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Artists' Moving and Learning French National Report

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Artists Moving & Learning



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National Report – France

Prepared by UMR PACTE -
GRENOBLE

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*Kubalai khan Investigations,
Plateform for artistical exchanges,
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1 Executive summary

Issue and methodology:

How do mobilities favour learning effect for artists? What is their nature? Do they match a classical approach of learning in linguistic or technical terms or do mobility relied learning effects have secondary, not intended effect on creativity and culture? In which way (financial, human) do artists build their relationship to mobility? Do specific forms of mobility or/ and learning exist, as to for artists are concerned? And how are those learning effects happen? Our methodological choices have been determined by the need to tackle these core questions. They have led to choose a qualitative approach rather than a quantitative one and therefore the elaboration of a three steps methodological protocol:

- factual data analysis (cf. the following graphics),
- thematic analysis through the grid, allowing the evidencing of "learning effect categories",
- systematic discourse analysis through a language corpus analysis (143 pages of text) with the help of the ALCESTE software.

The sample of artists has been chosen to be representative of the different artistic fields and of different types of mobility, of geographical areas of France: metropolitan area (Grenoble, Paris), a rural area (South of France – Ardèche / Drôme), and the International Festival of Avignon. The research team also tried to respect a balanced male/ female distribution and to cover all ages. The research team contacted 20 artists and was able to conduct interviews with 16 of them. The choice of the artists has been done in relation to the knowledge networks of the researchers. Sixteen French artists have been, interviewed between July and November 2009. All interviews were conducted in face-to-face situation, mostly in the ateliers of the artists.

After the Kick-Off meeting in December 2008 and the first Scientific Committee of February 2009, the research was launched in every country. In France, the essential of the survey was carried out in 2009, essentially around the summer period which was propitious to the interviews. 2010 was defined by the team as the year for the comparative work: the first months were dedicated to the finalization of the national report, taking into account the need for building good basis for comparison.

Factual findings

The distribution between men and women is, finally, not equal. A majority of male artists have been interviewed. This allocation is due to the artists' availability during the interviewing campaign, since we had planned equality of representation on that basis. Men between 30 and 40 are over-represented in the sample, when the 20-30 and 50-60 age classes are more balanced from a gender point of view. On that basis, artists' distribution is comparable to the typical gender gap observed in mobility studies in Europe as to the 30-40 age class is concerned, whether for employment or working time issues. Artists are no exception.

The artists' educational background is very traditional, with a majority reaching either Master level or Art School equivalents (the French system of Arts or Theater regional and national Schools). Most of them are in possession of a qualifying diploma such as the DNSP (diplôme National Supérieur des Beaux-Arts) or their equivalent from the national and regional "Conservatoires". Only four of the artists we met have a secondary education level or diploma. One only has a manual training certificate (carpenter). The chosen artists are fairly

allocated between the four main art sectors: dance, music, theatre, visual arts (with a majority of plasticians). Women and men are successively over-represented in each different art sector.

Between 2008 and 2009, the majority of artists have realised mobility experiences within Europe and coincide with the European Union coherence criteria. The motivation for travelling can be grouped under two major criteria, that of training (looking for specific technical skills) and of presenting a creation (festival, residence), many times stimulated by francophone cultural affairs. Other trips are linked to the understanding of a set of techniques (tango dancing for example) or of a colleague's creative world (a choreographer, a musician) that have led the French artists to move further, outside the European Union: Argentina, Québec, Vietnam, Japan, Dominican Republic. Many of the interviewed artists also reveal a relationship of proximity and interest towards the Mediterranean basin: Algeria, Morocco, Lebanon, Jordania, Iraq. These territories represent a central issue in their respective work (cf. the presence of borders, men-women relationships...). Moving to West and South Africa was linked to professional opportunities and to the support of the French Foreign Affairs Ministry. Central and Oriental Africa appeared as a objective for some of the interviewees, but the definitive choice of the country (Mozambique, Senegal), answers the need of a real possibility of completing an artistic project. European countries, India, Japan, Quebec, Mexico have been privileged by French artists during the 2007-09 period; they have been visited twice or more.

Fourteen of the interviewed artists got a financial support from public institutions to realise mobility projects, those of regional/local level appeared as very important. What appears determining is the possibility of have access to information sources, and this is very much facilitated by contacts in the host city/country (they favour moving and also learning). The supporting institutions are:

- The network of French Institutes ("Institut Français"): payment of hotel fees, transportation in the context of festivals (but all testify that funding conditions have deteriorated: before, they used to organize festivals, today, they only finance hotel),
- The regions (Rhône-Alpes, Provence-Alpes / Côte d'Azur / PACA) and local governments,
- The universities,
- The EU.

In the French context, or, better said, within our artists' sample, there was no private or NGO funding, and all of the artists saw funding as "institutional" funding.

We have discovered that if material conditions did not determine the possibility of mobility for artists (they travel even without funding, and with very different professional status), nevertheless these did have a strong impact on the learning effect of the moving experience.

Moving and learning results

The interviewed artists had formal/official moving experiences, aiming different kind of experiences: teaching programmes (of techniques etc.), exchange, production etc., enabled through participation on festivals and workshops, international projects or official residencies. However, informal mobility (in the sense of absence of financing through an official organism) such as private travels, meetings etc. showed up to be as frequent and personally important for the artists as the formal ones.

The main finding of the analysis of the types of moving experiences favouring learning in the whole panel is that **all types of moving experiences seem to favour learning**: the formal as well as the informal one, long trips as well as short ones. Indeed, **learning effects and their intensity rather seem to be determined by the personal predisposition** (capacity/openness/curiosity/habitude to move during childhood /desire to overcome intellectual and cultural barriers) of the artists than the types of mobility themselves.

Last but not least it is worth mentioning that all types of mobility tend to create a **snowball effect**. As the open cited, the interviewed artists tended to maintain the new contacts and to make further mobility experiences.

Towards a typology of mobility patterns

From those biographic elements and from the cartography presented above, we have determined a typology of artists' mobility. As every typology, it is a schematic way presentation, but it allows readability, knowing that every artist has mobilised or will mobilise one of those types of moving in his/her artistic career/ The following typology tries to describe the artist's mobility competency. It is based on the analysis of the interviewees' biographies and factual elements of the interviews. It also aims at making explicit the social capital of the artists through the quest of the expression of the following common criteria within the various interviews:

- Imaginaries of mobility
- Cultural and visual change lived during the moving experience
- Creativity and innovation stimulated by the mobility
- Mobility as a geographical escape from one's reality

This led us to distinguish four types of artists:

- The « **hypermobile artists** » are characterised by their regular frequentation of big international metropolises like London, Tokyo, New York, Buenos Aires.... They come for different reasons to these places: to sell their works of art, to participate to festivals or artistic residencies. They do not invest much in rural or peripheral urban places, islands or mountainous regions. A common characteristic is their high educational level in arts and/or their university education; they also all come from big agglomerations. What distinguishes them is their access to institutionalised and financed mobility, assuring to the artists a solid moving competence, while others, by choice or out of necessity, do stay in the same places on their own resources (5 artists).
- 2nd type: The « **portfolio artists** » often are younger and/or are in search for specific technical competencies. Their mobility is characterised by a unique move towards a place where they do not necessarily return. They are looking for a specific artist who masters a set (vocal, choreographic, or other) technique. Their common point with the "hypermobile" artists is their frequentation of the same metropolises. However, we notice that their perimeter of movement is larger. For example, one of the interviewed artists wanted to learn tango and moved to Buenos Aires, but in search of specialised dancers, she also frequented places outside of the capital. (5 artists)
- 3rd type: The "**artists in creative circularity**". These artists are looking for a creative itinerary, during each travel, they bound from one place towards another, they leave for long travels (6 month) to track a specific person or look for a precise

place. They often are directors, or in charge of projects, used to build up group dynamics; at every place they visit, they see potentialities for common work with dancers or singers who are in possession of the requested technical criteria for the project. Their common point is a strong personal history with the visited country or continent (Asia) that they frequent (through the adoption of children, love stories, etc.). As such, their mobility is characterised by the visits of metropolises or specific places (Island, Indonesia). What also characterizes them is their ability to obtain public, institutional financings. (4 artists)

- 4th type: The “**gap artists**”. Those artists show the particularity of longer sojourns in determined places. Once they are settled in that place, their precarious situation does not allow them to return to France rapidly. So they move around the place of destination, between metropolises and their peripheries, in a cluster of various moves), but also between countries of the same continent. This may also concern the quest for relationship to a remote insularity (Haiti), where tales, myths and legends come to fuel the creative universe of the artist.

As for learning is concerned, the artist has generally admits having gathered a lot from his mobility(ies) :

- from an artistic point of view:
 - development of one’s creativity,
 - acquisition/ development of new techniques,
 - transgression of one’ artistic domain (new forms of expression may be learned may allow the artist to switch towards other types of art);
- from a general point of view :
 - development of foreign language skills (but where language revealed to represent an important communication barrier, it is art itself which has sometimes used for communication, especially in the sectors of music and dance,
 - **the artist has acquired/developed other professional competences** essential for his/her career development (how to market his/her arts products, organize a production /dissemination process, how to raise funding, etc.)
 - the development of further civic competences,
 - This confrontation is generally propitious to questioning one’s own way of behaving and one’s interpretation schemes.

In the domain of learning too, we have thrived to build a strong methodology. **We have tried to classify all the acquired skills and competences through a typological work based on social and spatial capital literature, which has led us to build a grid** which will may as a common tool for the European comparison. We thus distinguish learning processes according to the type of capitalization that they engender, and which could be either Spatial, Social, Economical, Cultural or concern Organization.

This cannot be translated into a variety of competences which an individual learns to manage, by acquiring a personal capacities port-folio in **Communication, Dissemination, Information, Networking, Pedagogy, Self-status bettering.**

Comprehensive approach of learning and moving: first conclusions of the textual analysis by the ALCESTE method

From a methodological point of view, the corpus collected through the interviews has been submitted to a textual comprehensive statistical analysis : the textual kind of information escapes from a purely qualitative analysis and can also be treated in a quantitative way... The lexical analysis consists in using language item redundancies and statistics to substitute the reading of a text by the analysis of the lexical elements which are extracted from it: lists of the most frequently used words (key-words), maps visualising the way words are associated (thematic zones) or circumstances or contexts effects (specific words).

The collected textual material for the Artists' Moving and Learning project appears to constitute a very homogenous corpus. This characteristic itself reveals a very high coherence between the different artists' narratives, which makes their positioning very signifying about themselves and their identities. Within the overall corpus, four classes of lexical fields have appeared, representing four lexical fields which are then, in a second phase, put into correlation. They do not have the same importance and can be qualified according to their proportional weight:

1/ The first field (19, 6% - red) insists on what is linked to professional **and spatial learning from mobility**. Two main ideas appear:

- the logistical financial obligation (funding, grants) of the mobility,
- the mobilization of networks and institutions to get to precise destination: EU, Peru, New York.

That lexical field is very explicit on the link between the professional objectives and the artists' moving capacity: learning is clearly professional, technical, and coincides with the artists' own field of competencies (either technical or commercial)

2/ The second field (41% - green), the main one, is that of **esthetical learning from mobility**. We find here a strong correlation between what concerns formalisation, images, visuals, colours and what expresses alterity: the frontier, the limit. So there, what is at stake is the artists' capacity to reconstitute within their production the thematic of mobility itself. Within this lexical field, we find again interrelations, connectivities. The main idea is that of an aesthetic value of mobility.

3/ The third lexical field (25, 6% - blue) concerns the **cultural learning from mobility**. The cultural discovery is associated to the discovery of techniques. The verbs "exist" and "change" do appear within the class, expressing this idea of discovery.

4/ The fourth lexical field (13,3% yellow) is that one of **social learning**. The main idea is that the words of this class express links, relations to education, children, expression and the life of territories.

For all interviewed artists, the interface aspect appears as being the most transversal of all terms concerning learning in the whole corpus; it is at the heart of the all discourses. Very clearly, the third lexical field (cultural learning) represents the "pivot" between the three others. It shows that the artists' positioning is generally one of a moving and comprehensiveness, or, at the other end of the gradient, as teachers. The closest correlations which appear are those existing between social and cultural learning (alterity, change). In opposition, reversely positioned, appear technical and aesthetic learning. The artist can therefore be defined by his competence of "relations making" and sociability. This can be expressed through three registers: the relationship to every-day life, the relationship to shape, the relationship to competence.

2 Introduction

The French study took place within the European guidelines of the Artists Moving and Learning project, striving however to take the opportunity of the case study to build a more global frame of analysis. Therefore, while taking into account the specificities of the institutional context which has recently been questioned by the government because of its fragmentation, we chose to focus on the interviewed artists' experiences and we have based this report on their discourses. We believe that these narratives have a lot to tell us about moving and learning interactions.

With a regular concern for scientific precision, we wish to call back on some shared definitions of the terms to open this work. We therefore consider the artist according to the UNESCO texts, and mobility is defined by ETM, as decided during the first scientific committee of the project.

Definitions

Artists :

'Artist' is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association.' (Recommendation concerning the Status of the Artist, October 27th 1980, 21st General Conference of the United Nations Educational, Scientific and Cultural Organization, Belgrade)..

Mobility:

ETM defines mobility as short, medium or long term across national borders, by artists or cultural operators for professional purposes. This could include visiting a festival for prospection, attending a network meeting, making a residency, making a performance tour, or taking a temporary or permanent job.

- short term : 1 month
- medium term : 6 month
- long term : more

2.1 Context of the country for mobile artists : artists' mobility in France, a complex landscape

In France, artist's mobility through of travelling is constituent of the artist's social and aesthetic status. In its modern definition, the artist is born when he gets the possibility to go and learn his art by the imitation of Greco-roman, of then Renaissance art. Italy is then the privileged destination. What would have been the Renaissance in France without the travels to Italy? Later, how can we think romanticism without travels to Germany and Great-Britain? then in the 19th century, a trend of "orientalistic" literature and paintwork developed through artist's travels to the Orient. A critique, mentioning the poet Gerard de Nerval coming back

from his Orient trip, wrote: "It seemed that the inner flame consuming him got new fuel".¹ Moving then concerned different categories of artists. Artistic artisans did also have a tradition of mobility in the context of the round trip through the country ("Tour de France") which constituted an absolute condition for apprentices and workmen to become a companion of their art.

We do not insist more on this aspect: moving is an integral part of the individual aesthetic experience of artists. Moreover, it is itself, as an object of reflection, part of art itself. Scientifically speaking, a whole part of art history is dedicated to artists' moving, to its significance and its consequences. Historical sociology of cultural transfers has emphasized the importance of artists' travels in the structuring of national cultures and schools of thoughts. "Nothing is more international than the development of national cultures".²

Besides the individual aspect of learning, mobility may also be considered as part of cultural policies, which has been as far as institutionalising the artist's travel, as, for example, through the creation of the French Academy in Rome ("Ecole Française de Rome") which established a group of professional artists, designated to receive public commissions and called to take leadership functions in their disciplines. On the other hand, the prestige of French culture has been fed by its capacity to attract foreign artists to France, especially at the end of the 19th and during the 20th century.

We have seen that mobility takes a central place in the traineeship of an artist as well as in the development of cultural politics. But which artist and what cultural policies are we talking about? Mobility, for long time, only concerned a very restricted elite of artists, chosen by exigent selection criteria and then promoted to a brilliant career. In the same time, cultural policies used to be politics of prestige, guarantying the country brightness and influence, which were very useful for diplomatic interests.

The organisation of French artists' mobility still reflects this double characteristic. We notice that this organisation is very disparate. It is not possible to distinguish precise and standardised characteristics of what could determine the perimeter of a public policy of artistic mobility. The disparate aspect of the existing measures reflects the big cleavage between cultural diplomacy competences and external cultural exchanges, under the respective supervision of the Ministry of Foreign Affairs and of the Ministry of Culture³. The latter intervenes more and more by backing European projects. In addition to this first cleavage of competencies concerning the central administrations, we must add the one between what concerns the national (or central) resort and the actions of public governmental institutions at decentralised (regional or local) level, which have considerably increased during recent years. Finally, the initiatives of European Union policies enhanced the development of numerous networks which favour cultural exchange and support mobility of artists and other professionals in the domain of culture.

2.1.1 Diplomacy and cultural exchanges.

A – The role of the Ministry of Foreign Affairs

The French Association for Artistic Action (AFAA) has long represented the institution dedicated to facilitate French artists' circulation throughout the world, exercising a *de facto* monopoly. Since 1922, placed under the sole responsibility of the Foreign Affairs Ministry, the AFAA constituted the French State's "cultural diplomacy" tool. It has changed since, evolving during the 1980's towards a closer partnership with the network of the "Instituts culturels français à l'étranger" and developing cooperations with the local and regional

¹ Cited by Labkhand Nematian, *La tentation artistique dans le Voyage en Orient de Gerard de Nerval*, revue Téhéran, n°1, Décembre 2005

² A.-M. Thiesse, *La création des identités nationales*, Paris, Seuil, 1999

³ Jean-François de Raymond, *L'action culturelle extérieure de la France*, Les Etudes de la Documentation française, Paris, 2000

governments in France. It also opened towards the most recent and more critical artistic trends of contemporary art.

The principle of AFAA's action is actually changing to turn towards the notion of cultural exchanges, according to a general trend in Europe⁴: exchanges between French artists and foreign audiences, with foreign artists through the work of the French cultural institutes which do not want to stand any more for show windows of French art and culture but act as real "cultural centres", places of richer interactions between authentic partners.

The transformation of the AFAA into a public agency names Culturesfrance was undertaken in 2006. Culturesfrance is now the delegated operator of the Foreign Affairs Ministry and – this innovative– also for the Ministry of Culture as to international cultural exchanges are concerned. Other partners, foreign or French, private or public, from big urban areas or other regions of France or Europe, are associated to its actions everyday.

Culturesfrance acts through two intervention tools: the dual network of French Institutes and Cultural centres abroad, and the funding of artists residencies. Culturesfrance prospects, in France, amongst art and culture professionals, and amongst cultural institutions or local governments, for artists interested in travelling abroad (programmed by French cultural centres and institutes or for specific festivals). However, Culturesfrance also managed residencies, designed at funding one artist's specific mobility project (100 fellowships are allocated each year to French artists or foreigners living in France for more than five years, another 100 benefiting to host foreign artists in France, through various partnerships amongst which the Paris City Hall is very active.

Moreover, the Exchange and Artistic Cooperation Department of the same ministry supports another range of projects which it does not however initiate.

This functioning supposes a wide range of contacts: Culturesfrance works with 5000 "professional councillors" and contact points spread out between 160 countries worldwide.

B- The role of the Ministry of Culture

The oldest and most prestigious institution dedicated to artists' mobility in France is the French Academy in Rome (*Académie de France à Rome*, best known as the « *Villa Médicis* »). Created in 1666 under the reign of Louis XIV, it was designed to host the artists awarded with the "*Premier prix de Rome*" and some artists protected by patrons. The objective for them was to complement their education at the contact with Antiquity and Renaissance Roman art.

André Malraux profoundly reformed the Villa Medici by suppressing the "*prix de Rome*" and put the establishment under the management of the Ministry of Cultural Affairs. During the 1980's, the Villa Medici has resolutely taken the path of contemporary arts and still hosts between 15 and 20 artists every year. It is now endowed with two additional missions:

1 – offer the possibility to French or Francophone artists of a complement in education in their disciplines (« *Colbert* » mission) ;

2 – stimulate interrelations and cultural exchanges between Italy and France, in the mind of opening them on Europe and the world (« *Malraux* » mission).

At the central level of the ministry, no International Affairs department existed until 1982 (when it was created by Jack Lang), being structured as such in 1986 (*Département des affaires internationales -DAI*), and completed by a *European Affairs mission* in 1987. Since 2004, the missions of the DAI have been expanded and consolidated.

2.1.2 Proximity exchanges: the role of local governments

With the decentralization of France set up in 1982-83, a growing interest for international

⁴ Gardner, Sarah: "Dialogue or Diplomacy? Public Policy and International Artist Mobility Programmes." In: Cvjeticanin, Biserka (ed.): *Dynamics of Communication: New Ways and New Actors*. Zagreb: Institute for International Relations, 2006.

cultural exchanges has surged amongst local governments. These could enrich old « city twinnings » or evolve within the frame of cross-border cooperation which was then booming. From the end of the 1980's, the AFAA, then Culturesfrances, brought their expertise (counselling and project engineering) to the local governments, through the signature of many convention. This kind of partnership is often more structured and formalised than the numerous other exchanges realised within the larger frame of "decentralised cooperation" (the international field of interventions of French local governments, linking them to their foreign counter-parts).

The objective of decentralised cooperation is not the development of artists' mobility for its own sake, but the stimulation up of local cultural development, which implies contacts between artists, with foreign art production, shared trainings, confronted practises. Artistic mobility is often inserted in larger development programmes. The principle of this line of action being reciprocity (and sustainability), it covers various modalities: expertise and training for culture professionals, hosting of local artists abroad (residencies and workshops), etc. Sometimes, the local governments charge NGOs with the management of set programmes, such as the association *Culture et développement* specialised in fomenting Franco-African projects such as the « *Sono des villes* » programme which put in contact French and African musicians in Grenoble. One must admit that it is very difficult to maintain an exhaustive census of such initiatives.

2.1.3 European networks and specialised programmes

The European Union promotes mobility as a factor of European identity building. It works through different networks that are not very much developed in France⁵: why? It seems that there is an information problem since programmes are advertised for on the internet but not easy to interpret for an isolated artist, and for him/ her to know how to put up an application file, how to distinguish funds dedicated to training from those which could support a project.

A- One specialised institution

A structure like the *Relais Culture Europe*, created in 1998 with the support of the European Commission and the French Ministry of Culture, brings a valuable help to artists to set up applications (technical and financial techniques, thematic adaptation). It is now declined into regional sub-entities (« *Pôles Régionaux Culture Europe* »), with two missions: one of "information / coaching" of cultural operators, another of "prospective / development" which aims at helping cultural stakeholders in building European strategies and policies (mainly local governments), notably through the capitalization of "good practises" and expertise, as well as the stimulation of international networking.

European funding can also participate to the emerge of innovating structures, such as the In Situ resources platform in Marseilles (*Réseau européen pour la création artistique en espace public*)⁶, which appears as the expression of polycentric governance in an effort to integrate Eastern and Western Europe art promoters.

B- General networks

These are web resources on arts and culture which are conceived as collaborative platforms for information and experience sharing (i.e. *Labforculture*, *Everybodytoolbox*). They can be more or less specialised according to art sectors for example the *Réseau international des arts du spectacle (IETM)* groups more than 400 organisations from that sector, from 45 different countries⁷. *Trans Europe Halles* has a different status: it is a network of independent cultural centres which 49 members, coming from 25 different countries, share a

⁵Conference on *La mobilité des artistes en Europe*, Bordeaux, TNT, 29 avril 2009.

⁶ www.in-situ.info

⁷ <http://www.ietm.org>

common objective of support to emerging artists, innovation in cultural exchanges⁸. Others are meant at stimulating young artists' in the beginning of their careers, such as the network called *Pépinières Européennes pour jeunes artistes*⁹.

Some have a territorial basis, such as the association called *Les Rencontres* (literally « the meetings ») which groups more than 160 local governments in Europe around cultural issues. Other networks like *Cités unies* (which groups more than 3 000 local governments engaged into decentralised cooperation) also have a cultural programme¹⁰. Some combine a territorial and disciplinary dimension, such as *Balkan Expresss or Danse bassin Méditerranéen*¹¹.

The experience of *Mobile Home*, a programme which was directly managed by a cultural institution, the *Friche Belle de Mai* in Marseilles, offers another vision of mobility. Its objective was to promote a series of activities aimed at facilitating the travelling of artists from the independent musical world through a thorough methodology: identification of obstacles of mobility, choice of partners in European cities, partnerships with media institutions, networking with producers, etc.

Private foundations should not be forgotten¹², some have a general vocation such as the *Fondation de France*, others are more specialised such as the *Fonds Roberto Cimetta* which concentrates the attribution of its fellowships on the stimulation of artists' mobility within the Euro-Mediterranean zone.

To sum up, the French situation towards artists' mobility is not homogeneous. A numerous number of structures and institutions exist, of public and private status, of European, national, local competences, some with general other with specialised vocations. Certainly, some forms of coordination which may help in making all these programmes more legible and thus efficient, can be wished.

2.2 Method and tools of research

2.1.1/ Presentation of the national research team

The national research team was constituted by five members of one of the main research laboratories in social sciences of France, PACTE (*Politiques publiques, Action politique, Territoires UMR CNRS/IEP/UPMF/UJF 5194*). Research has been executed by Anne-Laure Amilhat-Szary, Sophie Louargant, Kirsten Koop, Pierre-Antoine Landel and Guy Saez (member of the *Observatoire Français des Politiques Culturelles*) as well as Pierre-Olivier Garcia and Carine Deyres as trainees.

How do mobilities favour learning effect for artists? What is their nature? Do they match a classical approach of learning in linguistic or technical terms or do mobility relied learning effects have secondary, not intended effect on creativity and culture? In which way (financial, human) do artists build their relationship to mobility? Do specific forms of mobility or/ and learning exist, as to for artists are concerned? And how are those learning effects

⁸ [http:// www.teh.net](http://www.teh.net)

⁹ <http://www.art4eu.net>

¹⁰ <http://www.lesrencontres.org>; <http://www.cites-unies-france.org>

¹¹ www.d-b-m.org

¹²cf. Fondazione Fitzcarraldo: *Cultural Cooperation in Europe: What Role for Foundations?*, Network of European Foundations for Innovative Cooperation, Torino, 2003. (<http://www.fitzcarraldo.it/ricerca/pdf/CulturalCooperation>).

happen? Our methodological choices have been determined by the need to tackle these core questions. They have led to choose a qualitative approach rather than a quantitative one and therefore the elaboration of a three steps methodological protocol:

2.2.2/ The sample determination:

The sample of artists has been chosen to be representative of the different artistic fields and of different types of mobility, of geographical areas of France: metropolitan area (Grenoble, Paris), a rural area (South of France – Ardèche / Drôme), and the International Festival of Avignon. The research team also tried to respect a balanced male/ female distribution and to cover all ages. The research team contacted 20 artists and was able to conduct interviews with 16 of them. The choice of the artists has been done in relation to the knowledge networks of the researchers. Sixteen French artists have been, interviewed between July and November 2009. All interviews were conducted in face-to-face situation, mostly in the ateliers of the artists.

2.2.3/ Research tools: the questionnaire (elaboration and administration) and its analyse grid

The second phase consisted in the elaboration of the questionnaire and its analysis grid, both analytical tools then being offered to all of the partners of this survey (cf. Annex 1). The objective of the grid was to offer two layers of analysis per interview but also for the overall corpus and to draw a classification of the narratives into “items” (the structuring identifiers of a textual discourse). During this phase, the 16 interviews have been integrally transcribed and submitted to a variety of treatments:

- factual data analysis (cf. the following graphics),
- thematic analysis through the grid, allowing the evidencing of “learning effect categories”,
- systematic discourse analysis through a language corpus analysis (143 pages of text) with the help of the ALCESTE software.

This choice of multi-level analysis has been determined by the need to explore at the best the comprehensive dimension of the artists’ biographies.

The objective of the last analysis phase was to offer a “mobility and learning patterns typology” (cf. chart n°1). We have evidenced four learning patterns linked to mobility experiences:

- Hyper mobile world artists, whose trajectory roots into multi-faceted mobility;
- Portfolio artists, who move in order to increase their skills;
- Creative mobile artists, who move to stimulate their creative process;
- Gap artists, whose mobility is informal.

This typology was built spotting the impact of mobility on learning (before, during and after mobility) through the thematic analysis and by confronting the results to the discourse analysis realized during phase 2.

Topic	Items	interviewee nber.1	interviewee nber. 2	interviewee ...
Factual questions	<i>name</i>			
	<i>artistic name</i>			
	<i>country of residence</i>			
	<i>web info</i>			
	<i>gender</i>			
	<i>age group</i>			
	<i>educational background</i>			
	<i>art sector</i>			
Mobility experience factual informations	<i>profession</i>			
	<i>place</i>			
	<i>date/duration</i>			
	<i>type</i>			
	<i>employment status</i>			
	<i>private contacts</i>			
Before mobility experience	<i>source of information</i>			
	<i>reasons</i>			
	<i>information source</i>			
	<i>expectations</i>			
	<i>personal preparation measures</i>			
During mobility experience	<i>help/support</i>			
	<i>most impressive elements</i>			
	<i>personal impression of place</i>			
	<i>social relations established</i>			
	<i>cultural exchange experience</i>			
After mobility experience	<i>integration</i>			
	<i>learning effects</i>			
	<i>other professionnall competences</i>			
	<i>communication</i>			
	<i>digital competences</i>			
	<i>learning to learn</i>			
	<i>social and civil competences</i>			
	<i>sense of initiative</i>			
	<i>cultural awareness and expression</i>			
	<i>team spirit</i>			
Trajectory of mobility	<i>duration/chonology of learning effects</i>			
	<i>direct effects (job and employment opportunities)</i>			
	<i>history of travel experiences</i>			
	<i>mobility habitudes of family/ social environment</i>			

Chart n°1 : The analysis grid used for the qualitative interpretation of results

2.2.4/ Schedule

The French team has respected the European timing for the realization of the project, which was scanned by the different seminars. It has to be stressed that PACTE/ UJF is part of the scientific committee of the project and has played a continual advising role for the rest of the project members.

After the Kick-Off meeting in December 2008 and the first Scientific Committee of February 2009, the research was launched in every country. In France, 2009 was structured as follows:

- March- April were dedicated to the contextualization of the enquiry and to the definition of the common methodology: discussions on the analysis grid for the questionnaires
- May- June were devoted to the sampling of the interviewees: spotting of artists and first contacts, selection of the interviewees
- July- August- September- October: interviews and their transcription, for a first presentation during the Italian seminar in early October. The calendar followed the artists' constraints and our ambition to spot them in their usual work place as well as during festivals or residences which often take place during the summer. The mobilities typology was then defined
- November- December: Discussion on conclusions and elaboration of a specific grid to understand the learning effects of the mobility.

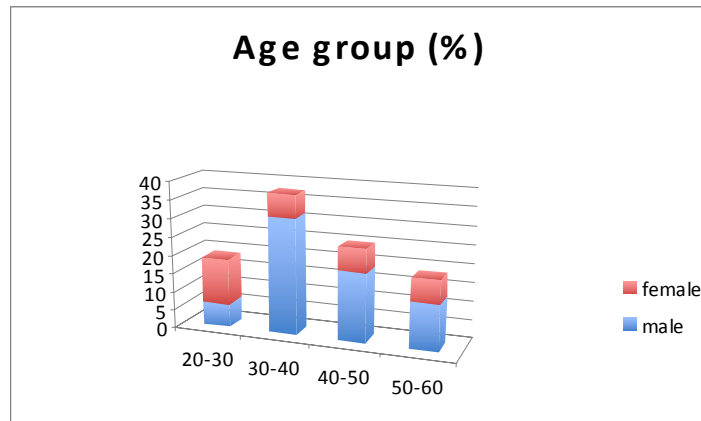
2010 was defined by the team as the year for the comparative work: the first months were dedicated to the finalization of the national report, taking into account the need for building good basis for comparison. For that purpose, the enlarged Scientific committee that took place in January in our university set out rules and templates allowing the standardization of information for a European analysis (determination of 5 artists / country whose interviews would be translated to English to be submitted to a common discourse analysis).

3. Findings

3.1 The profile of the interviewed artists

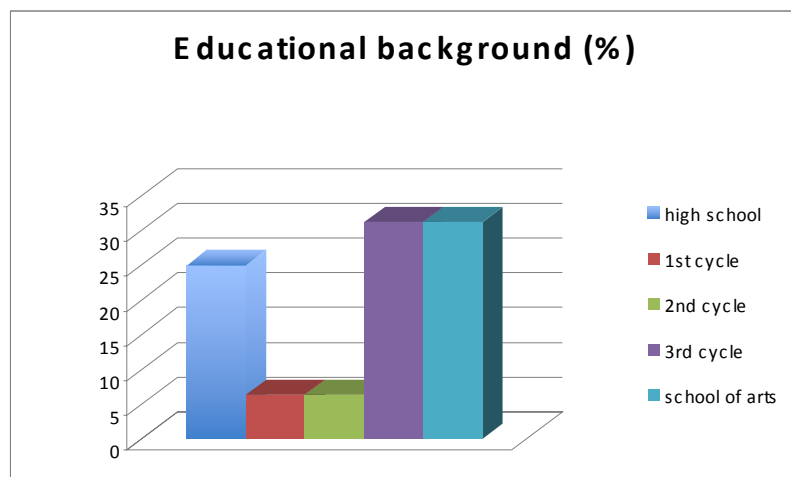
- Male/female and age distribution

The distribution between men and women is, finally, not equal. A majority of male artists have been interviewed. This allocation is due to the artists' availability during the interviewing campaign, since we had planned equality of representation on that basis. Men between 30 and 40 are over-represented in the sample, when the 20-30 and 50-60 age classes are more balanced from a gender point of view. On that basis, artists' distribution is comparable to the typical gender gap observed in mobility studies in Europe as to the 30-40 age class is concerned, whether for employment or working time issues. Artists are no exception.



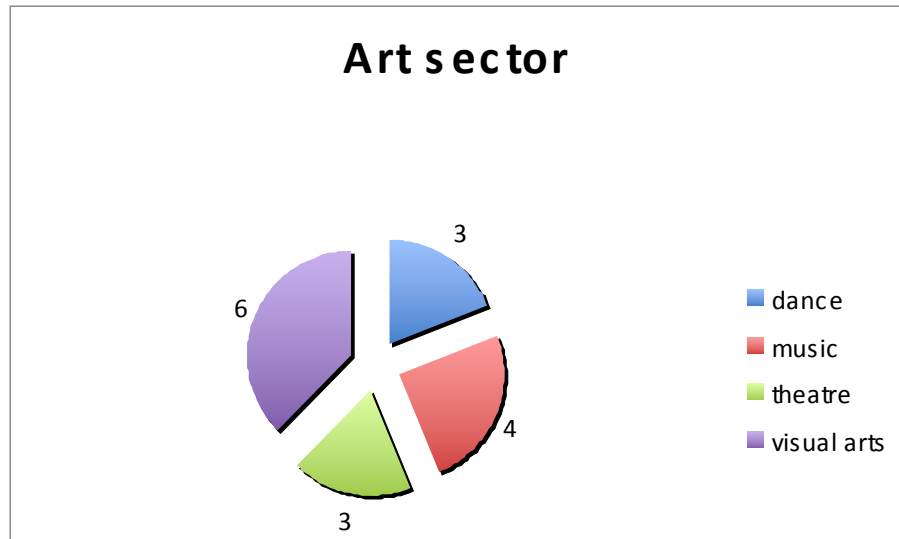
Graph 1: Age of French artists

The artists' educational background is very traditional, with a majority reaching either Master level or Art School equivalents (the French system of Arts or Theater regional and national Schools). Most of them are in possession of a qualifying diploma such as the DNSP (diplôme National Supérieur des Beaux-Arts) or their equivalent from the national and regional "Conservatoires". Only four of the artists we met have a secondary education level or diploma. One only has a manual training certificate (carpenter).



Graph 2: Educational background of French artists

The chosen artists are fairly allocated between the four main art sectors: dance, music, theatre, visual arts (with a majority of plasticians). Women and men are successively over-represented in each different art sector.



Graph 3: Art sector of French artists

Biographical details however reveal that many artists tackle different art sectors (cf. annex n°3).

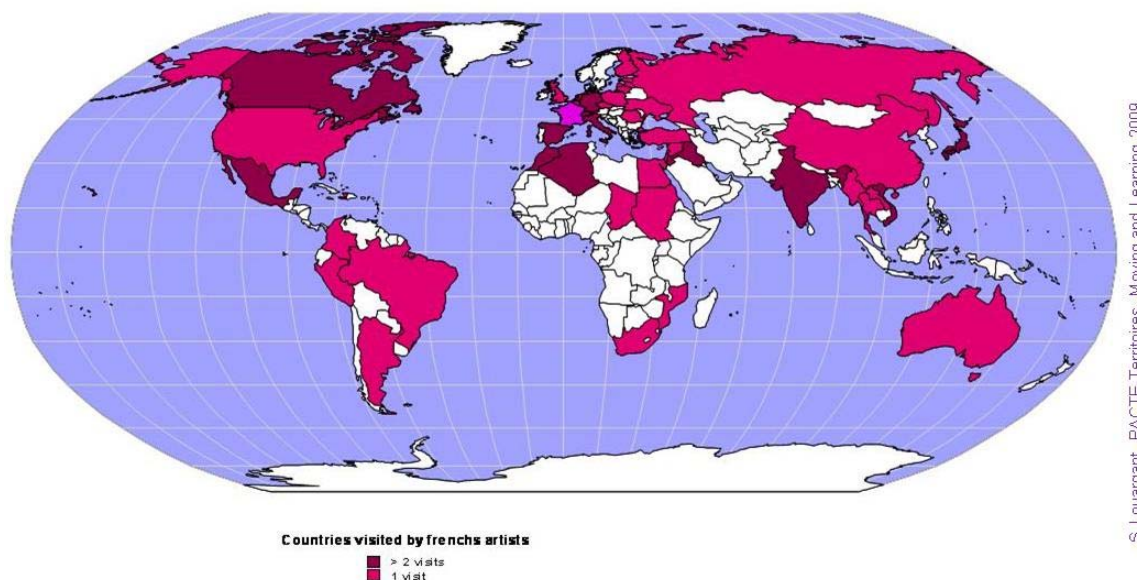
3.2 Mobility patterns favouring learning

3.2.1 Mobility destinations which favour learning

Between 2008 and 2009, the majority of artists have realised mobility experiences within Europe and coincide with the European Union coherence criteria. There are many movements towards western and Eastern Europe as well as the south: Lithuania, Hungary, Romania, Belgium, The Netherlands, Czech Republic, Germany, Spain. The motivation for travelling can be grouped under two major criteria, that of training (looking for specific technical skills) and of presenting a creation (festival, residence), many times stimulated by francophone cultural affairs. Other trips are linked to the understanding of a set of techniques (tango dancing for example) or of a colleague's creative world (a choreographer, a musician) that have led the French artists to move further, outside the European Union: Argentina, Québec, Vietnam, Japan, Dominican Republic. Many of the interviewed artists also reveal a relationship of proximity and interest towards the Mediterranean basin: Algeria, Morocco, Lebanon, Jordania, Iraq. These territories represent a central issue in their respective work (cf. the presence of borders, men-women relationships...). Moving to West and South Africa was linked to professional opportunities and to the support of the French Foreign Affairs Ministry. Central and Oriental Africa appeared as a objective for some of the interviewees, but the definitive choice of the country (Mozambique, Senegal), answers the need of a real possibility of completing an artistic project. European countries, India, Japan, Quebec, Mexico have been privileged by French artists during the 2007-09 period; they have been visited twice or more.

The following map informs on the destination countries of the interviewed mobile artists. Two categories of countries are represented: the countries which have been visited only

once by an artists and those visited more than twice. Dancers' residences are longer than in other artistic fields. Concerning plasticians, the duration of mobility varies a lot according to personal arrangements. More generally, the duration of the mobile experience varies depends on the objective given to the trip by the artist. One specific comment might be added: masculine mobilities are often longer than those of women.



Map n°1 : French artists' destinations

3.2.2 Duration and frequency of mobility favouring learning

Over the 16 interviewed artists, the duration of the mobility experience varies a lot, according to the objective of the trip. However, a specific characteristic emerges. Masculine mobilities are often longer, lasting *a minima* for one month and up to five months for residences purposes, notably for "mobile men" without children from the 30-40 and 40-50 ages categories. As to "mobile women" are concerned, two of them have moved within their educative curriculum and before a maternity and their absence has lasted from three to six months. Only two women (singer and dancer) have alluded to their moving to Quebec and Vietnam, for one to four months, as a family project, underlying their preoccupation to reconcile familial equilibrium and moving, thus favouring urban destinations. The duration of the stay also differs according to the artistic sector. As for dance, the three artists have moved during 2 to 5 months, a length that exceeds the time spent abroad by the other artists, which can be short and punctual, linked to a festival, an exhibition, a performance.

It is rather seldom that the interviewed artists have had just one moving experience. A general pattern is that one first mobility (formal or informal one) generated the wish to further moving experiences as well as concrete occasions to further mobility ("*snowball-effect*", see chap.3.2.3).

We have also discovered that the capitalization of a kind of moving "know-how" is

produced on the long term: personal histories reveal two tendencies. The fact that artists grown in moving families have a facility to undergo numerous mobilities seems the easiest to understand (cf. Anne de Beaufort). Sometimes, however, the result can be opposed : a vast personal knowledge of the world makes the artist confident about his moving capacity and renders the move less necessary (cf. Pierric Tenthorey who chose a one month stay in a British academy to confirm his vocation to become a personal artist).

3.2.3. Types of moving experiences favouring learning

The interviewed artists had formal/official moving experiences, aiming different kind of experiences: teaching programmes (of techniques etc.), exchange, production etc., enabled through participation on festivals and workshops, international projects or official residencies. However, informal mobility (in the sense of absence of financing through an official organism) such as private travels, meetings etc. showed up to be as frequent and personally important for the artists as the formal ones.

The main finding of the analysis of the types of moving experiences favouring learning in the whole panel is that **all types of moving experiences seem to favour learning**: the formal as well as the informal one, long trips as well as short ones. Indeed, **learning effects and their intensity rather seem to be determined by the personal predisposition** (capacity/openness/curiosity/habitude to move during childhood /desire to overcome intellectual and cultural barriers) of the artists than the types of mobility themselves.

Link between formal/informal mobility

Access to formal mobility is no evidence. Many of the interviewed artists complained about the difficulty to be in the right networks to know about mobility facilitation programmes. So the creation of local ad-hoc associations or adhesion to existing local associations turns out to facilitate the entrance into official networks favouring mobility and its financing. *"We founded an association and then joined another, well, so, it's... one thing leading to another, it put a lot of activity back into the region, more than before.... The Arfi which is a big association, which I joined in 80 and was member of until 88. But I was always in the "jam" here in Grenoble, but I was very much on the road with the people from Arfi. I met people like Louis Lewis, from whom I was really able to travel far. Then about moving, it was OK then, without any stops"* (François Raulin, French musician, 50 years).

Types of mobility favoured through official programmes have to be analysed **in relation to informal mobility**: some of the interviewed artists created international networks on their own initiative, without any financial support through private travels. It was only in a second step that those informally created networks were searching for official programmes to finance projects.

In the opposite way, formally supported mobility sometimes favours further informal one. In fact, the financed, official mobility enables the artists to weave personal, social contacts and or to consolidate pre-existent social networks, woven during mobility

programmes and the wish to further exchange (financed or not) may rise : *"So cities are twinned and in each town there are artists. So with the artists with whom I had established connections, we met again in Czech Republic. And two years later in Poland. So it was in 2005, then 2007 in Poland. In 2007 we invited them here, in the Vercors mountains. Then, the Lithuanian was not able to come, but there were two Czech who, ... so that is a networks through the cities, and this summer I have been to Germany through this Czech friend, and met the other Polish friend there. That was outside the cities network, but we contacted each other and we discussed on what we wanted to do, how do we arrange ourselves to work together"* (Anne De Beaufort, French plastician, 45 years old).

Last but not least it is worth mentioning that all types of mobility tend to create a **snowball effect**. As the open cited, the interviewed artists tended to maintain the new contacts and to make further mobility experiences.

Moving dynamics finally tend to include a full range of **long-distance exchange**, including the possibility of the incorporation of various places within one art work, with the help of virtual tools: *"I opened an exhibition in 2001 that was called 'Lille-Alger connection' and which was... I had invited an artist who was in Algeria to contribute to my exhibition while staying in Algeria. And there was a table where I invited people to take tea and coffee, and I invited them to submit questions, all they wanted to know about Algeria, I mean, they got an image, a cake recipe, sent an image and the artist sent back, I mean a kind of palimpsest, a to-and-fro which interested me"* (Tarik Mesli, French plastician, 41 years old).

3.2.4 Employment status during moving experiences favours learning

The interviewed artists showed a variety of employment statuses during their moving experience:

- « Intermittent » (2 artists)
- Entrepreneur (Director Of Dance Company : 2 artists)
- Employee status during mobility (5 artists)
- Scholarships (2 artists)
- Students (2 artists)
- Independent (personal funding / 3 artists)

It has to be noticed that the status of the artists is not fixed and may change. Moreover, one artist may have double status during his mobility.

3.2.5 Contacts in the host city/country favour learning

The choice of the destination is often due to a **special meaning put by the artist into his trip**, as underlined, among others, by Tarik Mesli: *"Germany comes... well, already, since the fall of the Berlin wall, there was an artistic situation in Berlin. For me it wasn't Germany, it was Berlin I wanted to go to, and to Berlin I went. Because there was a kind of liberation movement, something of that nature, some creative state of mind. And there was a situation where space was available, cheap, do all artists from*

Europe converged to a place where you can find 100 square metres for 200 euros. So people say, great, with the RMI [French solidarity minimum income], I can leave like a pasha there. So a whole artistic movement burst out there." (Tarik Mesli, French visual artist, 41 years old).

Local contacts come only as a second argument to justify the mobility choice, either through encounters, or to materialize the project. The role of intermediary played by Culture France or the mobility platform *In-situ* in Marseille make the building of links towards the chosen country easier and smoother. A majority of confirmed artists also express the fact that, the first time, they answer some international invitation following which some more or less formalised ties emerge: *"Japan is really a choice of country, Mexico is also, always a little bit the choice of a country, but also to answer some people's invitation who... well it's also relations. People's relations."* (Franck Michelletti, Choreographer, 45 years old).

3.2.6 Information sources qualify learning

There is a strong disparity in the access to information sources, as Rachel Barthélemy, singer and teacher, 30 years old, stresses : *"it was totally... out of every thing, neither linked to intermittence nor to, if it didn't fit a certain grid, it is true that we are not really assisted for all that is bump, yes. (...) because as for financial support is concerned, you have to be really well informed, or know the right people to, little by little, end un knowing a little bit how to. Oh yes, when you turn up, it isn't at all... I think that I might have, even during my Conservatoire years, I think I might very well have ... even as a Conservatoire teacher... so what, and at Ministry of culture level, there is no information that comes back to the students"*. Concerning two interviewed dance companies managers (Sylvie Guillermin, Franck Michelletti), they underline their difficulty in identifying the proper stakeholders (local governments, EU...), the need to stick as close as possible to funding grids but with real restriction of access to information. This difficulty concerns more the artists who do not wish to work with the institutions or who do not belong to an institutional pattern. Generally said, information does exist, but is not easily available. Other artists like Samuel Rousseau condition their mobility to exhibitions of art sales, which allows them to free themselves from the funding quest.

3.2.7 Funding mechanisms favour learning

Fourteen of the interviewed artists got a financial support from public institutions to realise mobility projects. These institutions are:

- The network of French Institutes ("Institut Français"): payment of hotel fees, transportation in the context of festivals (but all testify that funding conditions have deteriorated: before, they used to organize festivals, today, they only finance hotel),
- The regions (Rhône-Alpes, Provence-Alpes / Côte d'Azur / PACA) and local governments,
- The universities,
- The EU.

In the French context, or, better said, within our artists' sample, there was no private or NGO funding, and all of the artists saw funding as "institutional" funding.

Importance of the regional/local level: as already indicated in the introduction, mobility programmes and financial support are more and more offered at regional and local level (Conseil Régional/ Conseil général). Some of the interviewed artists did, in fact, profit from the support of regional/local institutions. Anne De Beaufort, for example, roots her mobility in small Grenoble suburbs municipality twinning's with Northern and Central European towns.

It is worth noticing that artists' mobility is also favoured by organisms which are not specifically intended for artists, and less even to support artists' mobility: the city twinning programmes revealed to be an opportunity used by some artists to exchange (cf. Franck Michelletti who favours the venue of a Mozambican dancer to France after his own sojourn in Africa).

Scale	Public		
Scale Level	Funding institution and funding mechanism – 1 (regular)		Funding institution and funding mechanism – 2 (occasional events)
International	EU - i.e: <i>In-Situ</i> platform, Marseilles	International events : multipartner partner funding	Events : "Year of China", biennales like the Euro-Mediterranean biennale of young creation
National	Ministry of Foreign Affairs (MAE): <i>Instituts Français à l'Etranger</i> & "Francophonie" network (Alliances Françaises)* AFAA	Ministry of Culture AFAA	Project stimulation
Regional and local governments	Conseil Régional Conseil Général	- Decentralised cooperation - Cultural funding	Towns City twinnings (international) relations+ decentralised cooperation + culture + education

* The French Ministry of Foreign Affairs (*Ministère des Affaires Etrangères*, MAE) has delegated the CULTURESFRANCE agency to operate its cultural policy (through the fusion of the ex AFAA: *Association française d'action artistique* and the ADPF,

Association pour la diffusion de la pensée française). This operator is placed under a double regulatory authority: the Foreign Affairs Ministry and the Ministry of Culture.

« It is often through alternative networks, or... or local people. And universities. (...) Or festivals when they have... and then sometimes embassies, directly the embassies services if not directly CultureFrance, it is the offices of the embassy. Do it is often facilitated by the French institution. If not we wouldn't be ... There wouldn't be so much mobility so as to inject the budgets. Often it isn't the fee, but the plane ticket". (Franck Micheletti, French dancer, 45 years old).

Role of the funding organisms

The role of the funding organisms strongly depends on the predisposition and the intentions of the artists in question:

1. For those disposing of pre-existent networks and concrete international projects, funding organisms are the **enablers of intended projects**. A lot of those projects would simply not have been possible to realise without financial support. *« As for Vietnam is concerned, it is... the funding I got, it's about the same. And afterwards too... we went rounded certain shows. That was with Singapore too, we played, do all that is French consulates and institutes. It helped us a lot, hum, well allowed us to finance plane tickets" (Sylvie Guillermin, dancer, around 45 years old).*

2. On the other hand, artists may not have specific mobility intentions and only profit from a mobility opportunity they are confronted with. In that case, funding organisms rather play to role of **enabler of non intended mobility experiences**.

Moving also opens opportunities for the institutionalisation of international exchanges through the signature of formal conventions (through AFAA for example). It also favours the "commercialisation" and exportation in Europe of French art (cf. Samuel Rousseau).

3.2.8. Towards a typology of mobility patterns

The following typology tries to describe the artist's mobility competency. It is based on the analysis of the interviewees' biographies and factual elements of the interviews. It also aims at making explicit the social capital of the artists through the following common criteria.

- IMAGINARIES

- ▶ The relation of the artists with the imaginary of movement and mobility is linked to the esthetical value which they grant it: apprehension of new places, of cultural codes, of different values. The construction of the moving is influenced by the artist's capacity to sense cognitive universes for evasion, for the surpassing of oneself. Before all, it is the "imaginary of the elsewhere" which allows the artist to open to the different feelings which will nourish his / her creativity. To reach this

“elsewhere”, the artists mobilise formal as well as informal ways of mobility according to a gradient which goes from knowledge of the “other” to the search of identity.

- ▶ Extract: « *I do think it is necessary to plan free spaces, out of all these considerations, spaces allowing me to leave, looking out for pure feelings, another way of living* ». (Amazigh Khateb, musician, 39 years old)

- CULTURAL AND VISUAL CHANGE

The artists are in search for cultural difference in terms of « cultural shock » - that may be in terms of identity, customs and practices of places or in terms of the different forms which are present in the new places: sound, architectural performance, plasticity, colours, languages... The artists in quest of this cultural change are moving more frequently and further away. The context, whether rural or urban, is less determining than the criteria of distance to French-speaking countries.

Extract : « *I do believe that... because of the open-mindedness it brings, we are getting to relativize what the teachers try to teach us* » (Rachel Barthélémy).

- CREATIVITY AND INNOVATION

Mobility itself may constitute the object of the search. Artists do use moving to re-interpret it in their work, tackling topics such as borders, wars, conflicts, miscegenation of artistic techniques, meeting with other artists. Lots of artists work on topics related to moving. Those who work on the topic of conflicts however do travel to identified places such as the Middle East.

- ▶ Extract: « *The fact that I was in residencies, That I was moving, It brought a lot in my artistic work, it fed me a lot* ».

▶ MOBILITY : AS GEOGRAPHICAL ESCAPE

Mobility also means escaping from everyday life; the imaginary of elsewhere transforms itself into an imperative for creativity.

- ▶ Extract: “ *Indeed, I think I have a personal strategy. In front of any problem, I chose an escape which is a geographical escape*” (Anne Le Corre).

From those biographic elements and from the cartography presented above, we have determined a typology of artists’ mobility. As every typology, it is a schematic way presentation, but it allows readability, knowing that every artist has mobilised or will mobilise one of those types of moving in his/her artistic career:

- 1st type: The « **hypermobile artists** » are characterised by their regular frequentation of big international metropolises like London, Tokyo, New York, Buenos Aires... They come for different reasons to these places: to sell their works of art, to participate to festivals or artistic residencies. They do not invest

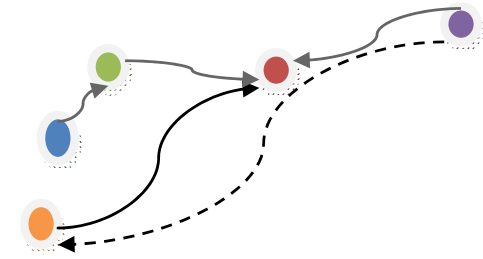
much in rural or peripheral urban places, islands or mountainous regions. A common characteristic is their high educational level in arts and/or their university education; they also all come from big agglomerations. What distinguishes them is their access to institutionalised and financed mobility, assuring to the artists a solid moving competence, while others, by choice or out of necessity, do stay in the same places on their own resources (5 artists).

- 2nd type: The « **portfolio artists** » often are younger and/or are in search for specific technical competencies. Their mobility is characterised by a unique move towards a place where they do not necessarily return. They are looking for a specific artist who masters a set (vocal, choreographic, or other) technique. Their common point with the “hypermobile” artists is their frequentation of the same metropolises. However, we notice that their perimeter of movement is larger. For example, one of the interviewed artists wanted to learn tango and moved to Buenos Aires, but in search of specialised dancers, she also frequented places outside of the capital. (5 artists)
- 3rd type: The “**artists in creative circularity**”. These artists are looking for a creative itinerary, during each travel, they bound from one place towards another, they leave for long travels (6 month) to track a specific person or look for a precise place. They often are directors, or in charge of projects, used to build up group dynamics; at every place they visit, they see potentialities for common work with dancers or singers who are in possession of the requested technical criteria for the project. Their common point is a strong personal history with the visited country or continent (Asia) that they frequent (through the adoption of children, love stories, etc.). As such, their mobility is characterised by the visits of metropolises or specific places (Island, Indonesia). What also characterizes them is their ability to obtain public, institutional financings. (4 artists)
- 4th type: The “**gap artists**”. Those artists show the particularity of longer sojourns in determined places. Once they are settled in that place, their precarious situation does not allow them to return to France rapidly. So they move around the place of destination, between metropolises and their peripheries, in a cluster of various moves), but also between countries of the same continent. This may also concern the quest for relationship to a remote insularity (Haiti), where tales, myths and legends come to fuel the creative universe of the artist.

1

Metropolitan Artists: "hypermobility"

- = Moving to « metropolitan cities » (New-York, Buenos Aires, Montréal, Mexico)
- = Opportunity effects (exhibitions, gallery, art sale)
- = Strong transactional moves (through private market or public funds)
- = High cultural level and educational background
- = Mobility is included in family stories
- = Often exercises as art «teachers» (workshop, schools of arts)

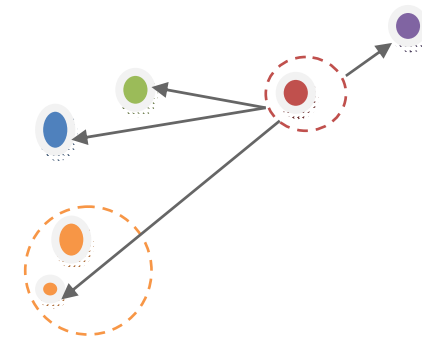


Hypermobile artists: from place to place

2

"Portfolio" Artists: learning skills

- = a long distance but a limited number of destinations and flows
- = a choice of destination not based on places, but on the quest for or the meeting of a specific artist
- = research of confrontation, cultural change and learning
- = younger in their artistic practices
- = mobility is a pretext to learn
- = a familial life with children
- = quest for « portfolio of skills »

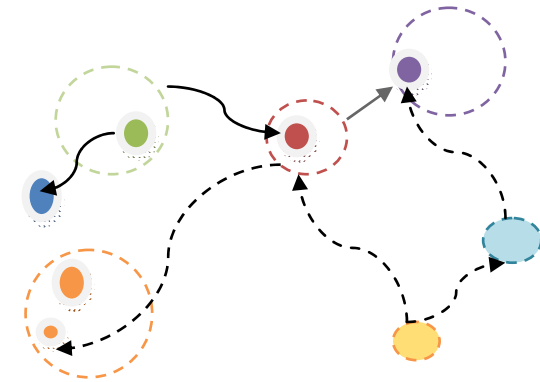


« Portfolio » in one place

3

Artists in "creative circularity"

- = a choice of destinations depending on a specific place (Finland) or artist (i.e. a choreographer)
- = a research of confrontation, cultural change
- = a trajectory balanced with place and mobility
- = importance of family life
- = geographical escape (imaginaries of)
- = artist who lives or is born in rural areas
- = fear of enclosure
- = several destinations of travelling
- = many public funding

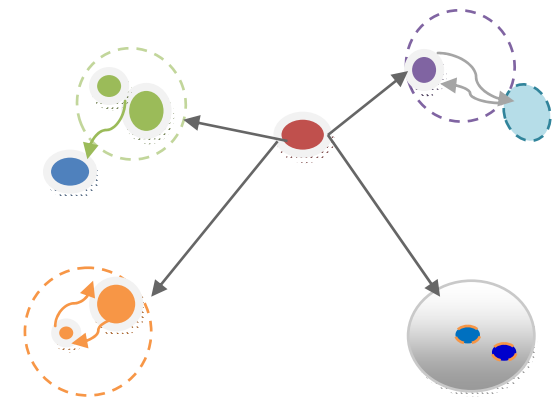


« the circle of creativity »

4

"Gap" Artists: the informal mobility

- = looking for innovation and responsive audience
- = artist is not conscious of learning process
- = a research of confrontation, cultural change based on informal networks
- = the feeling of a lack of understanding by local authorities and public funders
- = a trajectory with radical changes
- = several travelling places
- = personal funding



Space and place: mobility clusters

3.3 Impact of mobility patterns on learning

3.3.1 The artist has increased his/her artistic creativity

One often mentioned item was that mobility is intrinsically linked to the transgression of cultural and personal frontiers, it tends to be seen as the liberation from socio-cultural formatting: *"For me, art is trying to free yourself at the most from these formatting. That's the interest of travelling. Because each society formats people, and when you stay for long, you begin to undergo the enviroing culture, and precisely, moving questions and allows an inside trip"* (Tarik Mesli, visual artist, 41 years old). As such, the simple act of moving and transgressing is already to be understood as a process of favouring creativity.

Mobility also may favour the artists work on topics directly linked to it: new artistic themes appear, like mobility, alterity and borders: *"So, for me, I built part of the themes of my shows around alterities, alterity, migratory events, cultural identities, all sorts of elements around the other. I say that there is a triple alterity. There is the alterity of the other, that of the world, of the world in mutation, the changing world, of this world where... and the alterity of one-self. In fact we are always building this triple alterity. So these realities move and are moving... and in fact the scare or... when you are afraid, you are afraid of the other but also of yourself, we are afraid of the world which is always on the move... frights and instabilities come from that. So at a given moment, you report something on an object which is the other... or, but. And then you only accept these realities..."* (Franck Michelletti, French plastician, around 45 years old).

The presence of those themes in the creative production is linked to the wide impact of what can be qualified as a "cultural collision". It leads to questioning all the bearings of everyday life. In that respect, men-women relationship in different cultural contexts may be addressed: *"So this is Algeria, too, and it's about women, I work a lot on women in Algeria. Yes, people do interest me a lot and hum... so hum..., as a woman photographer, the Arab world, I work especially in the Arab world, and it's easier to be a woman than a man to picture interiors. The interior is the women...yes, so. And to be of Arab origin, it helps. I speak about the language"*. (Farida Hamak, French photographer, 59 years old).

Another interesting point is that the possibility to escape from hometown inhibitive critiques may be delivering and favour creativity: *"Oh yes, it is quite difficult to exhibit in your village, because all the village comes.... criticism comes from all sides. Criticism also rings out elsewhere, but you don't care because then you leave"....* (Anne de Beaufort, French plastician, 45 years old).

3.3.2. The artist has acquired/developed new techniques

Certainly, one of the major outcomes of mobility is the learning of unknown styles and techniques: *"And well, hum, this 'conservatoire', we wrote pieces for the Chinese grand orchestra, because their harmony orchestra, it's a big orchestra of trad' music, so we wrote two pieces for them. And then, I organised a brass orchestra, a little bit like Micromegas [his band]. Because they know nothing of jazz, in fact. But... they remain on very old-fashioned ideas of jazz, they know nothing in fact..."* (François Raulin, musician,

50 years old). **When he goes to**

New techniques, techniques from other cultural backgrounds can also be learned through classic formation (school, traineeship) in the home country. Why is mobility of importance? The results of the interviews clearly show the **importance of the direct, face to face transmission of knowledge**: *"I believe a lot in direct transmission. I think it is very complementary with the transmission built by the Conservatoire. (...) So, on records you can pick up a few things, but directly with a drummer, for example, or a saxophonist who plays... you learn, you receive things that you cannot name. That's how it happens. That's why I am keen on the fact that the young people are put into direct work situation. I put them in contact with hefty musicians"*. (F. Raulin, musician, 50 years old)

Knowledge transfer is also happening during collective **improvisation**: *"But, improvisation, no? You have to have scrub yourself to it, you have to have taken risk in front of people, if not it means nothing, but nothing at all. There is not one impro technique, hum, among others, you can't teach it like you teach Bach"* (F. Raulin). Besides improvisation sessions are known to have the effect of fusion and emergence of new, innovative techniques and styles though hybridising.

In extreme cases, the learning effect of mobility may transgress the artistic domain of the artist. New forms of expression may be learned and the artist may switch towards other types of art: *"In South Africa, I was a painter, I had danced before, but I was a painter. I came back and I moved, I did video, photo... I had opened everything: performance, photo, video, painting"* (Anne de Beaufort, French plastician and painter, 45 years old)

3.3.3. The artist has increased communication skills in a foreign language

The acquisition or improvement of communication skills in foreign languages are by-products of artists' mobility. The capacity to communicate in a common language is resented as a must for fruitful exchange. Inside European frontiers, English as the common European language represents a key which enables communication. Travels to Asian countries have also enhanced some language skills in Asian languages.

Where language revealed to represent an important communication barrier, it is art itself which has sometimes been used for communication, especially in the sectors of music and dance: *"When someone talked zulu, I didn't understand much. But, indeed, in general, I understood globally what was going on. But overall we talked this artistic language which was out of borders"* (A. de Beaufort, French plastician and painter, 45 years old).

"At the moment we are on the ground of music, it's... communication (...)" (F. Raulin, musician, 50 years old).

3.3.4. The artist has learned to learn

Mobility means transgressing personal and cultural well defined borders. It is the confrontation with the "stranger", with foreign ways of life and unknown ways of "making art".

This confrontation is generally propitious to questioning one's own way of behaving and one's interpretation schemes:

"For me, travelling is necessary to question yourself. And not to lock oneself into reassuring identity questions which impede us from finding ourselves » (Tarik Mesli, French painter, 41 years old).

"It's always the same paradox. To know where you are coming from, you have to move away. To realise that you are indeed culturally codified (...) it is to relativise one's culture". (Frank Michelletti, French dancer, around 45 years old)

The unavoidable and renewed situation of exchange which happens during the mobility reinforces the skill of "learning to learn", in the sense of acquiring a sense of openness:

"You always have to be flexible and disposable (...) I don't like people who travel and who know everything, they won't learn. There is this porosity..." (Frank Mitchelli, French dancer, around 45 years old)

3.3.5 The artist has acquired/developed other professional competences essential for his/her career development (how to market his/her arts products, organize a production /dissemination process, how to raise funding, etc.)

Mobility gives the possibility to take contact with organisms for marketing/dissemination and selling products in other countries. Interestingly, this aspect did not seem to be of essential aspect for the interviewed artists. Certainly, exhibitions, concerts and art sales in other countries are frequent. But the interviewed artists all insist on having been invited to do so; while none of them told to have taken this initiative personally, and for marketing purposes.

3.3.6 The artist has developed his/her social and civic competences

Giving and receiving: this is an often mentioned, unavoidable aspect of mobility and meeting foreign artists. The exchange of know-how, the common making of art fosters this social skill. As secondary effect on social and civil competences the integration of "foreign" cultural habits, like drinking tea or learning tai chi after mobility to India, have been mentioned.

Mobility as a direct contact with foreign culture and face-to-face contact also enable deeper understanding of the role of the art in the other cultures:

"So yes, I listened to this music. But I listened to it like the rest. But once you are there, you understand a lot better the function of the instrument. I understood that in Africa. The function of music in life, hum, in China". (F. Raulin, French musician, around 55 years old)

As already mentioned, mobility allows oneself to open towards others and to question one's own interpretation system:

"I went to Chad. This was a slap in the face, as I found another way of thinking (...). You walk, and as you walk with another culture, you walk on the legs, and Africa offered me a second leg to think" (Jean Georges Tartare, storyteller, 65 years old)

3.3.7. The artist has developed his/her sense of initiative and entrepreneurship

Mobility enables to develop international networks and friendships. It stimulates the artists to organise encounters, exhibitions and other artistic events, based on the invitation of foreign artists. It is in the spirit of looking for further exchange and of friendship that these artistic events are explicitly organised by the artists. This aspect is often correlated with the development of fund raising capacities.

We have tried to classify all the acquired skills and competences through a typological work based on social and spatial capital literature, which has led us to build the following grid. We offer that the grid serves as a common tool for the European comparison.

Moving and Learning : ARTISTS' CAPACITIES PORTFOLIO

Capacities Portfolio	Spatial learning	Social learning	Economical learning	Cultural learning	Organization learning
Pedagogy	<ul style="list-style-type: none"> - Acquiring knowledge of UE educational programs in the artistic field - language learning 	<ul style="list-style-type: none"> - Impact on artists' way of life - Social insertion - Cultural, social and civil promotion - Questioning of one' own interpretation system - Becoming an art «teacher» (workshops, master-classes, interventions in art schools) - Artistic residence in educational institutions (i.e. : high schools) - Mixing artists and teachers in art education workshops - Important role of the direct transmission of knowledge - Website creation and promotion 	<ul style="list-style-type: none"> - Opportunity effects (exhibitions, galleries, art sales) - Opportunity to take contacts with organisms which facilitate marketing/dissemination and products selling in other countries - Potentialities search - Strong transactional moves (through private market or public funds) - Looking for potential collaborators amongst other artists in the perspective of future collaborations. - Adaptation of the artistic product to the mobility (cf. size and material) - Bettering communication skills through art 	<ul style="list-style-type: none"> - Looking for confrontation, cultural change - Making cultural learning an insertion factor - Towards more/better creativity : liberation from socio-cultural "formatting" - Learning unknown styles and techniques (of music, dance, etc.) - Cultural exchanges on a technique or a way of thinking - Acquiring an international cultural language - Impact on artists' way of life 	<ul style="list-style-type: none"> - Discovering non intentional coordination mechanisms - Creation of regular exchanges (i.e. between dancers of two countries) - Cultural, identitary, theoretical capitalisation - foreign languages management - urban networking - Understanding of institutional funding mechanisms at Regional level : <ul style="list-style-type: none"> > Conseil Régional (PACA, Rhône-Alpes) > Réseaux de la francophonie MAE - Involvement in NGO creation processes

Moving and Learning : ARTISTS' CAPACITIES PORTFOLIO

Capacities Portfolio	Spatial learning	Social learning	Economical learning	Cultural learning	Organization learning
Communication / Valorisation	<ul style="list-style-type: none"> - Problematics, techniques and know-how transfer and reception 	<ul style="list-style-type: none"> - Transmission and transferring learning - A choice of destinations not based on places but on the quest for a specific know-how learning or the meeting of a specific artist - Strengthening of the artists' socio-cultural role and capacities 	<ul style="list-style-type: none"> - Mobility is a pretext to learn - Enlarging the horizon of a family life with children 	<ul style="list-style-type: none"> - Digital competences - Towards new forms of expression/types of art - Discovering other forms of languages (improvisation, corpora language, hybridation) - 	<ul style="list-style-type: none"> - Learning how to transmit/transfer one's own knowledge - Funding mechanisms knowledge
Dissemination	<ul style="list-style-type: none"> - Knowledge of European towns and of working conditions in different EU countries. - Some-long distance destinations but in a limited number 	<ul style="list-style-type: none"> - a choice of destinations depending on a specific place (Finland) or a specific artist (meeting a choreographer) - Bettering in event organization, especially with a citizenship dimension (varied audiences, i.e. handicapped,...) 	<ul style="list-style-type: none"> - Artist's fear of enclosing - Different travelling places promotion et insertion dans les réseaux de production 	<ul style="list-style-type: none"> - Art travels - Website creation is more and more important - Emergence of information platforms, artists exchanges « comptoirs » 	<ul style="list-style-type: none"> - Many publics funding

Moving and Learning : ARTISTS' CAPACITIES PORTFOLIO

Capacities Portfolio	Spatial learning	Social learning	Economical learning	Cultural learning	Organization learning
Status	<ul style="list-style-type: none"> - Political status, history, East / West and North /South cohesion - European citizenship 	<ul style="list-style-type: none"> - Social valorisation of mobility in the country of origin; - Incorporation to artists networks / to urban elites = social privilege; - Copyright claim - Moving as a chosen precarity 	<ul style="list-style-type: none"> - Better knowledge of salary and retribution level and of the state of the art market in the various countries 	<ul style="list-style-type: none"> - Artist and intellectual role in the building or European citizenship - Promotion of « francophonie » 	<ul style="list-style-type: none"> - Governance - Stimulation of candidature to calls for propositions addressed to artists
Information	<ul style="list-style-type: none"> - Geographical and territorial knowledge 	<ul style="list-style-type: none"> - Social transactions for citizenship 	<ul style="list-style-type: none"> - Knowledge bringing - Art market - Economic positioning for production 	<ul style="list-style-type: none"> - Projects and artistic context of the country of origin knowledge bringing 	<ul style="list-style-type: none"> - Cultural monitoring and scanning - Better knowledge of cultural observatories
Networks	<ul style="list-style-type: none"> - Acquisition of multidimensional international networks - Growth of mobility goes together with a better national visibility 	<ul style="list-style-type: none"> - Looking for innovation and responsive audience - Artist is not in conscious learning process - A research of confrontation, cultural change based on informal networks 	<ul style="list-style-type: none"> - the feeling of a lack of understanding by local authorities and public funders - a trajectory with radical changes - several travelling places - personal funds 	<ul style="list-style-type: none"> - Intra-generational ; - Inter-generational (educational and socio-professional milieux) ; - Interculturality ; 	<ul style="list-style-type: none"> - creation of a international network - Creation of associations or adhesion to associations to stimulate links and enter into official networks enables moving

Anne-Laure Amilhat-Szary , Kirsten Koop, Sophie Louargant, UMR PACTE, 2009

3.4 Findings related to conditions favouring learning benefits for moving artists

3.4.1 During the preparation of the mobility experience

The artist desires to acquire/develop artistic skills abroad

Few of the interviewed artists articulated the desire to develop one specific skill (two dancers and one musician only were looking for the acquisition of dance techniques, of sounds, or of the universe of one creator):

"And little by little, the idea to travel and, at the time, well now, tango is quite fashionable, but 15 years ago, it was already a lot more, it was just beginning... and so there was no training place in France, hum, except in one tiny space in the Conservatoire, but not concerning my instrument, so it was very difficult to get trained in France, so it was totally self-education, or you had to go there, where is was yet a little more... lively. It was starting over, you could say, since there had been a big halt, and so, little by little came up the idea to go and see on the spot, to got and see what could be done there." (Anne Le Corre, French musician).

More often, the desire to extend one' own limits and curiosity is mentioned *"Well, my reasons were, before all confrontation, in fact in this job, what makes you grow is when you swallow new stuff, when you absorb new things"* (Amazigh Khateb, French musician, 39 years old).

The artist searches for a new artistic departure abroad (inspiration)

Alterity and the imagination of elsewhere appear as some of the main arguments of the artists when asked about their motivation to mobility:

« I do think it is necessary to plan free spaces, out of all these considerations, spaces allowing me to leave, looking out for pure feelings, another way of living » (Amazigh Katheb, musician, 39 years old).

" Indeed, what you know of the trip, and what is a well-known paradox, is that finally you learn by yourself, but by moving away. It's always the famous paradox, to known where you come from, you have to move away to finally... realise, oh, yes, that I am culturally codified, I am in Japan when ... there is this path, ... there is this. The "roller" effect" and also learning how to put your own culture into perspective." (Franck Michelletti, French dancer).

Mobility as geographical escape is supposed to **favour imagination and creativity**:

" I think I have a personal strategy. In front of any problem, I chose an escape which is a geographical escape" " concerning myself, as I was looking for a change, I met a country which allowed me to realize it, the context was not very good for me in France, neither at the professional nor at the personal level. There was a kind of... I was getting to feel uncomfortable among the classical music environment, which wasn't suitable for me... it was very formal, very cold, where you have to keep your distance from the audience..." (Anne Le Corre, French musician).

" I am convinced that at a set moment, when you are in a dead end in your work, at

least in my artistic sector, there is a need to cut with the usual landmarks to be able to get loss and find new things again". (Rachel Barthélemy, French performer).

The artist uses contact points / help desks and social networks supporting mobility

Out of our panel of interviewees, only one artist was in contact with an official help desk supporting mobility: the In-Situ mobility platform in Marseilles.

An important condition to ensure that mobility favours learning is the pre-existence of social networks with artists in the country of destination. Informal travels towards the country of destination and the meeting of friends can be of important influence. As creation, exchange and innovation do presume confidence, reliance and trust, pre-existent social contacts weigh a lot in mobility support.

The level of involvement of the artist in the preparation of the mobility experience

The level of involvement of the artist is difficult to appreciate. For the under 30 years old, personal implication in the preparation is very important, either because a training institution is implied in the organization and a pedagogical effort, linked to mobility, is at work, or because the artist is not aware of the mobility aid system or does not want to be constrained into a set frame of action. Therefore, the artists organise themselves alone and invest a tremendous amount of energy and emotion in the planning and the moving itself. For the confirmed and renown artists, mobility is a choice of change, so investment is important but accompanied by technical and administrative support to build projects.

The degree of consciousness of the artist on the fact that the mobility experience can push forward his/her professional career

The interviewed artists did not allude directly to the fact that mobility experience could favour their professional career. Sometimes mobility is a way to escape from artists' criticism from the local circles:

"It is quite difficult to exhibit in your village, because all the village comes.... criticism comes from all sides. Criticism also rings out elsewhere, but you don't care because then you leave» (Anne de Beaufort, French plastician, 45years old).

3.4.2. During the mobility experience

The degree to which the artist is involved into cultural exchange in the host country

The degree of involvement of the artist in the hosting country **varies according to its open mindedness:**

"I do believe that... because of the open-mindedness it brings, we are getting to put into perspective what the teachers try to teach us " (Marie Frier, French plasticien)

This degree also varies according to the **kind of experiences**. It increases from unilateral transfer, such has knowledge transfer (i.e. on techniques) to critical exchange (new types of critiques because coming from other cultural background). Involvement is

the most important in inter-creation/collective creation and the work with new type of equipment and techniques:

"I often travel by plane, I almost cannot bring any equipment to which I am used, my little pencil, brush, my little thing and all. So I arrive, I have almost nothing, I have to do with all stuff. And then, then as such, it's like my branch phase... I do with what I find locally, it is my constraint and it takes me elsewhere. This, together with the encounters" (Anne de Beaufort, French plastician, 45 years old)

The length of stay can be quite decisive for success of learning effects: one or two days of mobility do not allow the deepening of relations, exchange, transfer of know-how, innovation.

The interviews also showed that extreme cultural differences in the sense of "**cultural shock**" may favour learning:

« So it was really nice to have a Chinese alter ego on their instruments, improvisers who play opposite on our instruments. Yes, I met people on the move, and a lot." (F. Raulin, French musician).

3.4.3. After the mobility experience

One overall result of the study was that nearly all artists mentioned that they maintain social contact with other artists they met during mobility. The **desire to meet again for new artistic projects** is frequent. One artist even has been involved in the **creation of an international artist network**, meeting at different opportunities in different countries:

"So with the artists with whom I had established connections, we met again in Czech Republic. And two years later in Poland. So it was in 2005, then 2007 in Poland. In 2007 we invited them here, in the Vercors mountains. Then, the Lithuanian was not able to come, but there were two Czech who, ... so that is a networks through the cities, and this summer I have been to Germany through this Czech friend, and met the other Polish friend there. That was outside the cities network, but we contacted each other and we discussed on what we wanted to do, how do we arrange ourselves to work together" (Anne de Beaufort, French plastician).

Mobility can induce more mobility and even get itself a **way of life**:

"I still feel travelling. However today I have a little girl who lives around Paris, and I still have no 'home'. It's some thing like 15 years that I have been, hum, in France, and I still have no home. In Germany I have my studio, but no home. Do, I... For me, the first trip, it's my birth, this is where I define my first trip. From a liquid space to an aerial space, and that's my first trip. And I have always travelled one way or another hum. I hitch hiked through Algeria. I went to Siwal when they opened in Egypt, I went hitch hiking. I was only 4 months since they had opened. For me travelling is a necessity to question oneself" (Tarik Mesli, French plasticien).

There are also long term effects in the daily professional life. New techniques, new topics, new ways of thinking are influencing the artists work:

"While I was teaching, I first tried to maintain the French way of teaching... And I was telling myself that I shouldn't use what I was learning with Carole Bagogne, who is this Canadian woman, and then it came ... naturally" (Rachel Barthélémy, French performer)

3.5 Findings related to other benefits of moving artists (non learning benefits)

Several secondary effects of mobility have been mentioned by the interviewed artists. For example the wish to change one's place of residence after mobility towards interesting, creative places (like Berlin): « *But from then on, I felt that energy, hum, I took some contacts and went back there* » (Tarik Mesli, visual artist, 41 years old).

Another interesting effect worth mentioning is the **adaptation of the artistic product to mobility (in size and material)**: *"You see, the idea to say that the work is mobile. First because I realised that a big painting, for example when you paint a big canvas in your studio, if you put it on a 22 meters high wall at the UNESCO, it will seem very small when in your studio which is not bigger than 2,2 meters, when you put it inside... So everything is in a scale relationship. And to keep this intensity, you have to master space, to be able to maintain this sensation and emotion"* (Tarik Mesli, visual artist, 41 years old)

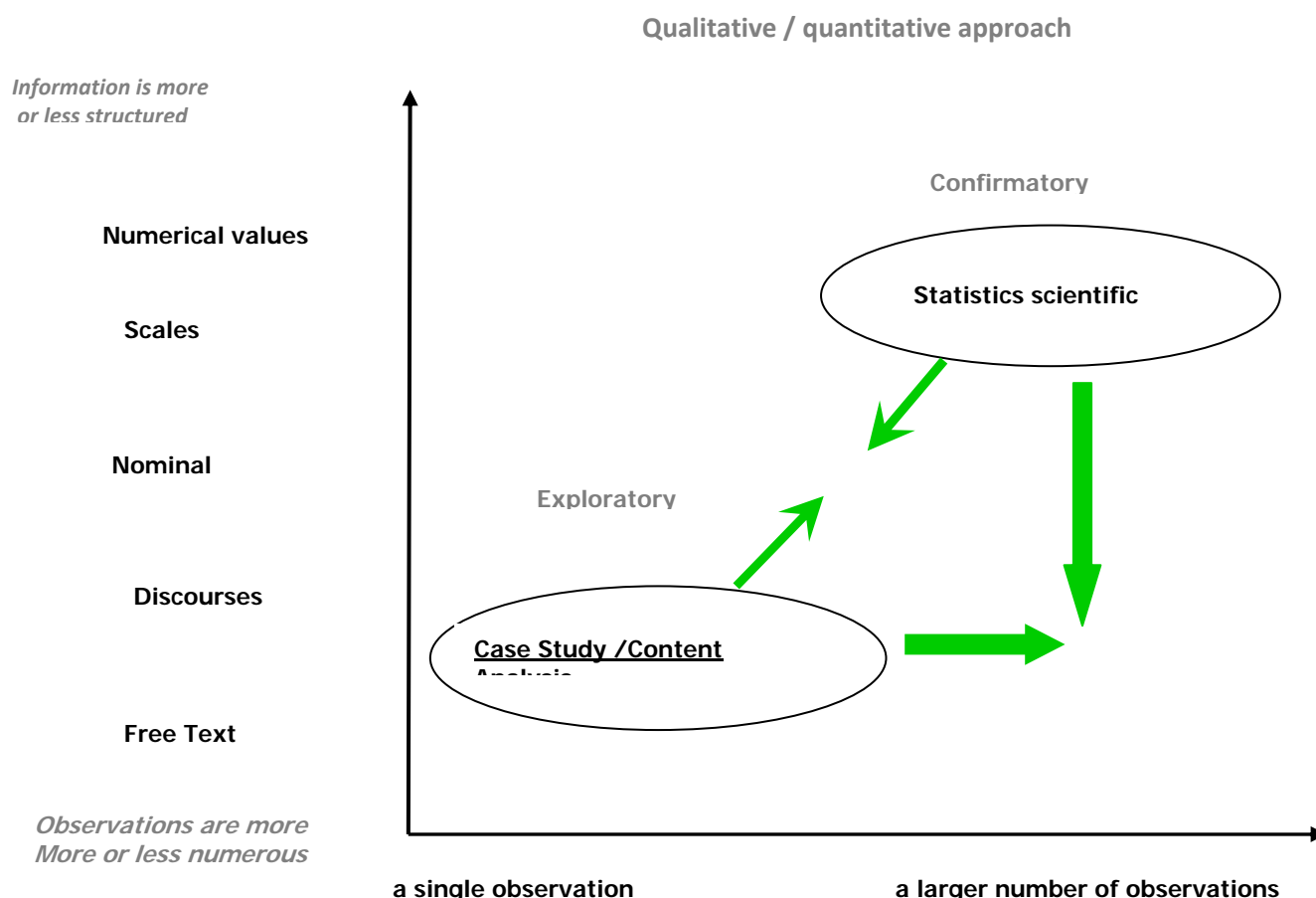
Mobility also may tend to become the subject of the art: this aspect is very strongly present amongst the artists' who are personally linked to migration (either first or second generation migrants), most recall that movement or at least unsteadiness are essential to their inspiration. The visual artist Anne de Beaufort, who has extensively travelled as a child, and then as an artist, expresses an explicit relationship between her creativity and movement: even in front of a stable landscape of central Europe, during a residence, she recalls *"and there I worked a lot movement, but on the movement of water since we were there, "planted" in front of a lake and forest"* (A. De Beaufort, visual artist, 45 years old).

Financial aspects also have to be considered as an essential part of the non-learning benefits of artists' mobility. Travelling allows artists to be known further and their larger fame can contribute to strengthening the economical value of their work. More generally, it is the practical organization of the moving experience which appears as positive from an economical point of view: having to fill application files, to deal with migration procedures, helps the artists to deal better with economical constraints. However, this point has been very little present throughout the interviews. On the contrary, precariousness is commented (instability of working status notably) but not only negatively: one of them admits that *"[he] already had the temptation of being happy within precariousness, like that, in a certain destitution, but there it got confirmed"* (in India, in the presence of Djain ascets) (Jean-Georges Tartare, street artist, 60 years old).

3.6 Comprehensive approach of learning and moving: first conclusions of the textual analysis by the ALCESTE method

From a methodological point of view, the corpus collected through the interviews becomes now a textual kind of information. It escapes from a purely qualitative analysis and can also be treated in a quantitative way... The lexical analysis consists in using language item redundancies and statistics to substitute the reading of a text by the

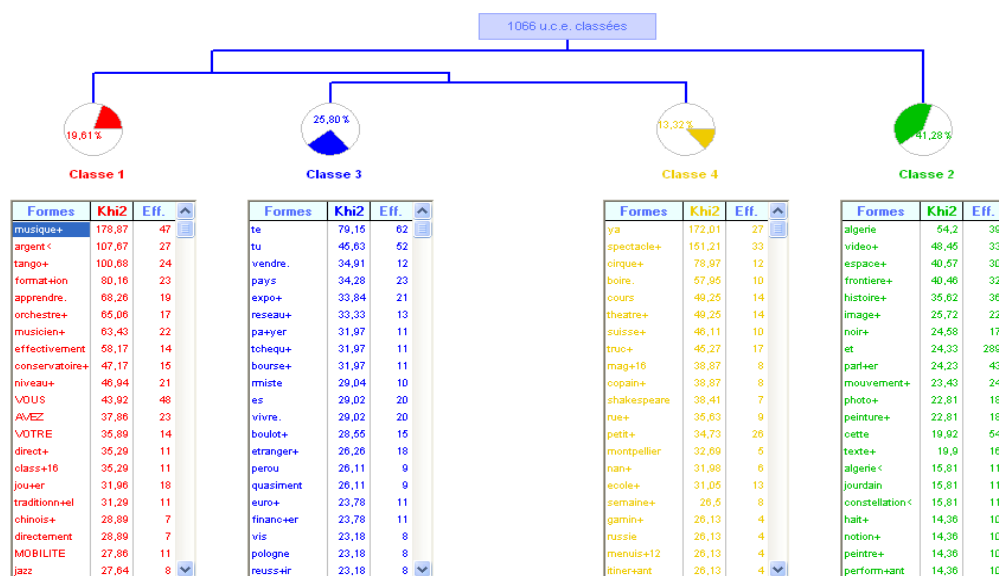
analysis of the lexical elements which are extracted from it: lists of the most frequently used words (key-words), maps visualising the way words are associated (thematic zones) or circumstances or contexts effects (specific words). Statistical textual analysis does not seek to “reduce” the contents of discourses, but rather constitutes a first, interesting treatment of the textual material in order to analyse the lexical fields and discourse categories which may help to reveal a typology. Different kinds of computer software have been invented for that purpose of the statistical treatment of texts,



amongst which ALCESTE offers the characteristics which we looked for.

Source : translation and adpatation from Sphinx Développement 2006, *Analyse Lexicale avec Le Sphinx, Manuel d'utilisation* , p.7

The collected textual material for the Artists' Moving and Learning project appears to constitute a very homogenous corpus. This characteristic itself reveals a very high coherence between the different artists' narratives, which makes their positioning very signifying about themselves and their identities. Within the overall corpus, four classes of lexical fields have appeared, representing four lexical fields which are then, in a second phase, put into correlation. They do not have the same importance and can be qualified according to their proportional weight:



The first field (19, 6% - red) insists on what is linked to professional **and spatial learning from mobility**. Two main ideas appear:

- the logistical financial obligation (funding, grants) of the mobility,
- the mobilization of networks and institutions to get to precise destination: EU, Peru, New York.

That lexical field is very explicit on the link between the professional objectives and the artists' moving capacity: learning is clearly professional, technical, and coincides with the artists' own field of competencies (either technical or commercial)

The second field (41% - green), the main one, is that of **esthetical learning from mobility**. We find here a strong correlation between what concerns formalisation, images, visuals, colours and what expresses alterity: the frontier, the limit. So there, what is at stake is the artists' capacity to reconstitute within their production the thematic of mobility itself. Within this lexical field, we find again interrelations, connectivities. The main idea is that of an aesthetic value of mobility.

The third lexical field (25, 6% - blue) concerns the **cultural learning from mobility**. The cultural discovery is associated to the discovery of techniques. The verbs "exist" and "change" do appear within the class, expressing this idea of discovery.

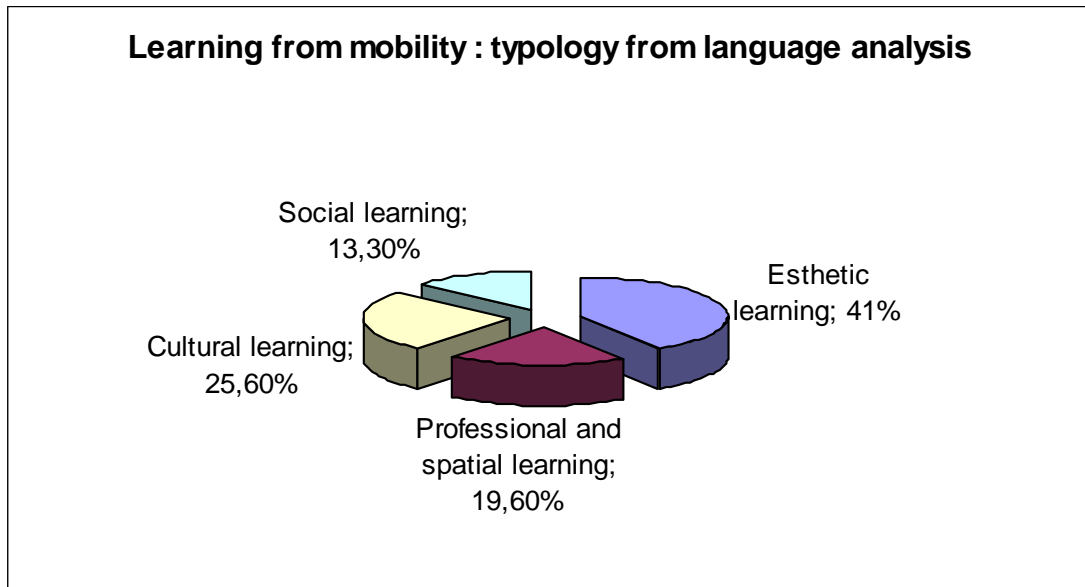
The fourth lexical field (13,3% yellow) is that one of **social learning**. The main idea is that the words of this class express links, relations to education, children, expression and the life of territories.

Interpretation of the gradients:

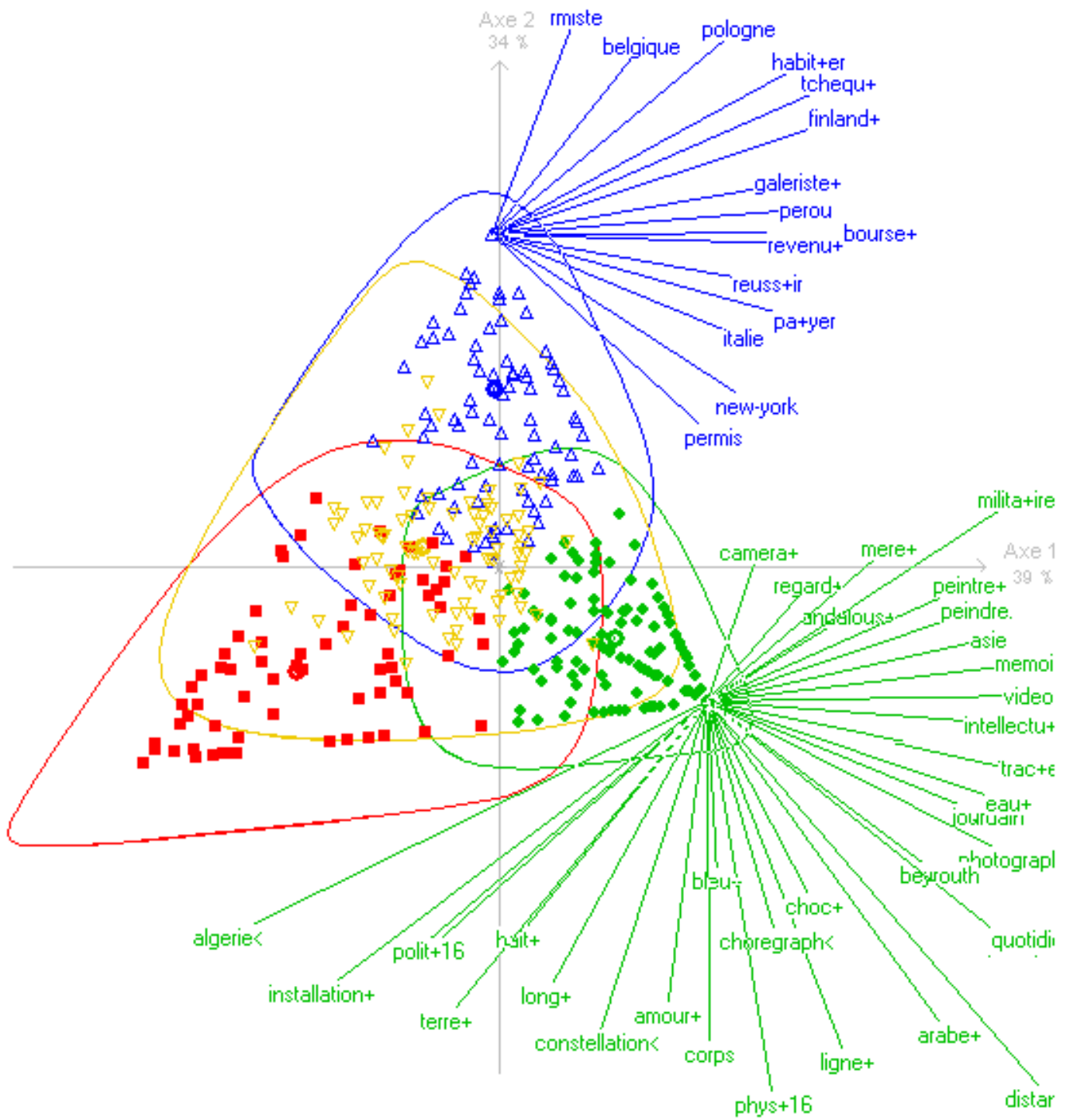
The statistical AFC projection expresses the statistic relation of correlation between the classes. The projection reveals that it is the **interface which is transversal in terms of learning effects for the concerned artists**; it is at the heart of the all discourses. Very clearly, the third lexical field (cultural learning) represents the "pivot" between the three others. It shows that the artists' positioning is generally one of a moving and comprehensiveness, or, at the other end of the gradient, as teachers. The closest **correlations** which appear are those existing between **social and cultural learning**

(alterity, change). In opposition, reversely positioned, appear technical and aesthetic learning.

Transversality, every-day life and sociability present at the heart of the graph illustrate well this positioning of the artists. The artist can therefore be defined by his competence of "relations making" and sociability. This can be expressed through three registers: the relationship to every-day life, the relationship to shape, the relationship to competence.







4. Conclusions

1. Learning effects

Moving does have a multitude of learning effects, some are material and explicitly derive from travelling abroad

↳ mobility favours confrontation with other artists, various institutions, foreign societies, new markets

- the relationship of the artist to the norms (economic, civil, social) evolves and tends towards a better reactivity which can have good economic output for his / her career.

Mobility has more generally a direct impact on art itself:

↳ the direct outcome of mobility on art is the emergence of new types of productions:

- Performance/music : creation of culturally hybrid products
- Visual arts : creation of mobile products

More generally, moving modifies the creative context and thus, indirectly, has an effect on art production:

- Better/more creativity through liberation from socio-cultural formatting
- Mobility often tends to become the subject of the artists : movement, transgression, frontiers
- Creation of social intercultural networks

2. Conditions favouring learning

- **Learning effects seem independent from the type of mobility** (status, degree of formalization, area of formation) and its length.
- Learning effects seem to be much more determined by the **personal predisposition** (capacity/openness/curiosity/habitude to move during childhood /desire to overcome intellectual and cultural barriers) of the artists than the type of mobility
- Role of financing institutions: The institutions financing artist mobility enable intended as well as non intended mobility experiences

3. Factors impeding learning from mobility

- Material difficulties can have pedagogical virtues, and one can say that mobilities which do not allow the artist to build his own relationship to alterity are not favorable to learning. Thus, too short travels (the one month criterium which had been pre-selected for the survey retrospectively proved pertinent), too big groups, do not produce the type of effects that we have been looking for.

5. Recommendations

The recommendations which can be formulated at the end of this survey can be of two kinds, general and adapted to the French context.

General recommendations:

- Facilitate access to information on mobility processes and funding institutions.
- Clarification of the intentions of the different mobility tools: many of the existing ones have various objectives which, many times, are superimposed.
- Promote mobility facility during initial education, especially at Conservatoire and University levels
- Work towards the suppression of the distinction between formal / informal arts since all are eligible to European funding and promotion.
- Promote a better valorization of the products/results of the financed mobilities by a good follow-up of mobility projects when the artist is back home.
- Promote the learning process engendered by the mobility experience through the creation of a referential of acquired competences which could help to evaluate more thoroughly the benefits of mobility
- Establishment of validation procedures to assess mobility experience; these could serve to open the doors of universities or other training institutions to artists, as trainees or teachers.
- Develop at the European level a system of recognition of the mobility experience as a professional status which could allow the artist not to interrupt his social contributions during his stay abroad.
- The promotion of artists' mobility cannot totally escape the problem of the growing impediments to human circulation at the doors of the Schengen space.

Recommendations for the French case:

- Resource sharing of information, very much needed given the complex context of multi-level governance (and the number of municipal authorities): this could lead to the federalization of information at the regional level.
- An important communication effort is needed to promote the European policy to promote artists' mobility: this could be achieved by subsidiary processes which would imply that all local governments reinforce their link to the European institutions, and by an active advocacy from the European intermediaries. An intermediate step means an investment in personal and more persons to accompany artists in their applications to European funding as well as to other type of support of international mobility.
- Networking appears as a very efficient way of making mobility effects last longer. Whether be based on inter-personal relationships or exchanges but also on shared thematic internet resources, it often proves a good compromise between efficiency and cost, and should certainly be developed at the European level and beyond (Euro-Mediterranean for example).

6. Annexes

- 6.1 List of interviewees (*Name/nickname, country, gender, age group, artistic sector, web-address, countries visited*)
- 6.2 Artists' portraits and biographies

ANNEX1 :

FRENCH LIST OF INTERVIEWEES

	Artist Name/nickname	Gender	Age group	Art discipline	Weblink	Date of interview	Modality of interview
1	Rachel Barthelemy	F	20-30	Performing art (singing)	http://rachelbarthelemy.fr	10/07	Face to face
2	Thierry Marion	M	40-50	Theatre	http://pescanet.free.fr/	14/07	Face to face
3	Anne Le Corre	F	40-50	Music (Alto)	http://www.octaedre-tango.com http://www.alterquintet.com http://www.maraf.org http://www.mataventures.com/lineatigre.html	01/09	Face to face
4	Samuel Rousseau	M	30-40	Plasticien / Visual art	http://www.samuelrousseau.com/	08/09	Face to face
5	Pierric Tenthorey	M	20-30	theatre	www.pierric.ch	14/07	Face to face
6	Amazigh Katheb	M	30-40	Music	http://www.amazighkatheb.com	14/09	Face to face
7	Sylvie Guillermin	F	40-50	Performing art (dance - choreography)	http://www.cieguillermin.fr/	septembre	Face to face
8	Marie Frier	F	20-30	Plasticien / Visual art	http://mariefrier.free.fr/	11/09	Face to face
9	Mustapha Sedjal	M	30-40	Plasticien / Visual art	http://sedjalmustapha.hautefort.com/	October 2009	Face to face
10	Anne de Beaufort	F	40-50	Visual art	http://www.artcontemporain.com/bin/	October 2009	Face to face

ANNEX 2.

ARTISTS' PRESENTATION

Rachel Barthélémy



source : www.rachelbarthelemy.fr

Educated to singing in various « conservatoires », Rachel Barthélémy is both a singing teacher at Chambéry's Conservatoire and a professional singer, performing notably within the Grenoble located ensemble "Crise Carmen". Her mobilities are above all professional, linked to training choices and people. For example, the trip she took to Canada for one month was realized within the frame of a vocational training. She went there to work with a singing teacher who let her discover news ways of singing, practising, and of understanding music, all of which led her to become a music composer herself, within her new formation, "Crise Carmen".

Anne de Beaufort



source : photo fournie par l'artiste

Anne de Beaufort studied geography and began a regional planner's career. Space and place have always been a central preoccupation to her artistic work. Since 1995, she displays her work in different galleries and art centres in France (notably during the International Geography Festival of St-Dié in 1999) and also in Europe : exhibitions and residences in South Africa, the Czech Republic, Poland, Lituania, Spain, Germany, Switzerland.

In 1997, she launched a center of Contemporanean Art in Grenoble and has directe dit since.

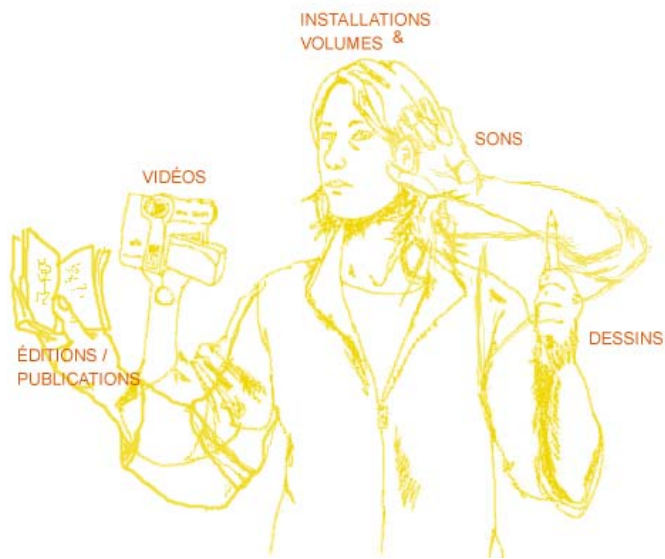
She teaches visual and plastic arts and runs regular workshops.

Her residences and exhibitions abroad have led her to work on the dialogue between visual arts disciplines: painting, videos, art installations. She has also initiated and participated to performances including dancers and musicians, especially in 2000-2002, during a Franco-South African project "Movements and Territories" which she designed and led between France and South Africa where she lived for two years, associating visual arts and contemporary dance (Siwela Sonke Dance Theatre Company).

More recently, she achieved installations on those who lost their territories and their families, and who were victims of the Holocaust in the Czech Republic. Playing together with painting, photography and art installations, she tells "stories": real stories she was told of that she transcribes, histories linked to "Memory", group or individual itineraries linked to a place or a territory. These stories may be legible or illegible when writing becomes just a sign or an ascent, which she translates to painting on transparent support, especially glass or mirror, thus engendering new objects.

For her travels, Anne De Beaufort has been able to have access to various contributions, from the Foreign Affairs and from the Culture Ministries, as well as to funding from the local governments in the region of Grenoble.

Marie Frier



source : www.mariefrier.free.fr

Marie FRIER is a young visual and sound artist who has settled in the Drôme Valley. She associated drawing, painting and sounds and has been part of the organization of various exhibitions which have promoted her work. What more, she has participated to the creation of many concerts and audio performances.

During her studies at the Valence and Lyon Beaux-Arts schools, she was able to benefit from three mobility experiences, of three weeks each, Istanbul in April 2002, Odessa in April 2004 then Riga en April 2005. This travelling took place within the frame of student exchanges, but including a real immersion within local artistic lives. From there, she brought back images, drawings and sounds which she goes on using in her creative everyday work.

Sylvie Guillermin



Photo © J-Pierre Maurin

With a classical and contemporary background, with training to the Cunningham technique, she began her career in 1983-84. While pursuing her collaboration with Marc Neff and Hervé Diasnas, she explored the vertical dimension (solo on a perch in 1988), which led her to creating her own company in 1988. An investigation on the composer Sibelius determined her first trip to Finland, the source of numerous artistic collaborations in 1991-92. This first mobility opened a period of travelling: 1992-99, leading her to artistic production and teaching in Vietnam and Singapore made possible by the support of the French Alliances and cultural centres in Asia. Restless questioning on travelling, meeting, exile, make the foundations for works like 'Nando' or 'Bleu Terre'.

From 1999 onwards, the company multiplies crossings, notably by bridging various artistic sectors: work with hip-hop dancers (with Habid Adel amongst others), painters ((Maurice Jayet) and musicians (with the Debussy Quatuor around Stravinsky). From 2004 to 2007, her source of inspiration derives towards enclosing and the constraints to movement. In 2008, 20 years after the creation of her famous solo *Tête en l'air*, Sylvie Guillermin has gone back to some of her favourite themes in her creation *Nous ne sommes pas des oiseaux* (*We are not birds*), “ a triptych looking like a balance on an anniversary year, between solo and duo, exploring taking off” (from her website). Her last projects go on building links between dance and music, opera, continents, with a renewed preoccupation to share her creations very far away.

Farida Hamak



source : Biographie personnelle

In 1956, she was six years old when her parents came to live in France. She defines herself as a “second generation” migrant, in-between Algeria and France, constantly living the collision of the two cultures. Student then librarian at the Sorbonne in Paris until 1982, her life changed with the chance of a trip round the world and a camera built in Singapore. A trip back to Algeria in 1977 was the next sign: she began to feel being a photographer. The same year, she began to portray her family, without knowing that, one day, this work diving deep into the reality of migration would make the substance for a book and a film.

Member of the Viva agency as early as 1980, she settled in Damas and Beyrouth from where she covered the Lebanese civil war for Newsweek. She published *Paix en Galilée, Beyrouth 1982* (Paris, Minuit); a collective work made with other photographers from Sipa Press. She then worked on the photography of the Lebanese film directed by Jocelyne Saab, *Une vie Suspendue*. Back from Lebanon, she covered the PLO in exile, the women’s conditions of life in the Sultanate of Oman, a reporting on Saddam Hussein’s son, Hod dai, before stopping political photography.

From 1987, she has been a fashion photographer. In 1990, she joined, as a photographer and fashion editor-in-chief, the Parisian offices of Al Khaleejiah, the first Middle East press group. Since 1999, as an independent photographer, alternatively choosing fashion or author thematics, she has travelled regularly to Algeria. Back to the Middle East sin 2003 (Syria, Palestine / Israel, Lebanon, Jordan, Irak), she goes on hunting for the “traces” marking these countries, a work undertaken in 1982. In 2007, she won an award from the Drôme Conseil Général for a video movie, *Ma mère, histoire d’Une immigration*, presented at the 20th Film Festival du Film of Saint-Paul-Trois-Châteaux.

Her travels are most often financed on personal funding, through the proceeds of her works’ sale by agencies and galleries (ultimate exhibition: *Retour du Jourdain*, Lyon 2009, Biennale de Lyon hors les murs, Galerie Regard Sud).

Ole Khamshanla



source : www.acorps.fr

Ole Khamshala, native of Laos, aged 30, is a dancer. In 1998, he has founded, together with Karim Amghar, the *A'corps* company, which work lays on a identity forged by hip hop dancing enriched with contemporary but also afro, capoeira, butôt dances...

Since 2006, he has undertaken eight mobilities within South-East Asia, 3 in Laos, 3 in Thailand, and 2 in Birmania. Each of his sojourns lasted from 20 days to 3 months. The first one, in Thailand, allowed him to meet a traditional dance master, then to develop his own creations in Laos and Birmania. These exchanges have led to the creation of the Fang Mae Khong Festival, first international dance festival in Vientiane, Laos. It will host in 2010 seven international companies from Laos, Thailand, Cambodia, Vietnam, Birmania and France. The closing performance « Fang Lao », will be emblematic of the miscegenation objective of the event: this crossed creation, conceived especially for that opportunity, will be performed by seven artists (French, Laotian, and Thai). It will be continued by the touring of "Fang Lao" abroad, beginning by France between February and June 2010, than Asia during the spring of 2011.

In parallel to his creative work and to the preparation of the festival, Ole Khamshala, develops pedagogical actions towards school children in France and Laos.

Amazigh Khateb



source : www.amazighkateb.com

Born in 1972 in Algiers, arrived in France in 1988, Amazigh Kateb is the son of the renowned poet Kateb Yacine (the restitution of his father's work constitute grand part of his activity). Musician (he plays the *gumbri*, an oriental bass), he contributed, in 1993, the Gnawa Diffusion group, which he then leadered for more than ten years. *Gnawa* (the word comes from « Guinean ») designates ancient Black African slaves' descendants who lived in the Maghreb. The *Gnawa* music expresses a form of fusion between black music and Arab, Berber or Turkish rhythms. Amazigh claims a hybrid africanity, a mix of cultures which he thinks proper of Algeria, a country which neither white or black.

This band got known by participating to concerts with stars like FFF, Zebda or the Massilia Sound System, before launching their own first album, '*Algeria*', in 1997. As more albums came out, and notably with '*Souk System*' in 2003 then '*Fucking Cowboys*' in 2007, the group's intention took a more and more political and dissenting tone (pamphlets referring to international news). His commitment led him to participate in 2005 to 'Desert Rebel' colective, together with Guizmo, member of the Tryo band, and Daniel Jamet (ex-Mano Negra), with whom he recorded a record aimed at funding projects favouring access to culture. Amazigh Kateb left Gnawa Diffusion for a solo musician career in 2007, with the intention of putting into music some of his father's texts (cf. the album released in 2009, '*Marchez noir*'). All of his work his marked by his questioning on borders, and he describes his work, in his texts as on stage, as an effort to pull them down.

Anne Le Corre



source : www.maraf.org

Violist, Anne le Corre undertook a classical Conservatoire. Shortly after the end of her studies, she left for Argentina to learn tango. She found a lot more, being caught up by the Argentinean culture. There she understood that a piece of music constitutes a piece of culture that cannot be separated from the rest of it. After a first six months trip, she has gone back for 1 to 3 months periods.

In France, she then founded various structures: the Maraf (*Manifestation d'Art rural d'Avant les Foins*, the « Before Haymaking Rural Event »), which organizes an Argentinean folklore festival and also offers training ; Octaèdre-tango, association which manages various orchestra-schools in France, but also in Barcelona. Training and teaching are Anne Le Corre's main activities today. The links she has established during her mobilities are still active today. She regularly works with Alfonso Pasine, met in Argentina, and who is in charge of the Barcelona orchestra-schools.

Her relationship to mobility is determined by her personal strategy of spatial escape. Retrospectively, she appreciates it positively. Her travels therefore appear as a means of getting round something that blocks her personal or/and professional life. Her first trip to Argentina appears very paradoxical: on one hand it is a positive mobility in the sense that she was looking for a set competency, some specific knowledge, but on the other hand, it is an escape from an institutional framework that appeared to block her life, personally and professionally.

Thierry Marion / Pescatune



source: Flyer given out in the streets of Avignon, July 2009

Thierry Marion, alias Pescatune, is a street artist. Trained as a carpenter, he decided at 25 to change tack towards circus arts. Since then, his strolling around has led him to Brasil, Colombia, Russia, and to Avignon, where we met him during the theater festival. In 1990, Thierry Marion created a street character with long legs, going around with a fishing rod to capture passers-by' cash ("tune" in French). It gave its name to his company, Pescatune. He realizes one-man shows which group all his invented characters. Since then, with friends, he has also given birth to the Anachronics, and then the "Super dormeurs". In 2000, still a bachelor, Pescatune finally found a stage mate with whom he created a new show, « Roser et Rosette ». Before he achieves a better recognition of his creativity, he works at bettering his pink coach, a old renovated bus, which allows him to give his dreams all the mobility he wishes and to share them within the "Car'bare".

He qualifies his mobilities of realized dreams (Brazil) or informal projects (Russia). Within his narrative, no mobility appears more important than the others. In every day life, sometimes he rents a flat, sometimes he lives in his bus. his activities regularly lead him on the road, in the cities. One of the main reasons for him to go abroad is that over there « people are less blasé », they hook more easily to his shows. Pescatune no longer looks for funding because he "thinks he has lost his time with that". According to him, there is a whole funding language that he does not master and that only a few competent people dominate. Even trying to apply for a residence does not mean much to him "so I will have to write a small essay on creation, body language, concrete forms, feet expression"... His interview reveals an ironic critic of contemporary art institutional language What he does look for is rather spaces to work in then funding.

Tarik Mesli



Born in 1968 in Algiers, in a Franco-Algerian family within which interculturality was an everyday practise. He studied arts in Algiers (Ecole nationale des Beaux-Arts followed by Ecole Supérieure des Beaux-Arts) during the « black years » of the country, which led him to join the RAIS activist movement (*Rassemblement des Artistes, Intellectuels et Scientifiques*). In 1994, he came to Paris to take his studies further, joining Henri Cueco's studio at Paris' Beaux-arts. He has always, since, maintained a regular reflexive practise on his work, throughout a regular link with the Paris VIII university.

Tarik Mesli is also Choukri Mesli's son, a well-known Algerian painter and Beaux-Arts teacher, and Tarik, devotes part of his artistic life to the appreciation and valorization of his father's artistic heritage.

He weaves his artistic production between Algiers and Paris, but also, since 2006, Berlin. This city plays an essential role in his career since he discovered it during a research trip organised by Paris VIII university. Cheap rents allow him to rent there the studio that he cannot afford in Paris, where he teaches plastic arts in a Paris suburb municipal art school. Nevertheless, he claims having no home and living constantly in a mobile posture.

His creative work goes from conceptual installations to canvas painted with henna, the traditional pigment generally used for body adornments. The thematics of distance and borders are very present in his work, as well as that of migration and its control through security policies. Some of his work root explicitly in travelling experiences, such as an installation made out of a few months living experience with undocumented migrants in Spain.

Franck Michelletti



source : personal website

Dancer born in 1966 in Cannes, France. Trained with Joseph Nadj (he participated to the creation and the further representations of «Le Canard pékinois», «Les Echelles d'Orphée», «l'Anatomie d'un fauve», «Woyzek», «Commedia Tiempo», «Les Commentaires d'Habacuc») he then became his directing assistant (in « Le Cri du caméléon», realized with the Centre National des Arts du Cirque).

In 1996, he created the collective *Kubilai Khan Investigations* together with Cynthia Phung-Ngoc, Ivan Mathis and Laurent Letourneur, and signed the productions of the group as his artistic director : « Wagon zek, dépôt 1 » (1996), «Wagon zek, dépôt 2» (1997), «S.O.Y.» (1999), «Tanin no Kao» et «Yumé» (2001), «Mecanica popular» (2002), « Sorrow love song » (2004), « Gyration of barbarous tribes – création franco-mozambicaine » (2005-2006), « Onna to otoko », « Mondes, Monde » - Solo, « Koko Doko » et « Akasaka research » (2006), « Coupures », « Mondes, Monde » - version quatuor, « Maputo, je suis arrivé demain » et « Constellations » (2007), Geografia (2008). *Kubilai Khan Investigations* offers to the audience of theaters as well as to city inhabitants to get acknowledged to a event with multiples ramifications, which he calls a Constellations. The artists from the KKI work on encounters and crossings. They invite to festive routes made-to-measure on each new opportunity. This led Franck Michelletti to create, in December 2009, in Toulon, a festival which he named “Constellations”(Dances, Music, Installations, Performances, Cine-concerts).

Living in Toulon, he is mobile in France: in 2007 he was nominated associated artist to the Clermont-Ferrand theater for three years à Toulon (« scène nationale »), was in creative residence at the Arsenal, in Metz, in 2007 and 2008, and participated to the project “ Tremblay, territoire(s) de la danse” together with the Louis Aragon theatre in 2008.

His work has led him to numerous travels to present choreographies. But what is more important to him was that in continuity with the Kubilai Khan Investigations projects, he has has been able to undertake creations in Argentina, Mexico, Mozambique. The Mozambican experience appears are the most influent, since it gave birth to interpersonal exchanges on the long term, with a spinning effect that opened to renewed trips to the same country and to welcoming African artists in France.

Pierric (Tenthorey)



source: <http://www.pierric.ch>

Pierric Tenthorey, *alias* Pierric, is a 29 years old franco-swiss actor and magician. These two aspects of his art activate within him a syndrome that he shares with many artists: the difficulty in classifying himself within a predefined sector. So he usually presents himself as a performer who takes part in theater as well as magic.

While a language student, he left to London for one month, after having been accepted to the renowned Shakespeare Academy summer courses. He recalls having been there to look for technical competences as much as for the validation of his professional vocation by a structure who represented, for him, the authority in the sector. This trip, and yet more the recognition it beheld, really allowed him to begin a professional artistic career. The conclusions he drew from this mobility was that « now I stop lying to myself and I go for it ». He was not funded for this mobility.

His development as a magician has then led him to build an international network. It is not institutional but is nevertheless very codified and demanding. He regularly activates his connections, during magic conventions but also through the social network of Facebook.

In his childhood, he has extensively travelled with his parents during holidays spent around the world: this may explain why he is not in need of a mobility which codes he already masters. For the moment, he career mainly develops in Europe, especially within the francophone regions, although his art of mime and magic transcends language..

François Raulin



source : <http://www.f-raulin.fr>

François Raulin, is a French jazz pianist, composer and arranger born in Annecy in 1956. He stopped mathematics studies after less than two years to dedicate himself to music and jazz. Discovering contemporary music but also traditional rhythms, he left twice to Africa for a few months to study beats and balafon.

He integrated the ARFI, a band from Lyon (*La Marmite Infernale, Potemkine..*) in 1981, year which marks his encounter with Louis Sclavis who became one of his favourite partners from 1985 onwards (various collaborations to Louis Sclavis' bands for whom he played, composed, graded, from 1987 to 2001, in jazz festivals around the world: cf. the records : *Duke on the air, Les Violences de Rameau, Chamber Music, Rouge, Chine*). From 1993, he produces himself in solo (*First Flush*) and since 1994 in trio with J.- J. Avenel and F. Laizeau, in Quartet and Sextet with F. Corneloup. He began working on Lennie Tristanoon together with Stéphan Oliva in 1997. First practised in duo (2 pianos), their work extended to a septet. In 2001, François Raulin released the album *Trois plans sur la comète* (which he leads, together with François Corneloup and Bruno Chevillon, and the Micromégas Brass Band). In the Rhône- Alpes region, he has founded the La Forge group to promote improvisation techniques.

He is also very interested in contemporary music and has incorporated a tribute to György Ligeti with the title *Hello Georges* in the *Trois plans sur la comète* album.

He has played regularly in Eastern Europe since the end to the 1980's and since 2003, travels a lot to China : the Franco-Chinese jazz orchestra "Sous le ciel" has given various concerts in 2003/2004/2005 in Chine and in France. For those mobilities he benefits from the support of Culturesfrance and / or punctual institutional funding (i.e. (Year of China in France). He claims to travel to get acquainted to other sounds and techniques, and to share his, but he acknowledges that all of his travels have contributed to a much wider cultural and existential exchange.

Samuel Rousseau



<http://www.exprmntl.fr/Samuel-ROUSSEAU-Fr.html>

Samuel Rousseau was born in 1971 in Marseilles, and graduated from the Beaux-Arts in Grenoble where he now lives and works. He presents installations, sculptures, videos which inspiration is rooted in everyday life. His work relies a lot on the use of video as a medium (virtual wall papers, misappropriation of objects, etc.).

With other artists who, like him, came out of the Beaux-Arts, he founded in 1993 the Brise-Glace, a squat or « artistic urban wasteland » which germinated in premises which had been abandoned by the Alstom firm on the Bouchayer-Viallet site. This place was acknowledged as a place of creation by Grenoble municipal authorities before the whole site was submitted to renovation. However, Samuel Rousseau took his distances from this collective during this politically complex phase, which coincided with a growing recognition of his personal work. He is personally supported by Grenoble municipality: the city has recently promoted him Artistic Director of the Photon Agency.

He has built personal itinerary in a continuous link to elsewhere, most of his exhibitions having been held outside of Grenoble and, since 1996, in foreign countries as well as in France (Germany : European Media Festival of Osnabrück, Hanover Up-And-Coming Festival, Transmedia Videofest in Berlin ; but also Canada or the USA – especially New York). His first big personal exhibition took place in 2001 in Peru, where he stayed for six weeks (Galerie l'imaginaire, Alliance française, Lima); it represents a determining standpoint in his career. Today, he is represented in five international galleries. His relationship to mobility however seem paradoxical: if travelling nourished his creative work, he recalls to be often travelling only to accompany the diffusion of his production, and without any strong personal implication in those mobilities.

Mustapha Sedjal



source : artist's photo

Plastician artist and video maker, Mustapha Sedjal lives and works in Paris. Born in Oran (Algeria), he studied plastic arts in Algiers (Beaux-Arts) and Paris (Beaux-Arts et Paris VIII).

His work has been released in various personal exhibitions and he has participated to video festivals in France and abroad. The inspiration of his ultimate works : *Sutures* exhibition (2009, Espace K, Paris), but also his videos *Eldorado* and *No Man's land* (2009) lays in the migratory space and the obstacles met today by applicants to Mediterranean illegal crossings.

He personally displays his work in Paris, Marseilles (Anissa gallery: *Scarifications*, 2002). He also participates to numerous collective Mediterranean of Algerian artists exhibitions (with notable events during the Year of Algeria in France). The detail of his production can be consulted in his website: <http://sedjalmustapha.hautetfort.com/tag/sedjal+mustapha>.

Apart from his regular coming and going between the two banks of the Mediterranean which are linked to his personal history, he only practises very short mobilities for his leisure. These short trips nevertheless appear as essential to his inspiration, such as repeated sojourns in Fez which enchant him. He does not look for funding to undertake those trips.

Jean-George Tartare



<http://www.karwan.info/-Agence-Tartar-e->

Born in 1955 in Lille, in a place called *Risque tout* ([risk all]), he grew up very close to the Franco-Belgium border. He then followed theater studies (Institut d'Etudes Théâtrales of the Paris Sorbonne) before becoming dramatic art critic and directing (with A. Vitez at the Chaillot theatre). He wandered a little around himself before he became "Tartar(e) le bavard" (the talkative). Since 1985, he is a street theatre author and interpreter, regularly invited by the main story-telling and street-art festivals. His Tartar(e) Agency has contributed to founding his celebrity: he used to present himself as a journalist, commenting news on the spot from behind a wooden frame, managing to give to all details their tragic dimension. He travelled around France in 2004 with the "Les Passions à Table", of which he still claims to be General Secretary. He likes saying that "born in the countryside, he always saw tractors, born of becoming actor, and now is a detractor". Born improviser and « ès palabre » doctor, rhetoric master, « he puts the singularity of his inspiration, a very personal alchemy of gravity and humour, to the service of an acute and polemic interpretation of the world » (from the back cover of AAA.A). Some describe him as a poet or an actor, he defines himself as the one being there: « I set the scene within my words, my lighting are my turns of phrases, rhetoric is my stage. My residence is the world. Naked as on my first day in the street, I thunder and astonish [je tonne, j'étonne]".

Sooner or later, « the call of the suitcase » makes him leave the bar where he likes to write, « amongst my brothers, a beer in place of the heart ». He does not travail without a notepad and on his return, potters about souvenirs, angers, emotions, encounters. He has travelled a lot, with a minimum of constraints, of *a priori*s, and of financial means, moving from home six months per year towards the strange, to fill himself with stories and experiences to tell when he comes back. His travels appear first as histories of meeting, which savory transportation and material details; his narratives are always peppered with more or less fantasy quotations, such as the following from Barbey d'Aurevilly : « The traveller is a man who goes to the other end of the world in quest for a piece of conversation ».

He has recently accepted to publish part of his texts, four shows-stories having been brought together under the title « AAAA. A , Afrique. Amérique. Asie. Ailleurs. Arbre./ Partition d'orateur » (L'entretemps, 2009, 128 p.); they are presented as a « tetralogy on the quadrature of the earth ». Originally, « Conakry et chuchotements » was written in Guinea. The success of this text encouraged him to consolidate his writing project and « 0, 1, 2, (Zéro Inde) », « Âme américaine » and « Ailleurs » were born. The virtue of publishing may see one day the story-teller who interprets the world being interpreted by others.