



# ATTESTATION

pour l'Administration des Douanes

# CERTIFICATE

for the Customs Administration

Accords internationaux - International agreements

I - UNESCO : The Florence Agreement on the Importation of Educational, Scientific and Cultural Materials (1950)

II - Brussels : The Brussels Customs Convention (1961)

## FREE FLOW OF WORKS BY LIVING ARTISTS



IAA/AIAP (UNESCO HOUSE)  
1 rue Miollis, 75732 PARIS



**Billedkunstnernes Forbund**  
Danish Visual Artists

Vingårdstræde 21, 1. th.  
1070 Copenhagen

Date:

Stamp of national committee

Billedkunstnernes Forbund  
Vingårdstræde 21, 1.  
1070 København K  
33 12 61 70

Artist name:

Address:

Phone:

email:

website:

Artist signature: \_\_\_\_\_



**List of works:**

- the title of each artwork you are travelling with
- the technics of the work
- the dimensions
- the insurance value
- if possible, a photograph of the artwork

**The total of the Insurance values:** \_\_\_\_\_



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# the free movement of works of art

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*Agreements to facilitate  
the Exchange of Cultural Materials,  
including works by living artists.*

1. The two main conventions which should be invoked to facilitate the sending by artists of their work to foreign countries are:

I. The Brussels Customs Convention, of 8th June, 1961, Document No. 9710 E (62), published by the Customs Co-operation Council, rue de l'Industrie, N° 26 à 38, B-1040 Brussels, Belgium ;

II. The Unesco Agreement on the Importation of Educational, Scientific and Cultural Material "The Florence Agreement" of 22nd November, 1950, Document COM. 68/V.2/A., and its various protocols, published by Unesco, Place de Fontenoy, 75700 Paris, France.

2. The countries which have agreed to respect these two agreements are listed in paragraph 10 of this article.

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## I

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3. The Brussels Convention (1961) is one of a series of Customs Conventions which aim mainly at encouraging trade exhibitions, etc.; but the 1961 Convention does provide for the removal of all customs charges and other types of entry charges in respect of works of art to be exhibited for periods of up to one year, provided the exhibits are re-exported within that time.

4. A careful reading of this Convention does, however, make it possible to consider works of art to be goods which the supplier "may find uneconomic to re-export". In this case, it is at the discretion of the importing country to allow the goods to be sold in that country during the course of the exhibition.

Catalogues are also excluded from import duty, provided they are distributed free of charge.

5. The above Customs Convention specifically mentions in Article 1(3) "an exhibi-

tion which is primarily organised to promote any branch of learning or art ..., educational or cultural activity, to promote friendship between peoples..." It will therefore be seen that, whenever artists wish to hold an exhibition in any country signatory to the 1961 Brussels Convention, they would be entirely entitled to the protection of that Convention.

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## II

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Unesco's "Florence Agreement" (1950)

6. Having considered that customs conventions, as such, were not always adequate to cover the aims of Unesco, this organisation promoted, in 1950, the "Florence Agreement", which, being reviewed in 1957 and 1967, goes further than the Brussels document, in that it provides for the outright import of works of art, without imposing any condition about re-export.

7. The "Florence Agreement" therefore allows artists to import their works into any signatory states without restriction. Many states have declared that they interpret the Agreement in the most liberal spirit and that they accept works, without charges, from non-signatory states also. In general, they agree to "simplify the procedure for customs clearance" and, where possible, to conduct customs inspection inside the gallery reserved for the exhibition and not at the frontier post. Signatories agree also to make foreign exchange concessions whenever these are needed to facilitate the movement of works of art between countries.

8. In general, this "Florence Agreement" (Unesco, 1950) has a much wider application than the Brussels one. It invokes the "free exchange of ideas... and... the widest possible dissemination of the diverse forms of self-expression used by civilizations:... intellectual progress and international understanding, and... world peace; cultural materials; ... objects of artistic interest... **the free flow of ideas by word and image**".

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## III

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9. Artists intending to export an exhibition of their works would be well advised to obtain a copy of these two Documents about a year before the proposed journey, so as to be in a position to invoke the relevant articles of these two Agreements whenever they encounter any problems with customs. ■