

MOBILITY MATTERS

Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals

**Main results of the new study of the ERICarts Institute:
"Mobility Incentives in Europe"**

for the European Commission

(Project website: <http://www.mobility-matters.eu>)

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**Presentation at the Conference of the German Commission for
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I. About the ERICarts Institute

The ERICarts Institute...

- ...is an non-commercial, **independent European provider of empirical information and analysis** to policymakers and other actors in the wider cultural field;
- ...focuses on **comparative European research**, including on cultural dimensions of diverse policy sectors (e.g. employment; media; education);
- ...relies on a **network of experienced partners** (institutes, researchers, other specialists) in nearly 50 countries;
- ...encourages **the transfer of research results into practice** through good working contacts with European bodies, Governments and civil society;
- ...is committed to principles such as **diversity; transparency; equality**.

Recent projects of ERICarts include...

(in addition to the study on mobility incentives)

- **"Compendium of Cultural Policies & Trends in Europe"** – Internet information system with Council of Europe: www.culturalpolicies.eu (since 1998);
- **"Creative Europe"** – Study for the NEF network of foundations (2002);
- **"Culture-Biz"**: Women in film and book publishing – Study for the EU Commission (2005);
- **"LABforCulture"**: Founding partner of this Internet platform (2005-6), in charge of a pilot study on mobility issues (MEAC);
- **"The Status of Artists"** – Study for the European Parliament (2006);
- **"Sharing Diversity"** – Study for the EU Commission on national approaches to Intercultural Dialogue" (2007-8)

Study Results: Some of the current challenges to cultural dialogue and mobility in Europe:

1.The global finance crisis

2.North-South imbalances

3.Migratory trends & minority issues

4.Diversity vs. cohesion vs. populism

5.Bureaucracy ("Fortress Europe")?

6.Demography and generation gaps

7.Killing me softly..." (CI vs. CP)

8.Contradictory policies in the EU

9.etc. etc.

Governance and Management

Board of Governors:

President: Ritva MITCHELL, European Association of Cultural Researchers e.V. (ECURES);

Prof. Ilkka HEISKANEN, FinnEKVIT (Helsinki);

Prof. José MACHADO PAIS, Observatorio das Actividades Culturais (Lisbon);

Prof. Dieter HASELBACH, Zentrum für Kulturforschung (Vienna).

Management:

Prof. Andreas WIESAND (Executive Director);

Danielle CLICHE (Research Co-ordinator)

Other key experts that participated in the mobility study:

Prof. Suzanne CAPIAU (Brussels); Rod FISHER (London);

Prof. Dorota ILCZUK (Warsaw); Dimitrije VUJADINOVIC (Belgrade)

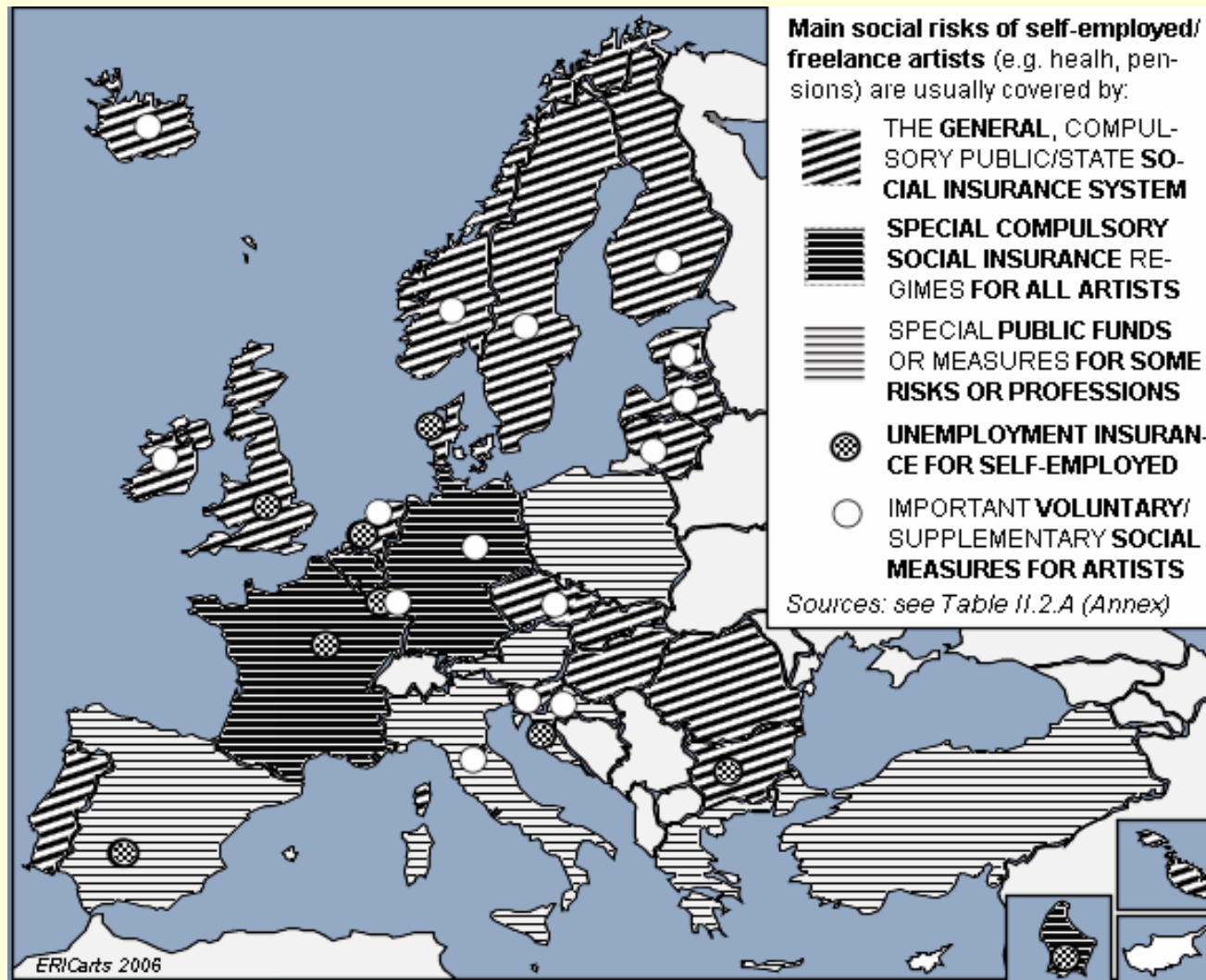
Mobility is not a new topic for ERICarts...

One example: the **2005 Moscow Round Table (MEAC Project)**



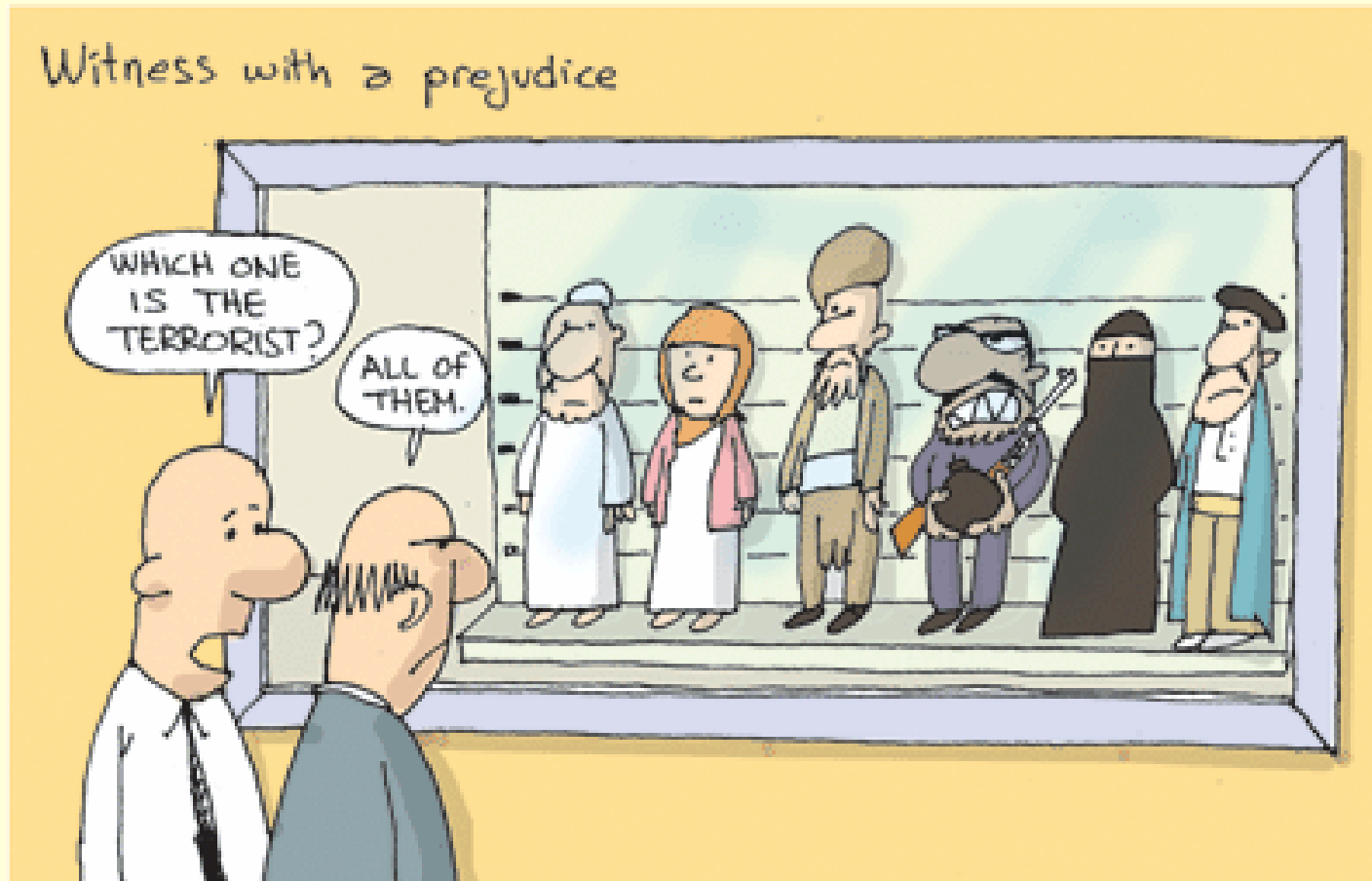
One example concerning mobility restraints

(from "The Status of Artists in Europe" Study for the EP, 2006)



A 2nd example: 'Visible Minorities', e.g. Roma: Images, beliefs or manners are perceived as collective and play a main role in discriminatory practice (recent surveys)

Cartoon by Saleh Memecan - from an exhibition at the Conference "Muslim Integration in the West", ASMA Society & Cordoba Initiative, Copenhagen 2006



II. Some Basics of the Study

The overall objective of the study:

Situate the EU within the diverse landscape of actors providing mobility incentives.

Based mainly on existing resources and within half a year's time, the research team was to:

- provide a *typology of existing mobility schemes*. While schemes may include capacity building objectives, but those aimed specifically at students were to be excluded;
- provide an analysis of the *impact and efficiency of mobility schemes*;
- identify *gaps in the provision and the scope* of existing mobility schemes;
- *provide recommendations* on what could be done at the EU level in the short and in the longer term to fill in these gaps.

The five sections of the Report:

1. Background, methodology and conceptual issues;
2. A diverse mobility environment: trends, drivers, restraints;
3. Mobility schemes for cultural professionals (motives, types, regional trends etc.);
4. Assessing the impact and effectiveness of existing mobility schemes; and
5. Recommendations: towards more balanced and productive cultural mobility programmes

*In addition, a comprehensive **Annex** provides literature, national overviews, case studies, team information and other materials.*

In the study, mobility is understood as...

...the temporary, individual cross-border mobility of artists and other cultural professionals.

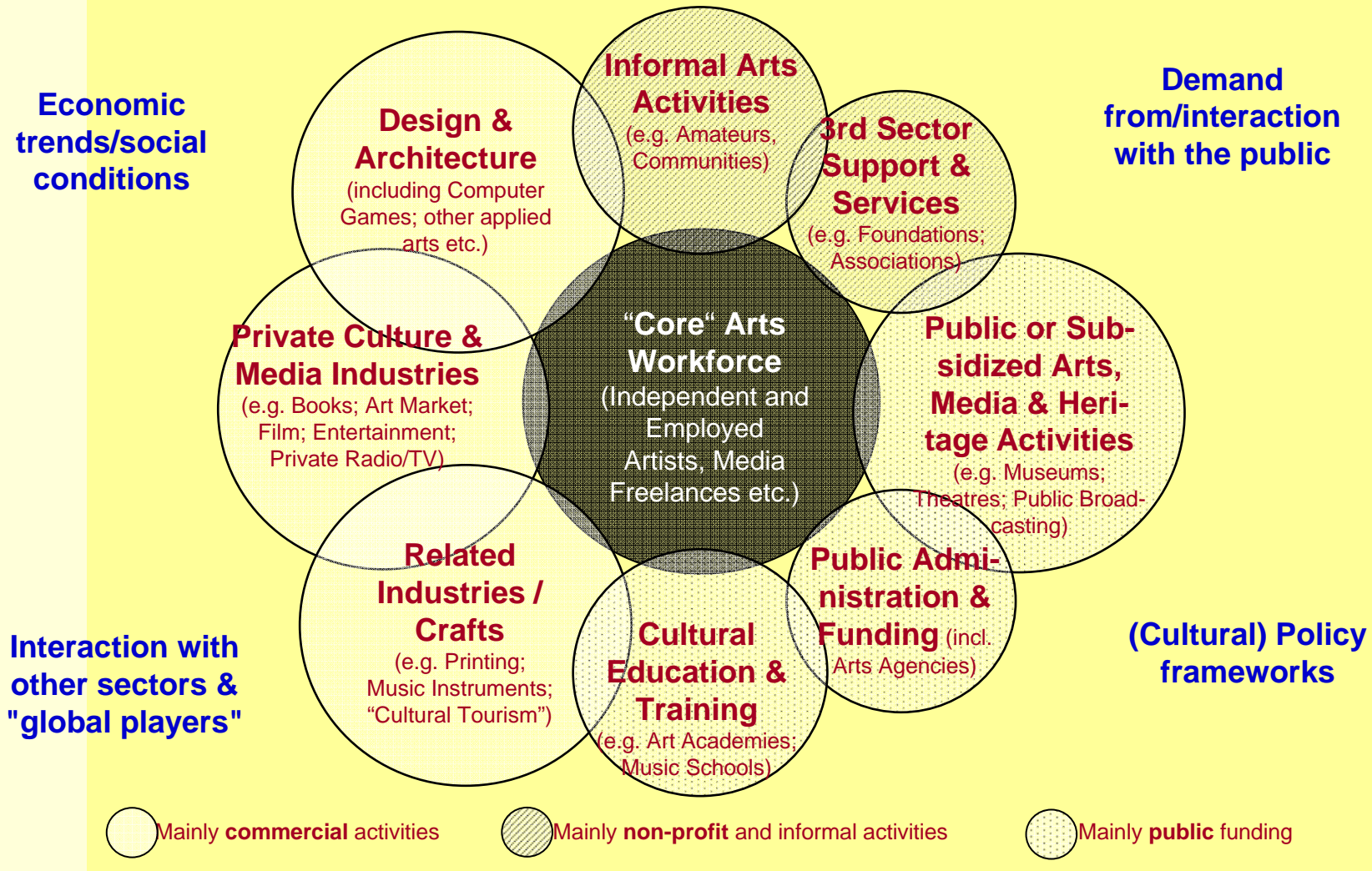
To the forms of mobility that relate to *individual needs or desires* (e.g. networking, residencies etc) we need to add those intrinsically connected to the *flow of works or performances* in another country.

Mobility flows will be influenced by *work environments, general legal and political frameworks* and *specific measures*. The latter are the main focus of the study.

The study team recognises *mobility as an integral part of the regular work life of artists and other cultural professionals*.

The 'Creative Sector'

Arts, Media and Heritage and their “Creative Core”



Source: Wiesand/Söndermann for ECF, 2005, based on proposals made at the Unesco-Conference "The International Creative Sector", 2003

Main Sources of the Report

- Information, case studies and assessments provided by **6 key experts and 38 national correspondents**;
- **Opinions of other experts** voiced in conferences / hearings;
- **Studies / publications** on mobility issues;
- **Information provided by national and regional bodies** such as the *Nordic Council of Ministers*;
- **Reports** of the European Union;
- **National government plans** and - very rarely! - data / evaluations of schemes (the lack of comparable empirical information);
- **Compendium of Cultural Policies and Trends in Europe:** Information on cultural cooperation policies collected for this information system.

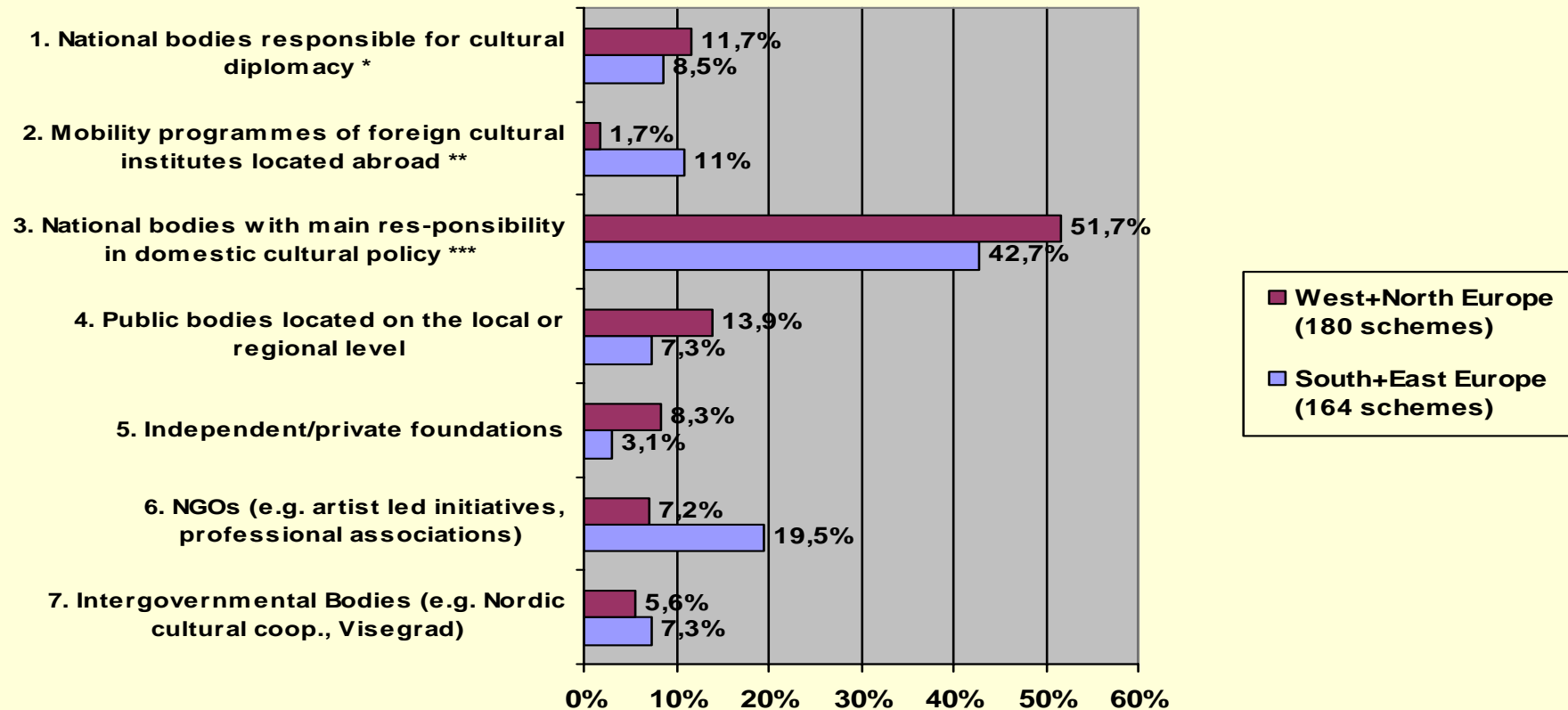
III. Approaches to Mobility and Types of Schemes

An important distinction:

- *Seeking to become mobile* is not always a free choice. In some countries, it can even be a matter of survival. Mobility then becomes tied to the large issue of (public) provision of funding and infrastructure in the country and to regulatory mechanisms to support local market developments. Mobility schemes can be of particular importance, in these cases.
- For those *cultural professionals who are already mobile* or where *mobility is a regular feature of their profession*, the legal status available for professional artists may become the main challenge: How to deal with 'red tape' or to overcome impediments to mobility mainly caused by social, tax and visa regulations?
- And there are some, who *do not really see a need for trans-border mobility* (e.g. artists living in the big multi-cultural metropolises or specialist staff of regional arts institutions), especially if this means separation from their families and friends or learning a new language.

Survey sample: important mobility schemes in different European regions

Basis: 344 Schemes collected by Nat. Correspondents



Source: ERICarts Institute 2008 based on schemes provided in country responses to the project questionnaire.

* Includes foreign affairs ministries, national cultural institutes and other (semi-)official bodies working in the field of cultural diplomacy.

** This concerns special regional/local mobility programmes and offices maintained by cultural institutes from mostly Western countries abroad, such as Pro Helvetia in Sarajevo, whose activities are frequently aimed at providing mobility support to locals/residents.

*** Includes culture ministries, national funds, publicly funded arms-length bodies such as arts councils etc.

Main types of mobility schemes

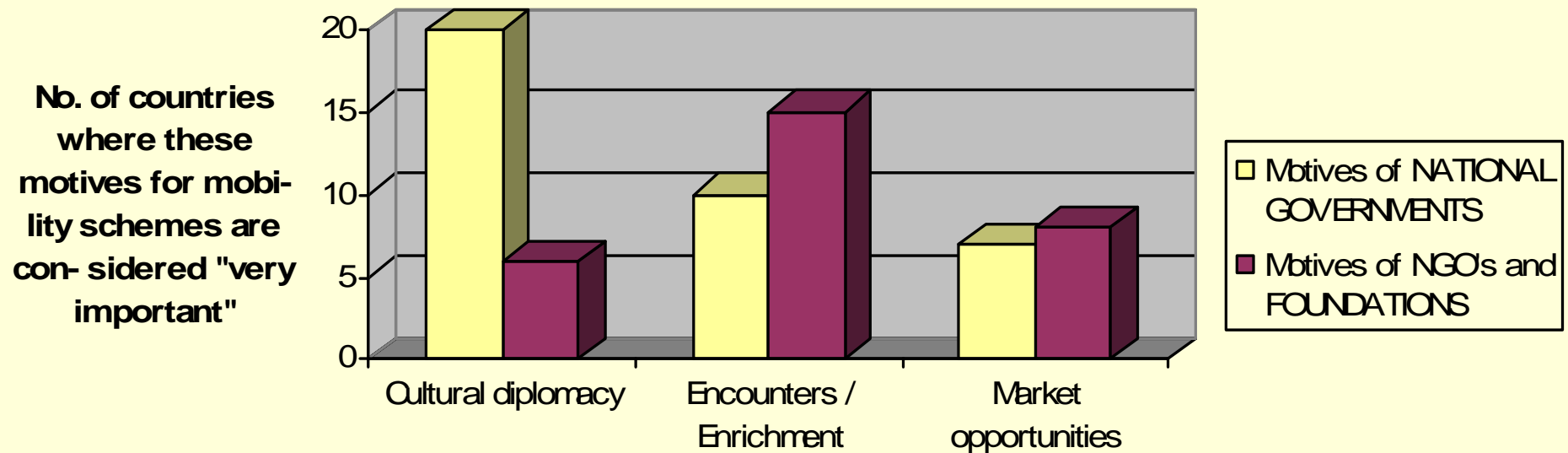
- Artists / writers *residencies*;
- *Event participation grants* (e.g. at international festivals);
- Scholarships for further/postgraduate training courses or similar forms of *capacity building*;
- 'Go and see', 'come and see' or *short-term exploration grants* for individuals;
- *Market development grants* (e.g. scouting and other cultural export schemes);
- Support for *trans-national networking* of professionals;
- *Project or production grants*, e.g. to support translations or participate in film co-productions;
- *Research grants or scholarships* to live and work for a certain time abroad;
- *Touring incentives for groups*, e.g. for music or dance ensembles.

Other important characteristics of mobility schemes in Europe

- **"Outgoing schemes"** are those which provide support to the mobility of nationals/residents cultural professionals to travel and work in other countries;
- **"Incoming schemes"** are those designed to attract foreign cultural professionals to visit/work in a particular country.
- **Seven main objectives underpinning mobility programmes:**
 1. foreign relations or "cultural diplomacy";
 2. career enhancement;
 3. creativity / new production opportunities;
 4. international market development;
 5. talent development;
 6. intelligence / information gathering / sharing; and
 7. project cooperation / co-production.
- However, evidence suggests that **mobility is not always an explicit objective**, but is often an implicit outcome....

Mobility objectives are not 'objective'

Differences in motives behind mobility schemes in 36 European countries



Source: ERICarts Institute 2008 based on country experts responses to the project questionnaire

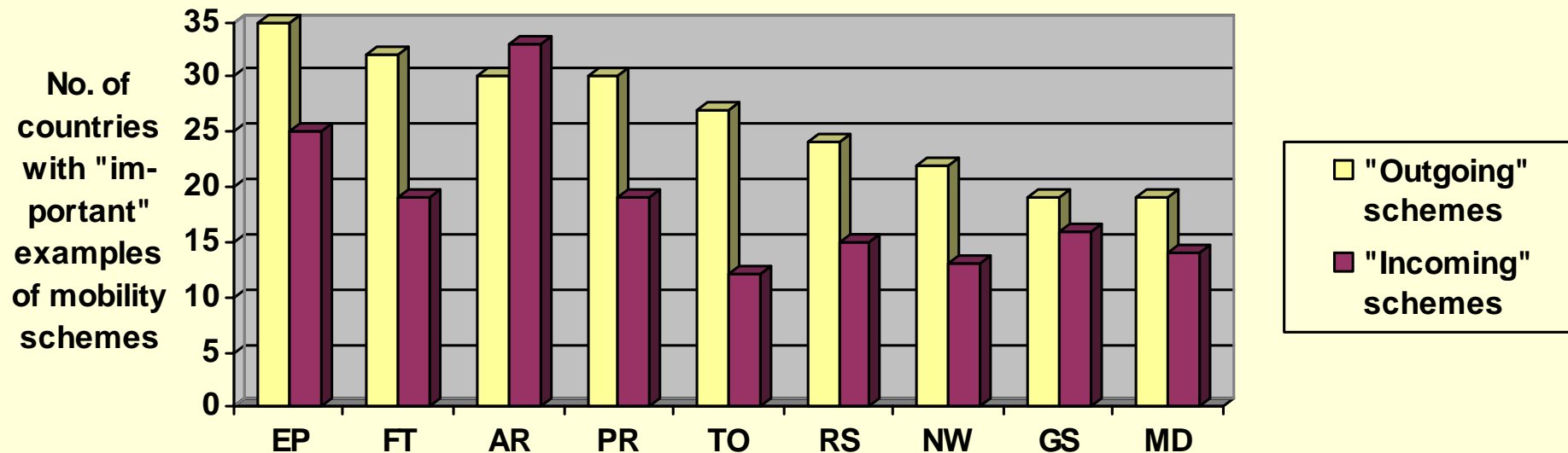
Obviously, more evidence-based information and research is required...

On imbalances of mobility schemes

There is a significant *imbalance in the number of schemes promoting nationals* to engage internationally compared with *the smaller number of schemes supporting inward visits* of creative people from other countries.

This gap in provision perpetuates East-West imbalances (in Europe) and North-South imbalances (globally).

The issue in an empirical perspective...



Source: ERICarts Institute 2008 based on country responses to the project questionnaire

Notes: Types of schemes are presented along the horizontal axis. They are:

AR = Artists / writers residencies;

EP = Event participation grants (e.g. international festivals);

FT = Scholarships for further/postgraduate training courses or similar forms of capacity building;

GS = 'Go and see', 'come and see' or short-term exploration grants for individuals;

MD = Market development grants (e.g. scouting and other "cultural export" preparations);

NW = Support for trans-national networking of professionals;

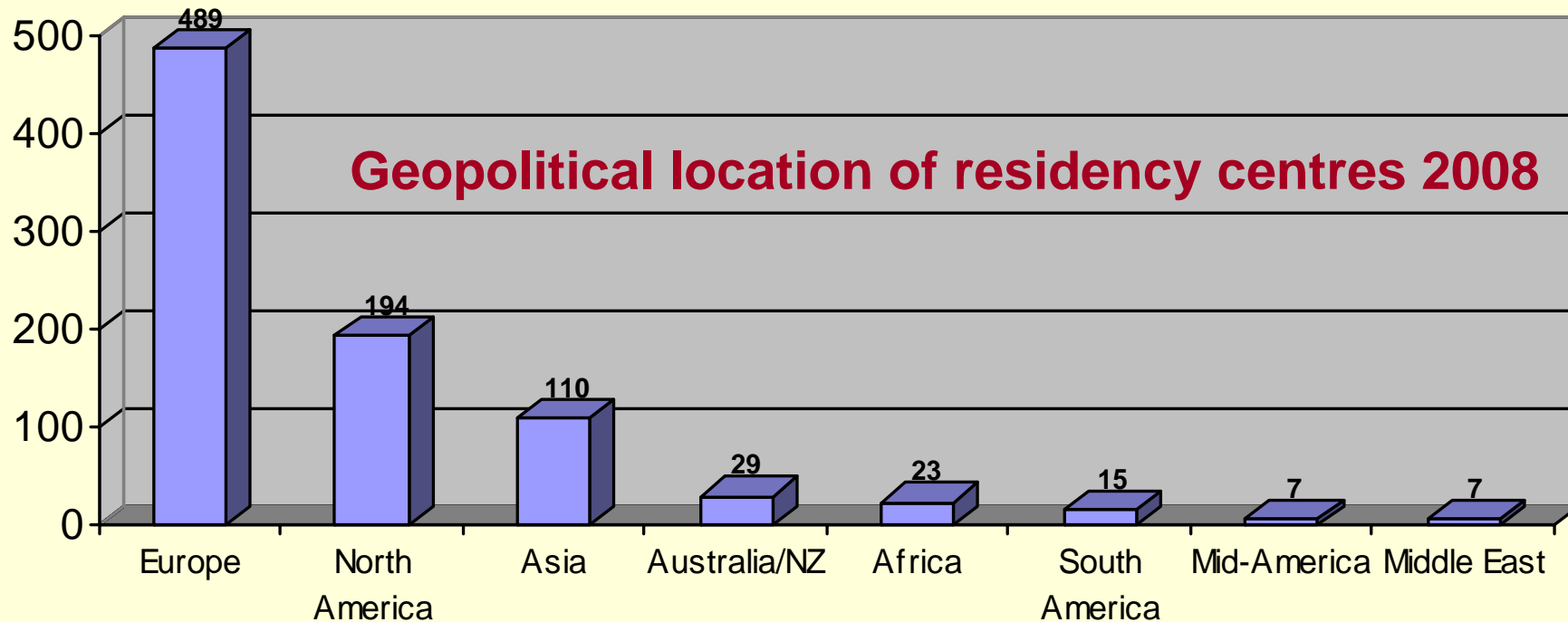
PR = Project or production grants, e.g. to support translations or take part in film co-productions;

RS = "Research" grants or scholarships to live and work for a certain time abroad;

TO = Touring incentives for groups, e.g. for music or dance ensembles.

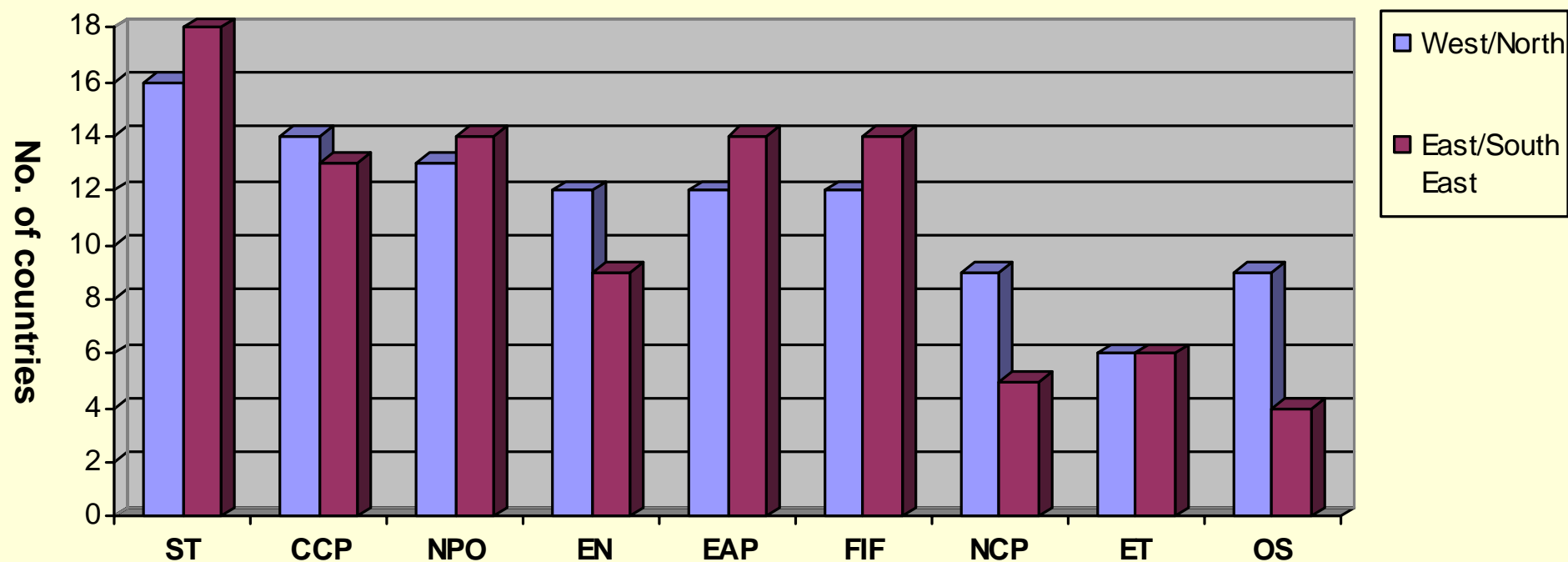
Global disparities call for new strategies to assure a 'diversity of cultural expressions'

The example of residencies



Source: ERICarts Institute analysis of the Database of the Trans Artists' Network

Main mobility information sources of cultural professionals in 36 countries



- CCP** = Cultural Contact Points of the EU (where existing and deemed relevant);
- EAP** = European arts or mobility Internet portals (such as LABforCulture, OTM or EURES);
- EN** = European/International networks;
- ET** = Education and training (institutions or programmes)
- FIF** = Foreign cultural institutes (e.g. British Council) or foundations (e.g. ECF)
- NCP** = National culture or employment Internet portals
- NPO** = National professional organisations, unions and NGOs
- OS** = Other important sources (e.g. magazines, newsletters, regional organisations, local bodies);
- ST** = "The State" (National government and its agencies)

Mobility as an ambiguous goal

On the one hand, cultural exchanges are seen as **“a particularly rich dimension of cultural diversity”** (Pierre Defraigne, with regard to Art. 16 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions). And, of course, the global economy can profit from mobility;

On the other hand, this type of mobility and also an increased trade in culture industries goods and services is currently **organised on the basis of the needs, rules and methods of “the North”** (from exotism to copyright provisions). Much of it is just one-directional and can thus contribute to the phenomenon of a **“brain drain”**.

Is there an ethical dimension to be respected?

What may count more than physical 'hypermobility': Mobile mindsets

(Artist John Phillip Mäkinen: "Children of the Revolution" at the
2007 Biennale of Young Artists, Tallinn/Estonia)



A. J. Wiesand / ERICarts 2009

IV. Conclusions and Recommendations

A developmental approach to mobility :

The successful trans-national movement of cultural professionals depends on five key building blocks

- 1. The provision of better INTELLIGENCE and relevant information;**
- 2. The development of mobility schemes that foster EXPLORATION and creative capacity;**
- 3. The provision of adequate RESOURCES;**
- 4. Ensuring FAIRNESS in mobility opportunities;**
- 5. Improving the SUSTAINABILITY of mobility processes.**

**Discussing the recommendations:
35 mobility experts and practitioners
participate in the 'Düsseldorf Debate',
September 2008**



Main recommendations

- ***Adopt a cultural diversity dimension*** to the overall mission and activities of mobility programmes and grants
- Pursue mobility programmes and schemes that ***support productive mobility experiences***
- ***Re-examine cultural diplomacy / international cultural co-operation programmes***
- Concerted efforts to ***address cultural mobility in different programmes at the EU level***

**To overcome research deficits:
An ERASMUS for artists? Or something
similar to the EU 'Birds Directive', which
supports observatories of migratory birds?**



V. The ERICarts Institute will continue studying mobility-related issues, during the next years.

One of the potential topics:

The "Creative Sector": a driver for mobility, diversity and Intercultural Dialogue?

A final word on change, mobility and diversity

Some main issues raised in the study are taken up in this quote of EU Commissioner Ján Figel' (2007):

"Why should we fear change and growing diversity? Come to think of it, Europe has never been a uniform cultural and religious place in its long history. We have always had to cope with each other; we have learned from each other; often we have fought each other because of conflicting interests and worldviews. We should never forget this. Our diversity is part of our genetic makeup... Dialogue is not a sign of weakness: it's a sign of maturity and strength."

A Bosnian writer (Dzevad Karahasan) brings it to the point:

- Das Wesen des Bosnischen liegt darin, dass man die Gegenwärtigkeit des anderen als eigenes Interesse empfindet. Eines muss man klarmachen und das möchte ich betonen: Vielfalt muss sich stets auf die Einheit berufen und umgekehrt. Wo man Unterschiede zu stark betont, verlieren sie Bedeutung. Wo man das Einheitliche zu stark betont, verliert man Unterschiede und damit vernichtet man Vielfalt, Tiefe.
- *To me, the soul of the Bosnian means feeling the presence of the other as part of one's own identity. I would like to stress that diversity must always appeal to unity and vice versa. If we stress differences too strongly, they lose their meaning. If we stress the common things too strongly, we lose the differences and with that destroy diversity, depth.*
- ('Das Bosnische Haus ist wie eine rote Zwiebel', DLF, 31.1.2009)

Thanks for your attention
We look forward to your comments



Participants in the 'Düsseldorf Mobility Debate', 2008