



CEPIC MINUTES OF ANNUAL GENERAL MEETING

Date of Meeting: 10 June 2013
Time: 14:00 H – 18:00 H
Location: Auditorium A, World Trade Centre, Barcelona
Chair: Christina VAUGHAN

Members PRESENT / voting

AEAPAF (Spain): Sergi GRIÑO
BAPLA (UK): John BALEAN
BLF (Sweden): Johan FRÅMST
BVPA (Germany): Alexander KOCH
NL-Image (Netherlands) Jeroen PALLING
SAB (Switzerland): Stefan WITWERT
SBF (Sweden) : Anders LUSTH
SNAPIG (France): Gilles TAQUET

Others : Ursula BAUMANN (SAB), Pieter DOORMAN (NL Image), Sylvie FODOR (CEPIC), Alfonso GUTIERREZ (AEAPAF), Kent HIRSCH (BLF), Barbro KAUFMANN (SBF), Véronique MARTINGAY (SNAPIG), Lars MODIE (BLF), Klaus PLAUMANN (BVPA), Hella SCHMITT (BVPA), Edith STIER-THOMPSON (BVPA), Christina VAUGHAN (BAPLA), Carlos VICENTE (CEPIC)

Apologies / Proxy

Apologies from Dominique DELOUIS who could not attend the AGM due to health problems.

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Karen Sahoy read the following message from Dominique to the attention of the AGM.

Dear representatives of the National association,

I am so sorry not to be able to address you my last report about the CEPIC finances due to my illness. I am proud to have served CEPIC for 4 years with Christina, Klaus and all other Committee Members leaving the accounts in a good shape thanks to the well attended congresses, our sponsors including the European Commission that partly funded (80%) the ARROW PLUS project.

I was working closely with Sylvie on the accounts and the lobbying with a lot of pleasure. I do expect that you will approve our accounts.

For the 2013 budget, the new Committee will have to find the finances to support our dispute against GOOGLE Re its new Image Search. A contribution of the Nas will be legitimate.

I wish you all a successful congress.

Dominique Delouis

The signed List of Attendance is attached. Attachment 1

1. Report on CEPIC activities in 2012 –

Sylvie FODOR presented facts and figures on activity in 2012.

The facts and figures Sylvie FODOR referred to in her presentation are based on the documents uploaded on DROPBOX. AGM participants have access to these documents.

1.1 Evolution of Membership – National Associations and new affiliates

The number of National Associations is the same as last year: 8 National Associations

The numbers of affiliations from single agencies remains stable. In the course of 2013 there have been 7 new membership applications.

The income from affiliation fees remains stable: 20 000 EUR from National Associations and 30 000 EUR from affiliates.

Sylvie FODOR pointed out that she sent to the election candidates a list of areas of responsibility. One of these areas is membership where CEPIC has been unsufficiently proactive in 2012.

Since membership is an important source of revenue, it is mandatory to find out why agencies are members of CEPIC and what their expectations are.

Clarification by Christina VAUGHAN: CEPIC is not looking for voting members but for affiliates outside Europe.

Affiliates have no voting but economic rights such as a discounted fee for the CEPIC congress.

Affiliates are important because they are a bigger source of revenue than National Associations (30 000 EUR to 20 00 EUR) and because CEPIC can say that it is a big organization on European level due to the number agencies (affiliates) it represents.

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1.2 Policy/Advocacy

• Orphan Works Directive

The Orphan Works Directive was passed through the European Parliament in October 2012 and must be implemented in all National States. Two aspects of this directive are relevant to us:

- A diligent search must be performed before a work is to be considered orphan.
- The Annex of the Directive provides a list of where you have to look to for information on an orphan work. Databases of picture agencies are listed as one of these sources of information.

In other words, a diligent search will not be complete unless there has been a search in the database of a picture agency.

Sylvie FODOR asks for the opinions of National Associations:

John BALEAN (BAPLA):

BAPLA are waiting for the actual statute and trying to fight myths: The diligent search does not depend on a registry and you don't have to register your work for it to be protected by copyright.

People have their own websites (Google images leads to your website) and this is a good place to start a diligent search. A separate independent registry is not needed. BAPLA are still looking for the technological solution that works with their current websites which already include all the metadata.

Alexander KOCH (BVPA):

The draft law on mass digitization in Germany will make a diligent search on Orphan Works redundant. Collecting societies will not be obliged to check the status of the works when those are considered to be out of commerce.

Edith STIER-THOMPSON (BVPA):

People don't really know what Orphan Works are. The awareness is not there. It is still something to be made clear in fewer words by National Associations.

Gilles TAQUET (SNAPIG):

The situation is pretty much the same in France. Agencies are not aware of the danger. He is more concerned on out-of-commerce works because that's where the money is. Every publisher will be able to publish a work that was considered in commerce a year ago. Many writers will go with it because it's an opt-out and not an opt-in.

Alfonso GUTIERREZ (AEAPAF)

Sergi GRIÑO and Alfonso GUTIERREZ have been fighting and resisting for three years the attempts of the Spanish collecting society to charge them a canon for each image they publish which is represented by a collecting society, regardless of the country the collecting society is based in.

But sooner or later they will be obliged to sign a contract that won't allow them to publish images by artists represented exclusively by collecting societies.

Sergi GRIÑO specifies that just for holding these images on their websites, collecting societies want to charge them a fee.

Several times the names of the artists collecting societies allegedly represent are full of

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mistakes leading to people who don't exist or are dead.

▪ Draft Directive on Collective Management

The proposed Directive is trying to create common standards which is challenging for EU legislation.

Sylvie FODOR and Marisol MUÑÍZ wrote a statement on how collecting societies work in the picture industry and presented it at a hearing at the European Parliament organized by deputy Marielle GALLO. They expressed her concerns that the Directive is mostly about music and has neglected other sectors. In terms of volume – not turnover – there is more content of photography than music online. They explained the way payments work, the lack of transparency in some cases, the management of funds when it comes to orphan works, the urge to make tariffs clear. There was obviously a high level of interest in the sector of photography as they didn't know anything about it.

Sylvie FODOR pointed out that anything CEPIC writes to the European Commission has to be accurate. CEPIC tried to be proactive and gather accurate information to avoid making superficial statements as it had been the case in the past.

Therefore writing the CEPIC Statement took a long time, reading of legislative documents and interviews. In January 2013, Sylvie FODOR and Christina VAUGHAN visited Sweden and BLF organized a privileged "collecting society tour".

There are important disparities between collecting societies across Europe. For instance, in Germany and France law describes quite accurately how Collective Management should be. This is not the case in the UK. Collecting societies in Sweden are well organized and representative. They allow trade associations to be members and distribute funds. Again, the degree of organization and cross-relationship is different from what you have in the UK.

It is important that the EU legislator is aware of these differences. Consequently, one rule will not be applicable in every country.

Alfonso GUTIERREZ pointed out that times when solutions were only national and picture agencies were independent and not talking to one another belong to the past. If CEPIC cannot unite all agencies under one umbrella and a common goal, which is defending the rights of picture agencies, this industry will not last long.

Alfonso GUTIERREZ said that when we talk about the music industry, we know how much money they make, but it seems that nobody knows how much money the picture industry is adding to the economy of the EU. We need these figures to be able to talk to politicians and negotiate at EU level.

▪ Memorandum of Understanding

Following the debate at the AGM in May 2012, CEPIC did not sign the Memorandum of Understanding.

Gilles TAQUET pointed out that in France it is now possible and allowed to publish out-of-commerce works. The three National Associations in France are working together to talk to the Minister of Culture and want to change it into an opt-in and not an opt-out situation. They have to be at the beginning of the process to start to negotiate.

Steffan WITTEWER pointed out that in Switzerland there is an interesting motion going on. The idea is to have a single right within the German speaking countries. Because in Switzerland photography is only protected as an art work, stock and press photography

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is almost not protected at all as they are not regarded as artworks. They are pushing hard to get the same levels of protection as in Germany and Austria.

Pieter DOORMAN stated that in the Netherlands they are waiting for decisions. They have the feeling that images are less important. Digitization projects are in progress with National Libraries but they are not transparent. Payments come from the Government but they don't know exactly how much and to whom. Their method of working is not clear. They don't see the relevance of it or its financial threat.

Christina VAUGHAN emphasized that it is wrong to think such changes will not affect picture agencies and that all National Associations have to keep the level of noise going. Only when the rights are stripped away from you will picture agencies realize how much you've lost.

Sergi GRIÑO stated that in Spain agencies would have much more power if they came together, because collecting societies don't have a single image, only lists. In conclusion, they are claiming rights on things they don't have. While agencies speak about images, collecting societies speak about names.

1.3 EU Funded Projects

- **Results of ARROW Plus**

The result of the project was a Feasibility Study written by CEPIC and EVA (representing collecting societies) in November 2012.

Sylvie FODOR gave a short definition of what ARROW is and does and concluded that publishers don't want to lose control on their books. National Libraries, on the other hand, said that it was too difficult to find the author of certain books and wanted to digitize them without going through a diligent search.

ARROW came up with a solution based on networking all databases to allow a national library to perform a diligent search and obtain all the information on right holders effectively.

ARROW was able to provide the status of a book (out-of-commerce, orphan, etc.) but it couldn't provide any information on the pictures/images included in these books.

EVA – representing visual authors – said it was too complicated to find the right holder information on images and offered to license the use of the images taking all the risks. EVA also presented its system OLA that connects all existing databases of Collecting Societies in Europe.

Collecting Societies claim that their databases may easily find the author since they are “author based”, while picture agencies have difficulty to do the same because their databases are work-based rather than author-based.

CEPIC raised its voice and said that the technology to find the copyright status through the recognition of the work already exists (e.g. image recognition technologies) but that databases of picture agencies are not yet interconnected as there are more picture agencies than databases. It is nevertheless possible.

CEPIC finished its participation in the ARROW project in November 2012, suggesting that CEPIC would create its own application for picture agencies: the “CEPIC IMAGE REGISTRY”, a sort of OLA for picture agencies.

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Christina VAUGHAN pointed out that the idea behind this initiative is try to be a true voice for picture agencies and that if this is accepted by the AGM, it will be possible to find sponsors. That sponsor could even be the EU.

The AGM went on with a presentation of a demo version of the projected CiR.

- **CEPIC IMAGE REGISTRY**

Presentation carried out by Alfonso GUTIERREZ and Sergi GRIÑO.

The philosophical background of the project – presented by Alfonso GUTIERREZ - is to offer a technological proposal to the political voice CEPIC embodies.

Sergi GRIÑO presented the technological features of the project.

Alfonso GUTIERREZ emphasized that this project is not trying to compete with or to exclude anybody. The idea is exactly the opposite: to include everybody.

The main goal is to provide a diligent search tool.

There is no image database in the CEPIC Image Registry. The images are all in the sources. The system allocates each image a CUIN - CEPIC Unique Image Number – that should be the correspondent of the ISBN in the photography industry and become a visual content author's registry.

The search is possible by text, image (without any metadata) or by CEPIC unique image number.

One important aspect is the neutrality of the search. "There are no guarantees that it will take the search to you and not to Getty."

It also allows Reverse Image Search.

Alfonso GUTIERREZ pointed out that he sees no competitors but partners in this project and that, in his opinion, this system was the most detailed oriented system he had ever seen.

Gilles TAQUET asked how much it would cost.

Alfonso GUTIERREZ said that at the moment it costs nothing but it can be a small project or horrendously big. It is clear though that at some point National Associations will have to vote in favor or against it and decide in which direction CEPIC should go. The future of this project is in their hands.

Sylvie FODOR pointed out that, in the short term, the CEPIC IMAGE REGISTRY is a good lobbying tool because it provides a technological solution. The idea is to say: "Don't change legislation, we have the technology and that is the solution". In the middle term, the financing issue must be solved, maybe as part of the RDI project or through separate sponsorship. However, in the longer term, Sylvie doesn't want it to become a major investment that remains unfruitful as it has been the case for other projects in the picture industry.

Christina VAUGHAN explained that a project may fail if it is not marketed and communicated correctly. The CEPIC registry is in her view a great opportunity to bring the industry together. She also pointed out that CEPIC is not a commercial entity. Do we want it to be a commercial entity? That will be part of the upcoming debate.

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Decision: Sylvie FODOR asked National Associations to send her their feedback on the CiR after the congress.

- **R.D.I (Rights Data Integration)**

Sylvie FODOR mentioned that the project is presently stuck due to a financing issue.

Rights.Com was expecting to get 100% of their costs funded, approximately 650 thousand euros. However, the contract states that only 50% of their costs will be funded. They have rewritten the budget asking other partners to give part of their shares to them.

That means that CEPIC would only receive 40% instead of the 50% fund CEPIC had originally applied for (approximately 150 thousand euros in total budget). CEPIC and other partners have not accepted the Rights.com proposal.

Therefore, negotiations are stuck at the moment.

Edith STIER-THOMPSON is concerned that small agencies may not feel comfortable with the two major players Springer and Getty being part of the RDI project amongst the 18 partners.

Sylvie FODOR replied that it is positive to have publishers (Springer) involved, because, in this case, we pursue the same goal. In the case of Getty, she regards its participation as beneficial because it grants us access to millions of images and Getty has agreed to accept CEPIC conditions.

Sylvie FODOR pointed out that if CEPIC was not participating in this project and leading the Image work package, Getty would most likely do it on its own as they had been contacted by Rights.com parallelly.

Alfonso GUTIERREZ pointed out that Getty is participating in this project only as an image supplier and not as a decision maker.

Decision: Sylvie FODOR will send an email to National Associations asking for motivated feedback.

1.4 CEPIC Congress

Sylvie FODOR presented the updated figures of attendance for the CEPIC congress 2013: 476 participants, 285 companies and 33 countries.

Christina VAUGHAN pointed out that London was the most successful congress since 2007 in terms of attendance.

She also emphasized the importance of the CEPIC congress for the industry and as the most important source of revenue for CEPIC.

Christina VAUGHAN urged the new Committee to focus on keeping the numbers of the Congress up through sponsorship

She also pointed out that emotions must be separated from the financial reality when analyzing why a person comes to the CEPIC congress. We have to be practical when choosing venues. Germany, France and the UK have a high number of agencies and large associations and that has to be considered when choosing the congress venue.

She mentioned the importance of marketing CEPIC through phone calls, emails and

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keeping the communication going on as it is the strongest source of revenue for CEPIC.

It is indeed a sales job, a commercial job. It needs people knocking on doors to make it work in a way that it finances CEPIC throughout the year.

Alfonso GUTIERREZ presented a difference in companies that attended the congress in London and were not in Barcelona. Most of the companies not attending this year come from the UK.

Sylvie FODOR pointed out that the most striking figure was not the number of attendants but the number of tables CEPIC booked for Barcelona, from normally 90 or 80 to 55. Delegates tried to reduce costs by not booking a table.

It will be the task of the next Committee to present ideas on how the CEPIC congress can remain profitable.

Alfonso GUTIERREZ said that in his opinion the congress had reached a level of attendance and that an innovation is necessary to be able to keep organizing it and make it profitable. He supported the idea of changing the format of the congress into a one-day event.

Sylvie FODOR presented the proposal for the CEPIC congress 2014. Among three cities, the recommendation is Berlin.

Carlos VICENTE and Sylvie FODOR presented the MARITIM Pro Arte Hotel as a potential venue for the CEPIC congress 2014 in Berlin.

The MARITIM Pro Arte Hotel is centrally located – Friedrich Strasse. A big advantage is that the CEPIC office is based in Berlin and they have worked with CEPIC previously organizing the CEPIC congress in Dresden.

Decision: Berlin was unanimously voted as the city to hold the CEPIC congress 2014.

2. CEPIC financial situation in 2012 and 2013

Sylvie FODOR was in charge of the presentation on behalf of Dominique DELOUIS.

2.1 Presentation of closing accounts 2012

Sylvie FODOR presented a spreadsheet with the accounts for 2012.

The accounts show a profit of € 23.364 mainly due to the ARROW funds and not the CEPIC congress.

This profit increases CEPIC's reserves above the limit of what CEPIC can actually keep (250.000 EUR). Any sum above this limit- in this case, 5,000 EUR - can be distributed between the National Associations depending on their fees.

Since CEPIC is a not-for-profit organization, its balance sheet is separated in two parts every year for fiscal reasons. CEPIC pays taxes on every sum placed under the field "economy" (part 1 of the balance sheet). In order not to pay too many taxes, CEPIC's tax accountant sets as many costs as possible on the field "ideal" (part 2 of the balance sheet).

With regard to the ARROW funds, CEPIC applied for 110 000 EUR of which 60% were paid in 2011, 22.000 EUR were not spent. The rest (40%) will be paid at the end of the

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project in 2014 when everything has been validated. In conclusion, 40.000 EUR from ARROW subsidies are in the balance sheet but not in the bank.

In 2013 CEPIC is expecting an estimated loss of 40 to 50.000 EUR. That means that the sum that this year's loss will be compensated with the money to be received from ARROW.

Sylvie FODOR used this example to emphasize the importance of having reserves for hard times when congresses are not financially successful.

Christina VAUGHAN presented the photography industry landscape (PIL) picture with potential sponsors and new attendants for CEPIC congresses and encouraged the new Committee to see it as an opportunity to strengthen CEPIC finances.

VOTE on the attribution of the reserves

The accounts are accepted by the AGM. The proposition of the treasurer therefore is to allocate the profit 23.364,08 EUR into the reserves. This proposition must be accepted unanimously.

The proposition was carried out unanimously (8)

BUDGET FOR 2013

Sylvie FODOR pointed out that CEPIC will not meet its target on delegates in 2013 and that the general Copic budget 2013 won't be met.

Lars MODIE raised his concern about voting on an incomplete budget in the middle of the year.

Christina VAUGHAN recommended the new committee to review and update the entire budget and to not accept it as it is.

There was no agreement on the budget for 2013 because for the first time CEPIC did not meet its target.

Sylvie FODOR proposed to work on a new budget including the 2013 congress figures to be prepared with the new treasurer.

Decision: Treasurer to provide an up-dated budget that could be circulated by e-mail.

3. Statutes

3.1 Proposition of amendment to the Statutes

Sylvie FODOR pointed out that before voting the new Committee there had to be a vote on the change of the Statutes, Paragraph 9.1,

9.1 The Board of Directors of the European Economic Interest Grouping consists of the Chairman, of the Deputy Chairman and of the Treasurer, constituting the Officers and of four Directors elected by the General Meeting.

In case of a vacancy for any reason whatsoever in a seat held by a Board Member elected by the General Meeting, the Board of Directors is to co-opt a new Director for the remaining period of the previous Director's term.

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NEW – Proposal to be adopted unanimously for validity

9.1 The Board of Directors of the European Economic Interest Grouping consists of the Chairman, of the Deputy Chairman and of the Treasurer, constituting the Officers.

In addition, the General Meeting will elect the number of Directors necessary for each national association to have a seat on the Board.

In case of a vacancy for any reason whatsoever in a seat held by a Board Member elected by the General Meeting, the Board of Directors is to co-opt a new Director for the remaining period of the previous Director's term.

Christina VAUGHAN explained that the purpose of changing the Statutes is to guarantee that every National Association that pays its fees has a voice at committee level increasing participation and supporting the board with ideas.

Points of discussion:

Sylvie FODOR pointed out that according to the original Statutes the members of the board are representatives of their National Associations. That means that the CEPIC president is also a representative of his/her National Association. According to the paper developed by the Election Sub Committee, the president of CEPIC is over the interests of his/her National Association to avoid a conflict of interests. However, this important directive is not included in the CEPIC Statutes.

Changing the Statutes will mean that National Associations would need to present a candidate for CEPIC president and another one as the National Association representative.

Following the new wording, 9 and not 8 people should be elected which would increase travel costs covered by CEPIC.

This change would also mean that each association to have a seat in the board, even in the case when there are two associations in a country.

Alexander KOCH (BVPA) pointed out that this might lead to a situation with more board members than members and that smaller countries will be in a more favorable position.

Decision: The change of Statutes was accepted unanimously (8)

4. Elections

Organisation:

The elections were carried out with secret ballots.

Ursula BAUMANN and one of the hostesses were in charge of the gathering the ballots and counting of the votes. Two boxes were used to gather the votes separately. The Swiss ballots were counted separately and gathered in a separate box. The boxes are kept in the CEPIC office. Ursula BAUMANN, head of the election sub-committee, announced the results.

In accordance with the Election Procedures, officers and committee members are elected with simple majority. Non elected candidates to officer positions may stand again as committee members. Between each round of voting the person polling the lowest number of votes retires.

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Candidates for a two-year period 2013 – 2015 :

Alfonso GUTIERREZ is the only candidate for President.

The final list of candidates is therefore as follows.

Officers:

President:	Alfonso Gutierrez / AEAPAF (Spain)
Vice President:	Edith Stier-Thompson / BVPA (Germany) Anders Lusth / SBF (Sweden)
Treasurer:	Stefan Wittwer / SAB (Switzerland)

Committee Members (in alphabetical order):

John Balean / BAPLA (UK)
Pieter Doorman / NLimage (Netherlands)
Anders Lusth / SBF (Sweden)
Véronique Martingay / SNAPIG (France)
Lars Modie / BLF (Sweden)

Voting association representatives:

AEAPAF (Spain):	Sergi GRIÑO
BAPLA (UK):	John BALEAN
BLF (Sweden):	Johan FRÄMST
BVPA (Germany):	Alexander KOCH
NL-Image (Netherlands):	Jeroen PALLING
SAB (Switzerland):	Stefan WITTWER
SBF (Sweden) :	Anders LUSTH
SNAPIG (France):	Gilles TAQUET

Final results of elections including SAB's vote:

Elected Officers:

President:	Alfonso Gutierrez	8 votes including Switzerland (unanimous)
Vice President:	Edith Stier-Thompson	5 votes including Switzerland (majority)
Treasurer:	Stefan Wittwer	8 votes including Switzerland (unanimous)

Elected Committee Members:

John Balean	8 votes including Switzerland	(1 st ballot)
Lars Modie	8 votes including Switzerland	(1 st ballot)
Pieter Doorman	8 votes including Switzerland	(1 st ballot)
Véronique Martingay	8 votes including Switzerland	(1 st ballot)
Anders Lusth	8 votes including Switzerland	(1 st ballot)

5. Any other business

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- **Antitrust claim against GOOGLE**

Sylvie FODOR made a presentation on the antitrust claim against GOOGLE, as a response to the new Google Image Search and within the on-going investigations of the European Commission since 2010. She explained that it can be made official at the European Commission until the end of the year 2013 at the very latest, but before the Commission takes a decision.

CEPIC is working with the law firm OLSWANG that also represents the case for German publishers (anti trust claim against Google, German ancillary copyright law).

The importance of this claim is that this is not a copyright claim similar to FREELANCE, German photographers' association has undertaken in Germany. The result of a copyright claim will only be valid on German territory. For that reason CEPIC supports and antitrust claim within CEPIC's coalition that will have a global impact.

However, an antitrust claim may be useful in a copyright claim in the end: Part of the success of Google's defense in copyright cases/ claims has been based on their suggestion to use another search engine in case users think the results Google provide infringe copyright. The antitrust claim will prove that it is meaningless to stop using a search engine that controls at least 95% of the market.

CEPIC's partners in America ASMP and PACA have agreed in principle on financing part of the claim and Sylvie FODOR asked National Associations if they can finance part of the costs of the claim which amount to 27.500 EUR over time of two financial years (13.500 EUR per year).

Sylvie FODOR asked National Associations if they can support the claim with 500 EUR per Association per financial year, which would amount to a total of 8.000 EUR for two years.

Gilles TAQUET replied that it was not possible to make any decisions on the spot because National Associations have to consult their members first.

Sylvie FODOR explained that the claim would have to be ready by the end of August to be sent to the European Commission and for that purpose she would need an answer from the National Associations by the end of June.

Decision: Sylvie FODOR will send an email reminding National Associations to provide feedback on the claim and their financial support.

The End

Minuted Carlos Vicente
10.06.2013

Signature: _____

End version with amendments from participants – Sylvie Fodor
14.08.2013

Signature: _____

President: _____

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ATTACHMENT 1



El nou concepte d'espai per a congressos i exposicions.
 El nuevo concepto de espacio para congresos y exposiciones.
 A new concept of space for congresses and exhibitions.

NAME	ASSOCIATION	SIGNATURE
Sylvie Fodor	CEPIC	S. F.
Carlos Vicente	CEPIC	[Signature]
Gilles TAQUEL	SNAPIG	[Signature]
Ursula Baumann	SAB	U. Baumann
Hella Schmitt	BVPA	[Signature]
Jensen Parry	NImage	[Signature]
JOHN BALEAN	BAPLA	[Signature]
Stefan Wittwa	SAB	[Signature]
Bashar Kaufmann	SBF	[Signature]
Edith She-Thompson	BVPA	[Signature]
Stavros Kocay	BVPA	[Signature]
Georgios Jantropog	SNAPIG	[Signature]
Anders Lusth	SBF	[Signature]
Johan Frimst	BLF	[Signature]
Lars Modic	BLF	[Signature]
Kent Hirsch	BLF	[Signature]
Alfonso Gulermet	AEAPAF	[Signature]
Seigi Grinto	AEAPAF	[Signature]

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ATTACHMENT 2 : LIST OF MEMBERS & AFFILIATES

NATIONAL ASSOCIATIONS

- AEAPAF (Spain)
- BAPLA (UK)
- BLF (Sweden)
- BVPA (Germany)
- NLImage (Netherlands)
- SAB (Switzerland)
- SBF (Sweden)
- SNAPIG (France)