Paris, shared an “Artist’s Survival Kit” inspired by her training in acting, dancing, and singing.

In the interview below, Araks presents her workshop approach and tells us more about “Borderline Ornaments,” the group exhibition she co-curated at the Folk Arts Museum in Yerevan.

Tell us about the “Artist’s Survival Kit” workshop you gave at ICA Yerevan.

In the first part of the workshop, we worked on really experiencing the presence of our bodies through group dance and did different exercises with music. I usually start my workshop with these because one of the issues young artists have is that they are bursting with ideas, but are actually “up in the air”, they don’t know what they really want to do. It is very important for me that artists – but also people in general – ground themselves, understand what’s going on in their bodies better, so they can make more appropriate decisions in the real world. Exploring their bodies and discovering their strong and weak sides helps artists protect themselves better and go deeper into the creative process.

In the second part, we worked in groups of three. Each participant was talking about his/her work while two others were listening and taking notes. After that, the two participants would retell what the first participant had said in first person. It’s a mirroring exercise. Since artists are very vulnerable – that’s why most of them do art – it’s difficult for them to unravel and be open and truthful. But when you do it through someone else, it’s easier. And by presenting someone else’s work, the “listeners” also learn how to present their own.

Before the workshop, you asked students to record and send you short videos presenting their work and discussing their creative block. What’s the idea behind this exercise?

These short videos are a good way for me to understand who they are and what their creative practice is. You can generally understand someone by listening to what he/she says and what he/she doesn’t. Of course, this is a group workshop, but every participant is different. Artists are very vulnerable, and I need to understand how I’m going to work with each of them on a personal level. During the workshop, we watched each participant’s presentation and discussed the differences between their artworks, their oral presentation, and their short videos. Another reason why this exercise is useful is that art institution applications often require short videos. Artists might be asked to record an answer to a question or to give a two-minute presentation during a Zoom call. At our workshop, participants had the opportunity to make mistakes and to open up. After this little training, they will know how much they can open up and what they have to say.

It was the first time that you gave this workshop in Armenia. What did you retain from your interactions with participants?

Some students are more closed off than others, maybe more than in Europe. In Armenia, there are various issues, especially when it comes to the body and rules of proper behavior for each gender. Anywhere in the world, it’s always a challenge to show vulnerability. But working slowly, understanding and explaining things in the process, we usually get there. That’s why it’s important to work as a closed group, without an outside gaze. When a participant sees another artist opening up, he/she is less afraid to follow suit, because he/she can see that there is nothing to be afraid of. It spreads

like a virus causing unique side effects. But this is only possible if we create a safe place for the participants.

What advice would you give emerging Armenian artists?

In my workshop, I usually give four main pieces of advice to young artists: work with what's there, talk about what you know, let yourself be surprised, and explore things outside your main area of interest – talk to a physician, go fishing, etc. This is a good way to understand your own reality better. If you stay in your comfort zone, you'll find it difficult to keep a fresh outlook on your reality. In short, my approach is that an artist should be like a donkey: Progress slowly, listening to everyone on your way, and decide what to take or leave behind. Of course, you can also race like a horse, but things might get out of hand. When you go slowly, even if you make a mistake, you still have time to correct it. And you also have time to foster interest in other things without losing your essence.

Tell us about the concept behind the "Borderline Ornaments" exhibition.

Over the years, I have used carpet weaving techniques in many of my works. It's interesting to revive these old techniques and adapt them for contemporary art. Since I knew several artists that work with textile, rugs or ornaments, I decided to organize this exhibition in collaboration with Irena Popiashvili*. It is actually my first time working as a curator. I call myself a "curator by accident"!

The concept behind the "Borderline Ornaments" exhibition was driven by different ideas. First of all, I wanted the public to come visit the Folk Arts Museum of Yerevan, so they can understand the old artworks and, at the same time, appreciate the new ones. Also, most of the exhibited artists came to Armenia for the first time and got a chance to interact with local artists. For me, dialogue is very important. I think our problems – whether individual, familial or even collective – mainly come from "broken dialogues." This is why it's essential for me to talk to people from different backgrounds. There's a time to focus and work on your art, and a time to engage in dialogue. And by dialogue, I don't mean only talking. Dialogue can be going to an exhibition, listening to music or dancing at a concert.

***See interview on page 34.**

<https://www.arakssahakyan.com/en>



Introduction to Research- Based Art

Ruben Arevshatyan

Ruben Arevshatyan
Artist & Curator

Research-based art practices include many different fields, such as anthropology, sociology, psychology, history, and other disciplines. We discussed this multi-layered and multi-disciplinary approach with Ruben Arevshatyan, a researcher and lecturer at ICA.

[Listen to the podcast](#)



Ruben Arevshatyan is the President of AICA-Armenia and teaches at ICA Yerevan. He has authored articles on contemporary art, architecture, and theory, mostly on issues related to urban and cultural transformations in post-socialist contexts. In 2011, he curated the Armenian National Pavilion at the 54th Venice Biennale titled “Manuals: Subjects of New Universality.” In 2014, he curated the Armenian National Pavilion at the 14th Venice Biennale of Architecture titled “Capital of Desires.” He is the co-author and coordinator of the international research project “Sweet 60s.”



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The Past and Present of Armenian Contemporary Art

Nazareth Karoyan

[Listen to the podcast](#)



Nazareth Karoyan
Director of ICA Yerevan, Curator & Art Critic

In our podcast with Nazareth Karoyan, we contextualized Armenian contemporary art on local and international levels, discussed the 3rd floor movement, the importance of being comprehensive for international audiences and of creating networks, friendships, and environments for the development of the art field. Give this podcast a listen if you want Nazareth Karoyan's advice to young artists and curators, and the latest updates in curatorial practice.

Nazareth Karoyan was the co-founder and first President of AICA-Armenia (2005-2013). Since the 80s, he has been actively contributing to the development of the contemporary art scene in Armenia. He was affiliated with the counterculture art group "The Black Square" and was one of the initiators of the "3rd floor" artist movement during Perestroika. After Armenia's independence, Karoyan founded several private art galleries in Armenia and the first Armenian contemporary art periodical "In Vitro." Karoyan has curated over 30 exhibitions in Armenia and abroad.





Mary Badalian, *Dysmorphia (detail)*, 2022-2023

2. Getting Out There

An Introduction to Artistic Positioning

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Sharing Skills to Bring About Change

Interview with Irena Popiashvili



An Introduction to Artistic Positioning

*Interview with Ina
Ross*

Ina Ross, cultural manager from Berlin and author of the book called “How to Survive as an Artist” was, of course, the ideal guest for ICA’s “How to Survive as an Emerging Artist” program.

At her interactive two-day workshop, she introduced the participants to the basics of cultural marketing and gave them guidance and feedback on writing a proper artist statement. In this interview, Ina shares key insights about her experience in Armenia.

You have conducted “How to Survive as an Artist” workshop in many different art institutions in New Delhi, Baghdad, and all across Europe. Did you discover anything new during your workshop at ICA Yerevan?

I understood that in Armenia – as much as in Germany, actually – there is still a very romantic approach towards the profession of an artist. Marketing and management are still seen by artists as something that will spoil or limit their art. They fear they might lose their artistic freedom if they dig too deep into this sphere. That’s something we have discussed with the participants, because in reality, good art management can protect your art and your artistic process. What I also discovered is that the kind of art management that my colleagues and I teach in Europe is not very known in Armenia. Here, art management seems more “aggressive” and tends to expect from the artists specific types of paintings or performances that meet the needs of a limited market. Artists should be able to trust their management and understand that it’s an essential part of their profession.

What did you think of the participants’ artworks?

What I found interesting is that most of the participants expressed themselves through a great variety of styles and techniques. However, it was sometimes hard to identify a personal artistic language. As an observer, I can immediately recognize an artist’s style by pointing out certain features and recurring topics. This variety is a bit challenging for the art market, since it values recognizability and consistency. You can only write an artist statement if you have a positioning. That means that when I notice such disparity in your work, it also means that you haven’t found your artistic language yet. This

is not something a marketing specialist can help you with. But you can work on it at your academy with your professor, your mentor, or your peers. This is a very long process that can take several years. And once you have found your way, you’ll be able to come back to marketing and start your artistic positioning.

Could you give our readers three tips for good artist positioning?

My first tip would be to try to “visit” your art as if you have never seen it before. Artists might say that it’s easy to say, but very hard to do, since they are so plunged into it. You have to take a step back and look at your art from an outside perspective. My second tip would be to understand that there is not just one art market, but many different ones: the local market, the international market, the regional market, the digital market, and even the personal market. This is actually very helpful, because if you face a crisis in one market or another, you can still rely on others. As our grandmothers used to say, “Don’t put all your eggs in one basket.” And thirdly, I would advise artists to communicate about their work as much as they can. You can’t expect that somebody will somehow stumble upon your work and start supporting you. That might happen if you’re lucky, but oftentimes, it takes a lot of grinding, communicating, and putting yourself out there.

You visited several museums during your stay in Armenia. What is your take on Armenian museums?

What I discovered in my limited time here is that right now Armenian museums are not a driving force for the art market. I find art centers like ICA or HayArt to be more relevant and dynamic. They are much more state-of-the-art and ready to initiate something new. I think Armenian museums are more heritage/conservation-

oriented. Unfortunately, I have to say, they miss out on a lot. They should start collaborating with this kind of art centers more actively. The art scene is generally made up of huge cultural institutions that benefit from government backing and are more reputable. And then you have smaller and more flexible structures that are quicker to pick up trends. These two together make up a vital art scene in a country. I think museums in Armenia are in a “sleepy mode.” They have beautiful buildings, nice collections, and I really enjoyed visiting them, but they don’t understand their role as active agents for art, for the city, for society, and I would also say for democracy.

What’s next for you after this workshop in Armenia?

Switzerland is my next destination. I’m going to present the “How to Survive as an Artist” workshop in an art academy in Lausanne. Before that, I will give a couple of talks in Germany about what museums can do for society. We will be discussing museums as “third places” in the city. The first place is where you sleep and live, the second one is where you work, and the third places are the hangout spots where you can spend time talking about politics, culture and so on. A lot of cities nowadays are losing this kind of spaces because of broadening commercialization. We’ll discuss how we can set up attractive hangout spaces in museums that already provide a structure and a certain framework, so that people can use them for the needs of their community.

Ina Ross is a cultural manager with a focus on international cultural management, museum and theater. She has worked for cultural and arts institutions in Germany and Europe overall and has been Executive Manager of the Bauhaus Foundation. In 2011, she was appointed Associate Professor of Culture Management at the Academy of Performing Arts “Ernst Busch” in Berlin. In 2014, she was a guest lecturer at Arts Management at the Jamia Millia Islamia in New Delhi. 2015-2018 she was lecturer for Arts Management at the National School of Drama (NSD) in New Delhi. Since 2019, she is lecturer for Applied Culture Sciences at Saarland University. Her PhD on the Madhya Pradesh Tribal Museum Bhopal, India is an empirical analysis of local museum visitors. It was awarded a Magna Cum Laude by the University of Music and Performing Arts Vienna.

<https://ina-ross-kulturmarketing.de/>

How to Collaborate with Art Galleries

Ani Papoyan



Ani Papoyan
Art Consultant, Rhinoceros Gallery - Fondazione Alda Fendi, Italy

https://www.instagram.com/ani_smbati/
<https://rhinocerosroma.com/en/gallery/>

How to Approach a Gallery

Write an email

~ Send an email where you introduce yourself, detail your inquiry, and present your work.

~ Attach your portfolio, social media profiles, and contact info (address, phone number, home/work address).

Pay a visit

~ Go for this option only if you're sure that you'll be received.

If possible, try to visit on the occasion of an event, such as an exhibition opening, a meeting with an artist, etc.

Extend an invitation

~ If you're participating in a solo or group exhibition, take advantage of the opportunity to invite the director of the gallery you're interested in.

~ If you already know each other, invite him or her to your studio, the best place to talk about you and your work.

Approach through an intermediary

~ If a friend/acquaintance of yours happens to know the director or an employee of the gallery, ask him/her to tell them about you, forward them your portfolio and, if possible, set a meeting.

Approach through social media

~ Since 2020, life has largely moved online, so social media platforms, especially Instagram, have become important tools for artists to present their work and make new connections and sales, and for galleries to discover new talents.

~ Since you don't know who might be visiting your social network profile, build it the way you'd want it to look if a gallery decided to consider your candidacy.

Participate in exhibitions

~ Don't wait until someone takes the initiative to organize an exhibition of your works. Do it yourself!

~ Make sure that you always have artworks ready for exhibit if an opportunity arises.

~ Consider both solo and group exhibition opportunities.

Participate in competitions

~ Participating in competitions and winning prizes gives the artist importance in the art world, increases his/her value.

~ In addition to competitions, participate in artist residencies and scholarship and exchange programs, which will help you build a larger network.

Pros and Cons of Working with a Gallery

Pros

- ✓ You can create freely without worrying about sales.
- ✓ Over time, you'll be able to dictate your own terms.
- ✓ You'll get to know people interested in your art: art critics, curators, dealers, collectors.
- ✓ The latter might buy your work simply because they trust the gallery that represents you.
- ✓ You are guaranteed to have regular individual/group exhibitions, interviews, and media publications.

Cons

- ✗ Depending on the terms of the contract, you may be obligated to produce a certain amount of works over a period of one or more years.
- ✗ With exclusive representation, you lose the freedom to choose other partners.
- ✗ A gallery may choose to exhibit you because your work sells, but may not know how to guide you so that you continue to grow and develop as an artist.
- ✗ Galleries take a commission for each sale. Usually, it's 50%, since you're not in the position to dictate your terms.
- ✗ A gallery may intentionally withhold names or contacts of collectors interested in buying your work so that you depend on them for sales.

Types of Contract

1. **Consignment contract**

~ This type of contract is mainly used for non-recurring collaborations between an artist and a gallery.

~ The gallery receives a list of artworks submitted by the artist, which it undertakes to sell or return within a specified period.

~ The artist retains ownership until the artwork is sold.

~ The final income is divided according to the agreed upon terms.

2. **Exclusive contract**

~ With an exclusive contract, the artist agrees to save all his creative production for the gallery during the period defined by the contract (maximum 5 years).

~ During this period, the artist receives a monthly income..

3. Purchase agreement

~ An alternative to an exclusive contract, where the gallery buys the artist's works, acquiring exclusive ownership.

Important Documents

Certificate of Authenticity

~ Among the most important documents, the certificate of authenticity shows the "origins" of the work and helps preserve its economic value over time.

The certificate must include a detailed description of the work: image, name of the artist, title of the work, year of creation, technical characteristics (used materials and dimensions), number of copies (in the case of photographic, typographic or sculptural work), provenance, signature and/or stamp of the person providing the document.

The certificate of authenticity can be provided by the gallery owner or the artist himself.

The document can be written on plain paper or on the back of a photograph of the work and must be given to the collector upon purchase.

Condition Report

The main functions of the condition report are:

~ To verify the state of the work during travels, loans (before and after exhibition) and sales, for example, before an auction.

~ To assess any damage and liability.

A condition report should be prepared:

- ~ Before transportation of artwork,
- ~ When the work reaches its destination (museum, gallery, or collector's home),

- ~ At the end of exhibitions, before packing,
- ~ Upon return to the starting point.

The condition report should include the following technical information:

- ~ Author and title of the work,

- ~ Dimensions (with and without stand/frame),
- ~ Materials and techniques,

- ~ Any restoration work,
- ~ Any maintenance intervention, such as dusting,

- ~ A complete photographic and/or video report, a description of the work's condition, details related to a possible intervention, and everything the specialist deems appropriate for visual validation.

Licensing Agreement

A licensing agreement allows an artist to grant permission to another party to use his/her art for an agreed amount of money for a specified period of time while retaining full copyright ownership of work.

The individual or the company that accepts the agreement does not receive ownership rights, only permission to use the work under certain criteria.

A licensing agreement is necessary when the work is used for revenue or other commercial purposes. It isn't necessary when the work

is used for personal, educational, didactic, or research purposes.

Artist's Resale Right

The resale right is a fundamental right for authors of graphic and plastic arts. It implies a small commission that art market professionals pay them at each resale of their works, be it in an auction or gallery.

The right of resale becomes available after the first sale.

Compensation is paid by the seller to the artist.

The resale right is calculated based on the selling price after taxes with the following breakdown:

- Price up to €50,000: 4%
- Price from €50,000.01 to €200,000: 3%
- Price from €200,000.01 to €350,000: 1%
- Price from €350,000.01 to €500,000: 0.5%
- Price exceeding €500,000: 0.25%



Artist Residencies

Art Jobs

<https://www.artjobs.com/open-calls>

Istituto Svizzero

<https://www.istitutosvizzero.it/residenze/>

Villa Medici

<https://www.villamedici.it/en/programma-di-residenze/>

Hyperallergic

https://hyperallergic.com/842869/opportunities-september-2023/?utm_source=canva&utm_medium=iframe

The Artling

<https://theartling.com/en/sell/learn/art-residencies-europe/>

Books

How to Be an Artist by Jerry Saltz

<https://www.penguinrandomhouse.com/books/612484/how-to-be-an-artist-by-jerry-saltz/>

How To Not Fuck Up Your Art-World Happiness by Christoph Noe

<https://www.vfmk.org/books/christoph-noe-how-to-not-fuck-up-your-art-world-happiness>

The Art Rules - Wisdom and Guidance from Art World Experts by Paul Klein

<https://www.intellectbooks.com/the-art-rules>

The \$12 Million Stuffed Shark by Don Thompson

<https://us.macmillan.com/books/9780230620599/the12millionstuffedshark>

Articles

What Gallery Representation Means for an Artist's Career by Karen Chernick

<https://www.artsy.net/article/artsy-editorial-gallery-representation-artist-s-career>

How Does an Artist Get a Gallery, Anyway?

By Brian Boucher

<https://news.artnet.com/art-world/how-to-get-a-gallery-1621384>

The art market is on a bumpy ride in 2023

By Scott Reyburn

<https://www.theartnewspaper.com/2023/09/08/art-market-bumpy-ride-2023-luxury-brands-consolidation>

Podcasts

Jerry Saltz: Live at NYU

<https://podcasters.spotify.com/pod/show/theartcareer/episodes/Jerry-Saltz-Live-at-NYU-e21qfvt/a-aafnn41>

All About Art | Ripping Up the Art Market Rulebook

<https://open.spotify.com/>

The most important metric nobody talks about; focus on this and win

<https://www.youtube.com/watch?v=EPT0uaVLwJs>

Gallery Girl Meets Armenian Women Artists

<https://player.fm/series/gallery-girl/gallery-girl-meets-armenian-women-artists>

<https://gallerygirl.co/2021/01/20/gallery-girl-meets-armenian-women-artists/>

The Great Women Artists | Christina Quarles

<https://open.spotify.com/>



How to Apply for Artist Residencies

Ruzan Petrosyan

Ruzan Petrosyan
Visual Artist

[https://www.instagram.com/
ruzanpetrosyan_](https://www.instagram.com/ruzanpetrosyan_)

What Is an Artist Residency?

An art residency is an opportunity for artists to work without distractions in a new environment surrounded by other creative individuals. Artist residencies provide time and resources for a guest artist to develop his/her work and explore new ideas with creativity and courage. Contemporary artist residencies are becoming increasingly thematic: artists are working closely

with their host in pursuit of a specific outcome related to a particular theme.

Why Participate

- New connections, exchange of experience,
- Art project implementation, exhibition, promotion,
- Community involvement, art center revitalization,
- New environment to explore and experiment,
- Stipend.

How to Apply

- Research open calls.
- Check which artists the open call seeks (designer, photographer, writer, visual artist, sculptor, etc.).
- Study the purpose of the artist residency.
- Does your project fit the program requirements?
- Check the geographical location and the general requirements.
- Check the funding amount and requirements.

What Art Project to Suggest

- Completing a project/research you've started,
- Engaging with locals, highlighting community issues,
- Organizing a workshop/seminar/performance,
- Working with a curator,
- Organizing an exhibition, a collaboration with other artists.

Your Application

An artist residency application usually requires:

- * CV
- * Portfolio
- * Artist statement
- * Motivation letter
- * Art project
- * Reference letter (2x)
- * Online interview

Where to Find Artist Residency Programs

Transartists

<https://www.transartists.org/en>

Rivet.es

<https://rivet.es/>

Resartist.org

<https://resartis.org/>

Aioprofussia.ru

<https://aioprofussia.ru/>

Residency unlimited

<https://residencyunlimited.org/>

ArtConnect

<https://www.artconnect.com/>

Artists Communities Alliance

<https://artistcommunities.org/directory/residencies>

Re-Title

<https://www.re-title.com/>

C4E

<https://www.callforentries.com/>

Art Prospect

<https://www.artprospect.org/residency-program>

Top 10 Artist Residency Programs per Artland Magazine

<https://magazine.artland.com/10-artist-residencies-around-the-world/>

Other Artist Residency Programs

Torhaus Berlin: "We Are Open" Residency (Germany)

<https://torhausberlin.de/we-are-open-residency/>

Künstlerhaus Schloss Balmora (Germany)

<https://balmoral.de/>

The Atlas Residency (Portugal)

<https://atlastudio.pt/home/>

La Napoule Art Foundation (France)

<https://www.lnaf.org/>

Belgrade PETIT Studio Residency (Serbia)

<https://belgradeartstudio.com/petit-studio/>

Eutopia art residency (Greece)

<https://eutopiaart.com/>



An Independent Curator's Perspective

Tereza Davtyan

[Listen to the podcast](#)



Tereza Davtyan
Art Critic, Art Curator, Founder of :DDD
Kunst House

Tereza Davtyan is a graduate of YSU History Department's Art Studies program and of ICA Yerevan School's Art Criticism and Curatorial Studies program. She has curated a number of exhibitions at Karoyan Gallery, ACCEA Yerevan, Galentz Museum, the Union of Cinematographers of Armenia, and other venues. In 2020, she founded :DDD Kunst House, an independent virtual and physical shared space that provides a platform for local and international artists

and curators to work together without the limitations imposed by traditional art institutions, foundations, museums, and galleries. As part of “How to Survive as an Emerging Artist” program, Tereza curated one of the four graduation exhibitions, “It’s Ok to Sleep,” exploring the fine line between an artist’s rest and work.

We sat down with Tereza to discuss her experience as an independent art curator in Armenia, from exhibitions and initiatives she developed to the intricacies of the curator-artist relationship. Tereza shared first-hand observations about the Armenian art scene and gave valuable advice to emerging artists taking their first steps in the world of art exhibitions.





Sharing Skills to Bring About Change

Interview with Irena Popiashvili

“How to Survive as an Emerging Artist” program gave its participants an opportunity to refine their portfolios with Irena Popiashvili, a special guest from Georgia. Founder and co-owner of Newman Popiashvili Gallery in New York (2005-2012), Irena is now implementing several initiatives in

Tbilisi as an independent curator. In this interview, she shares insights about the Portfolio Review workshop she directed at ICA Yerevan and her thoughts on the Georgian contemporary art scene.

What did you think about the portfolios you reviewed with the participants?

One thing that consistently came up in all the portfolios is that participants didn't take professional photos of their work. This is just a skill they have to learn so they can better present their paintings, their exhibitions, and their installations. On the other hand, the strongest works in the portfolios were mostly video pieces. Although they were in Armenian, I still felt the sarcasm and the humor they were trying to convey.

Did you notice any differences between the participants' portfolios and the ones of Georgian artists?

One thing I noticed is that the participants' works were often responding to the political situation in the country, something I basically don't see in Georgia. Young Georgian artists are not really interested in addressing political issues. Although we do have an art collective called the Bouillon Group that regularly stages performances in response to political and social events.

What we have in common, I think, is the issue with materials. Armenian and Georgian artists are not really paying attention to the quality of the materials they're using or to the finish. If we talk about contemporary painting, I think of someone like Avery Singer, an American painter who is using the binary language of computer programs and industrial materials while removing the trace of the artist's hand. This is what I often tell my students in Tbilisi: You don't have access to the materials your Western colleagues use. Artists from the region tend to paint materials that are not meant to be painted. This also applies to photography.

If you could give three pieces of advice to emerging artists, what would they be?

First of all, they have to work hard on their portfolio and keep it up-to-date. It is essential to know how to present yourself. This is a skill that they have to master. Secondly, you have to be aware of what's going on in the art world and put yourself in this global context. Why? Because in Armenia and Georgia, we don't have a market we can define ourselves in, so we have to know the market and the discourses of the

West. You have to look at what defines success on Western terms and find how to position yourself accordingly. When you come from a small country, you have to know a lot. This is our advantage: we know more about them than they know about us. It's up to you to define how you fit in. Do not let anyone else define you. That's very important. And thirdly, you have to be smart about career building. You have to make a list of the galleries where your works could fit and a list of curators that might be interested in your approach. You have to find a way to reach out to those people, to have them look at your work and see if they can exhibit it in group shows, for instance. Curators and galleries always listen to artists' recommendations. So if you know a successful artist, show him/her your work, because artists often recommend each other.

You moved back to Georgia from New York City in 2012. Since then, how have you been involved in the local art scene?

After I moved back, I worked nine months as the rector of the Tbilisi State Academy of Arts, after which I started working at the Free University of Tbilisi. There I created an undergraduate program: the Visual Art, Architecture and Design School (VA[A]DS). I believe that education is the

most important thing for bringing about change. It is the anchor that keeps me in this country. I have organized many exhibitions at the National Gallery, but I realized that no exhibition matters as much as education.

In the beginning, I noticed that exhibitions in Georgia were poorly installed, since there was no practice of curation. We sure have very good art historians but in order to curate an exhibition, you have to think spatially and contextually. The specificity of our program is that we organize two exhibitions per semester, so by the time students graduate, they have sixteen group exhibitions under their belts. And I have to say my plan paid off: Tbilisi is now hosting more and more good exhibitions.

In 2013, I also founded the “Popiashvili Gvaberidze Window Project” together with Tamuna Gvaberidze. Since very few people were visiting galleries, we decided to exhibit artworks in unused commercial shop windows on Rustaveli Avenue. That was a great opportunity to exhibit young artists that no one showed elsewhere. And my latest project, Kunsthalle Tbilisi, is a nomadic space that I co-founded in 2017 when I realized that the best thing was to exhibit Georgian artists together with international artists, so I could contextualize their works. That project has been very successful in promoting Georgian artists’ careers. Overall, my goal is to show that you don’t need to move to Berlin or New York to have an international career. You can now do this from Tbilisi or Yerevan.

You recently co-curated the “Borderline Ornaments” exhibition with Armenian artist Araks Sahakyan at the Folk Art Museum in Yerevan. To this day, there still isn’t much artistic collaboration between Armenia and Georgia. What could be done to bring these two art spheres closer?

I personally have a keen interest in Armenia and Armenian art and I think it’s very important for my students and the new generation of Georgian artists to also develop an interest in it. I would really like to bring my students here, especially to Gyumri, because I love that city. The Merkurov Museum is a very interesting one. One way to foster relations would be to organize group exhibitions. I am planning to curate a group show with some Armenian artists of the “How to Survive as an Emerging Artist” program at the next Tbilisi Art Fair (from April 11th to 14th). This will be a great opportunity for them to present their work to a wider audience, since many international curators attend the Art Fair in Tbilisi. And I also think we need to implement a residency program in Tbilisi, invite Armenian artists, and put them in touch with local artists. We could also set up an open studio so that gallery managers and curators can come and see their work.

<https://www.kunsthalletbilisi.com/en/>



Tsovinar Manukyan, DATA, 2022

3. Making It in the Real World

How to Apply for Art Grants

Karolina Pahlen

How to Fund Your Art Project

Marine Karoyan

How to Sell Works Online

Taron Marukyan, Astghik Babayan

How and What to Register If You're a Creative Entrepreneur

Areg Arakelyan

How to Protect Your Intellectual Property Rights

Annie Davtian

How to Apply for Art Grants

Karolina Pahlén



Photo by Jean-Baptiste Béranger

Karolina Pahlén
Senior Adviser – Visual and Applied Arts
Grants and International Programmes De-
partement Konstnärnsämnden, The Swed-
ish Arts Grants Committee

<https://www.konstnarsnamnden.se/en/>

Grants in a Nutshell

Grants are awarded through applications on a competitive basis. They cover specific project costs.

~ Grants are useful when you need to produce new work or kick-start an activity, like developing new skills or undertaking research. Grants are usually given to short-term projects.

~ They are not supposed to cover ongoing costs of a broader programme.

~ Remember that funders only offer grants according to their priorities, which might not be the same as yours.

Preparing an Application

~ Read the grant information thoroughly. What are the aims and the purpose required by the funder?

~ Use this knowledge to formulate your application. Be sure to stress in what ways your work/project aligns with the funder's aims.

~ You may prepare core application resources that you can use several times, but be sure to tailor them to every specific application.

Writing Your Proposal

The most important questions you should address in your proposal are:

- What are you aiming to do?
- What are the benefits?
- Why do you need the money?
- How does your project fulfill the funder's aims?
- When will you do it and how long will it take you to do it?
- How will you know that the project was successful?
- Keep your language simple and clear.
- Let someone else read it.
- Keep an eye on the competition.
- Those who've been successful, what did they do?

Application Materials

~ Your artist presentation/statement is an important introduction to your work. It should show your motivations, your creative processes,

your aims.

~ Your work should be documented with high quality photos.

~ Select works that align with what you described in your project proposal. You don't need to show all your works. Focus on your newest works and leave aside your student works, so that your individual vision and ideas come through.

Defining a Budget

~ Understand your costs.

~ Be realistic. Look up what amounts have been awarded earlier.

~ Use the resources you have as an investment or an in-kind contribution to the project

~ Estimate the time you'll spend on the project and put a price on.

~ Apply for additional funding. Possible sources can be charitable funding, local council funding and private companies, among others.

~ You can also generate income by, for instance, selling event tickets or exhibition catalogs, etc.

How to Learn from the Process

- * Use rejections as a learning experience.
- * Ask for feedback from the funder.
- * Find out what got funded. It will give you pointers on what you can do differently.
- * Reflect on your approach.
- * Try again!



How to Fund Your Art Project

Marine Karoyan

Marine Karoyan
Director, ARé Foundation and Hayart Cultural Center
<https://www.arefoundation.com/are-festival>

Basics of Applying for Art Grants

- ~ Get acquainted with the content of the open call. Read the funder's guide and check if you're eligible.
- ~ Consider your needs and figure out what is important to you at this time of your life. Research and plan carefully.

~ Find out if your project fits the funder's main area of interest.

~ Start with the end result: What is the expected change?

~ Keep in mind that unsustainable projects are not likely to get funding.

Basic Requirements of Foundations

The submitted program:

- Corresponds to the objectives of the foundation.
- Is useful for society, solves social problems.
- Brings originality and innovation.
- Has an interdisciplinary and modern approach.
- Ensures stability and long-term development.
- Ensures high quality and professionalism.
- Is reliable and trustworthy.
- Has a reasonable budget.
- Is non-commercial.

10 Points of a Strong Application

1. Consistency

The proposed concept consistently links problems to solutions, target groups to actions, project outcomes to financial resources.

2. Clarity

The needs, solutions, and results of the application are clearly presented.

3. Simplicity

Thoughts are expressed directly, in detail. They are comprehensive even for non-specialists.

4. Comprehensive approach

The application provides complete information. All details are taken into account.

5. Evidence-based

The application is based on preliminary analysis and background research.

6. Strong planning

Actions, durations, and allocated resources are clearly identified.

7. Precision

The application includes one or more evaluation indicators and a plan for evaluating the success of the project if it is funded.

8. Realism

Listed goals are achievable, there is a balance between tasks and resources.

9. Innovation

The proposal offers creative solutions to existing problems, creating new products or results.

10. Cost-effectiveness

The presented budget shows efficient use of resources.

Common errors

- * There's evident lack of research.
- * The project is not detailed enough.
- * Needs are not specified.
- * Answers don't match the questions of the form.
- * The application is not related to the objectives and priorities of the open call.
- * The budget is not feasible.

What Is a LogFrame?

A Logframe (AKA Logical Framework) is a planning tool in the shape of a matrix that provides an overview of a project's goal, activities, and anticipated results. It provides a structure for specifying the components of a project, its activities, and their relations.

What is a log frame



European Union Funding Opportunities

- * International open calls by the European Union
- * Competitions for Armenian civil society by the European Union
- * Direct grants without competition
- * Sub-grants
- * Competitions announced by other international structures funded by the European Union (EU4Culture, GIZ, Council of Europe, etc.)

Other Funding Opportunities

- * European Endowment for Democracy (EED)

* National Endowment for Democracy (NED)

- * Grants announced by embassies accredited in Armenia:
 - Embassy of the United States of America in Armenia
 - Embassy of the Kingdom of Sweden in Armenia
 - Embassy of the Republic of Bulgaria in Armenia
 - Embassy of the United Kingdom of Great Britain and Northern Ireland in Armenia.
 - Embassy of the Republic of Lithuania in Armenia,
 - Embassy of the Czech Republic in RA,
 - Embassy of the Federal Republic of Germany in Armenia

Useful Links

E-artnow

www.e-artnow.org

E-artnow is an electronic information service distributing selected email announcements related to contemporary visual arts. With a Do It Yourself philosophy, E-artnow provides an independent and competitive alternative to the existing email art news distribution.

Culture360

<https://culture360.asef.org>

Culture360 brings Asia and Europe closer by providing information, facilitating dialogue, and stimulating reflection on the arts and culture of the two regions.

Le club des opportunités

<https://www.facebook.com/groups/leclubdesopportunités>

OPEN CALLS/RESIDENCIES/ OPPORTUNITIES FOR ARTISTS

<https://www.facebook.com/groups/1063441107171596>

Arts Jobs, Open Calls, Residencies & #ArtistOpportunities #VisualArts

<https://www.facebook.com/groups/artistopencalls>

Arts Grants and Residencies Club

<https://www.facebook.com/groups/ArtsGrantsandResidenciesClub/>

Artist Residencies Global

<https://www.facebook.com/groups/2039058742992094/>

Art Opportunities, Jobs, and Advice

<https://www.facebook.com/groups/artopportunities>

Call for Curators

<https://www.facebook.com/callforcurators>

Art People Gallery

<https://artpeoplegallery.com/>



How to Sell Works Online

*Astghik Babayan
Taron Marukyan*

Astghik Babayan
Artist

<https://www.instagram.com/astridbabayan/>
<https://www.etsy.com/shop/astridbabayanart/>

Taron Marukyan
Artist

<https://www.instagram.com/taron.marukyan/>
<https://www.taronmarukyan.com/>



Register on these online platforms:

SINGULART

<https://www.singulart.com/>

Saatchi Art

<https://www.saatchiart.com>

Artfinder

<https://www.artfinder.com>

New & Abstract

<https://www.newandabstract.com/>

<https://www.instagram.com/alexanderjackert/>

Etsy

<https://www.etsy.com/?ref=lgo>

PSTR Studio

<https://www.pstrstudio.com/>

Artesta store

<https://artesta.co/>

Tacit collective

<https://tacitcollective.com/>

Obrah

<https://obrah.com.br/>

lamy.co

<https://www.iamfy.co/>

Artembassy.am

<https://artembassy.am/>

Don't forget to add your online shops' links to social media (Instagram, Pinterest, Tumblr, etc.).

How to Send Your Works Abroad

~ The first step is to get an export authorisation from the RA Ministry of Education, Science, Culture and Sports.

~ Take a picture of your work and print three 10 cm x 15 cm copies of it. Leave some space at the bottom to add your signature or name/surname.

~ On the back of two copies, indicate name and surname, artwork title, size, medium, and date.

~ Call 010 599699 to make an appointment at the Ministry of Education, Science, Culture and Sports (3, Vazgen Sargsyan St). Bring the artwork, three copies of it, and a copy of your passport. If your work is too big, you don't have to bring it with you. Instead, shoot a 10-15 second video showing the front of the artwork with your signature and the back, where you should indicate name/surname, size, and date. Send the video to heritagecv@escs.am.

~ At the Ministry, fill in the application.
~ Upon authorization, the Ministry will give you back two copies of your artwork, one with a red seal and one with blue. Authorization is then valid until the end of the registration year. If you plan to send multiple artworks throughout the year, you can register them all together at the beginning of the year.

~ Once you get the authorization, you can either send your artwork with FedEx or DHL.

~ With FedEx, you need to submit a tax declaration by signing a broker contract. You will then have to renew your contract once a year.

~ With DHL, no tax declaration is needed.

~ Make sure to insure your artwork. It doesn't cost much, and you'll get fully reimbursed in case the piece gets lost. Otherwise, the shipping company will only reimburse the shipping costs.

~ You need to indicate the price for your artwork. Note that if you go over a certain amount, your work might be taxed. Make sure to decide on a price with the buyer beforehand, since he/she may have to pay additional taxes in the country of shipment.

~ You may send your artworks in a shipping tube. You can buy a shipping tube in a construction supply store. Paintings should be rolled paint-side out to avoid compression.

<https://agifineart.com/advice/how-to-roll-artworks-for-shipping/>

Useful Links

RA Government decision on approving the procedure and criteria for conducting artistic and cultural examination of cultural values

<https://www.arlis.am/DocumentView.aspx?docid=13785>

RA law on export and import of cultural values
<https://www.arlis.am/documentview.aspx?docid=178242>



How and What to Register If You're a Creative Entrepreneur

[Listen to the podcast](#)



Areg Arakelyan
Punk Accountant

In this podcast, punk accountant Areg Arakelyan talks about the most suitable tax types for creative individuals and details various ways to register at the State Revenue Committee. You can listen to the podcast before reading the step-by-step instructions below.

1. Choosing the Right Legal Status

If you do creative work or provide creative services, you can register as an individual entrepreneur. This can be done:

1. At the RA Agency for State Register of Legal Entities or at Business Single Window (12,

Vagharshyan St, 1st Floor; <http://www.bsw.am/>)

2. On the e-register website (www.e-register.am/am/signin) if you have an ID card and its PIN and PUK codes. Within 20 days after registering, it is mandatory to register online at the State Revenue Committee (<https://file-online.taxservice.am/pages/loginPage.jsf>) and select the appropriate tax type.

3. If you don't want to register as an individual entrepreneur, you can register as an independent taxpayer (ITIN) directly at the State Revenue Committee by selecting your activity type, i.e. creative activity, and appropriate tax type.

Individual Entrepreneur

Advantages

- ~ Ability to engage in various activities that fit the selected tax type,
- ~ Easy way to pause activities online for an indefinite period
- ~ Ability to keep employees

Disadvantages

- ~ Mandatory registration at the registry
- ~ A separate bank account needed

Individual Taxpayer (ITIN)

Advantages

Doesn't have the disadvantages of Individual Entrepreneur status.

Disadvantages

Doesn't have the advantages of Individual Entrepreneur status.

2. Getting Your Identification Card (ID) and Registering Online

Important fact: Tax registration or any other operation on the tax platform (writing off accounts, submitting reports, etc.) takes place online. So, you'll need an identification card (ID card) and the PIN/ PUK codes* that come with the ID card, covered in a dark paper.

*With new ID cards, PIN/PUK codes are no longer provided.

To use the ID card, you also need to:

1. Get an ID card reader.

<https://www.ekeng.am/hy/reader>

2. Download the required software.

https://www.ekeng.am/hy/crypto_card_suite_manager
https://www.ekeng.am/hy/JSign_PDF
<https://e-invoice.taxservice.am/>

*From July 1st, 2023, an alternative is available.

3. Pay to activate electronic signatures and then activate your card.

<https://www.ekeng.am/hy/payments>
https://www.ekeng.am/hy/pin_code_activation

If You Lost PIN/PUK Codes

Option 1: Get a new ID card at the passport office.

Option 2: Authorize another person who has an ID card and PIN/PUK codes to represent you online or at a Taxpayer Service Department.

For online authorization:

https://drive.google.com/drive/folders/1pzPWYfWF1I2Rge5ICgt8BAC9EnjmSh-1?usp=drive_link

Option 3: Get a mobile ID.

https://www.ekeng.am/hy/mid_auth

3. Selecting the Tax Type

Main Tax Types

1. Value-added tax (VAT): 20% monthly income tax and 20% annual profit tax + social tax and stamp duty (in case of Individual Entrepreneur status).

2. Turnover tax: 5% of income quarterly + 5.000 AMD monthly profit tax + social tax and stamp duty (in case of Individual Entrepreneur status).

3. Micro-business:

Must meet these conditions: <https://www.arlis.am/DocumentView.aspx?DocID=138010>.

0% of income, social tax to be paid on voluntary basis + stamp duty (in case of Individual Entrepreneur status).

Tip No. 1: When registering a business, if you work alone, it is preferable to register as an Individual Entrepreneur or an Individual Taxpayer and choose the Micro-business option, if your annual income will not exceed 24 million AMD.

Tip No. 2: If you expect a turnover of up to 115 million AMD per year or if you sell goods or provide design services, choose Turnover tax.

Tip No. 3: After registering, do not delay registration at the State Revenue Committee, since after 20 days, you will be subject to VAT, which is 20%.

4. Being Accountable

You must apply for a tax type again by February 20th of every new year.

If you have a micro-business, the yearly report must be submitted by February 1st of the following year, even if it only operated for one day.

If you went for Turnover tax, you must submit the payment and report every three months by the 20th of the month after the reporting quarter.

Income tax and social tax for the reporting year must be paid and the report submitted by April 20th of the following year. Stamp payments also must be made by April 20th of the new year.



How to Protect Your Intellectual Property Rights

Annie Davtian

CEO and Managing Partner
LAWSUIT Law Firm
www.lawsuit.am

Why is it important to sign a contract with clients and buyers? How should you deal with people using your work without permission? How should you protect your rights in the digital age? If these questions interest you, we invite you to listen to our podcast on intellectual property and copyright, where lawyer Ani Davtyan shares her experience and advice for creative professionals.

Listen to the poscast



Key Components of an Intellectual Property Contract

Definitions

This section explains the terms used in the contract. This section may comprise definitions of intellectual property, patents, trademarks, copyrights, and other relevant terms.

Use of Intellectual Property

This section outlines how intellectual property can be used, by whom, and under what circumstances. This component may also cover the use of third-party IP, limitations on use, and the scope of any licenses.

Ownership of Intellectual Property

This section is the central component of the contract. It defines who owns the intellectual property rights and the extent of their ownership. This section generally includes details such as the creator's name, creation date, and registration details.

Indemnification

Indemnification clauses protect the parties involved in an intellectual property contract

from legal liability. This section outlines who is responsible for any legal action for using intellectual property.

Dispute Resolution

This section summarizes how the conflicts between the parties will be settled. This component may cover mediation, arbitration, and other dispute resolution methods.

Term and Termination

This section defines the duration of the contract and the circumstances under which it can be terminated. This component may also cover the rights and obligations of the parties following termination.

Intellectual Property case law guide

<https://lawsuit.am/2023/09/19/intellectual-property-case-law-guide>

Overview of Intellectual Property laws and regulations applicable in Armenia

<https://www.legal500.com/guides/chapter/armenia-intellectual-property/>

Comparative guide on Armenia

<https://www.legal500.com/guides/chapter/armenia-intellectual-property/?export-pdf>

“Armauthor” NGO

The NGO was established to exercise and protect the rights of creatives in the field of intellectual activity.

www.armauthor.am

For copyright deposit

<https://www.armauthor.am/rightholders/%D5%AB%D5%BA%D5%A1%D5%B0-%D5%BE%D5%A5%D6%80%D6%81%D5%B6%D5%A5%D5%AC%D5%A8.html>

IPO

The Intellectual Office of the Ministry of Economy of the Republic of Armenia (IPO) is the state body for granting patents for inventions and industrial designs and registering trademarks and geographical indications in the Republic of Armenia.

www.aipo.am

International treaties on intellectual property issues ratified by Armenia

<https://drive.google.com/file/d/1Q504yvvVQJf0Nm-hfz1PQupPzIQ5Ygr/view>

Important articles on RA copyright and related rights legislation:

Article 39 (Permission to use the work. Copyright agreement), Article 40 (Terms and forms of the copyright agreement), Article 41 (Liability of the parties in case of violation of the copyright agreement)

<https://www.arlis.am/documentview.aspx?docid=25161>

World Intellectual Property Organization

The World Intellectual Property Organization (WIPO) is the world's number one source for global intellectual property (patents, industrial designs, copyright, trademarks, etc.) information, resources, and services.

<https://www.wipo.int/portal/en/>

Creative Commons

Creative Commons (CC) is a non-profit organization that provides free licenses for creators to use when making their work available to the public. These licenses help the creator to give permission for others to use the work in advance under certain conditions.

<https://creativecommons.org>

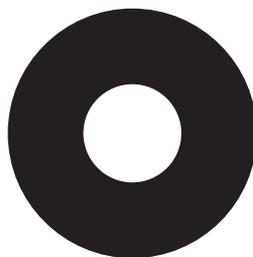
U.S. Copyright Office

The United States Copyright Office registers copyright claims, records information about copyright ownership, and provides information to the public for copyright registration in the United States:

<https://www.copyright.gov>



How to



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SURVIVE



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