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## **Artists Moving & Learning. European Report.**

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Education and Culture DG

Lifelong Learning Programme

## **Artists Moving & Learning**

**Project (143380-LLP-2008-BE-KA1-KA1SCR (2008-3601))**

**European Report**

**Prepared by PACTE-CNRS and DEUSTO**

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## 1 Executive summary

### 1.1 Project Background

“Artists moving & learning” is a two years’ project financed by the European Commission under the framework of the Lifelong Learning Program (LLP), Accompanying Measures, Key Activities 1: Research. “Artists moving & learning” analyses the impact of mobility of artists in Europe from an educational and Life Long Learning perspective. By ‘artist’, we mean the reference to the UNESCO definition<sup>1</sup>, artists supported by or attached to public structures (national theatres, opera, choreographic centres...) and independent artists in the private sector who are not attached to any structure and thus are difficult to identify.

This project was carried out between November 2008 and November 2010 and led by the European network of higher educational institutes and training organisations for cultural management (ENCATC.), and coordinated by Mediana sprl. Further project partners are Universidad de Deusto in Spain, French Joint Research Unit PACTE, Centro Internazionale per la Promozione e la Ricerca Teatrale in Italy (Inteatro), the Budapest Observatory on financing culture in Eastern-Central Europe Hungary; the Romanian Centre of Professional Training in Culture, and Fondazione ATER Formazione from Italy. This partnership represents a complementary mix of academic and technical institutions as well as

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<sup>1</sup> *Recommendation concerning the Status of the Artist*, UNESCO, October 27<sup>th</sup> 1980, 21<sup>st</sup> General Conference of the United Nations Educational, Scientific and Cultural Organization, Belgrade. [http://portal.unesco.org/en/ev.php-URL\\_ID=13138&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html)

public and private bodies from eight EU Member States, all with thorough experience in EU projects and research.

The project's research focuses on educational and Life Long Learning (LLL) - rather than social or artistic issues. The main questions analysed in this research project are the following: do cross-border movements of artists generate LLL processes? Do they boost creativity and innovation? How do they affect learner-teacher dynamics? And can non-formal learning resulting from artistic mobility be formalised? To examine these questions, the project partners conduct interviews with professional artists from the performing and visual arts in ten EU Member States: Belgium, France, Hungary, Italy, the Netherlands, Portugal, Romania, Slovenia, Spain, and the United Kingdom. A total of 144 artists residing in 10 European countries (Belgium, France, Hungary, Italy, the Netherlands, Portugal, Romania, Slovenia, Spain and the United Kingdom) have been interviewed along this project.

For each country covered under this study, a national report was drafted, reflecting the main findings of the interviews carried in each country with a limited number of professional artists. Based on all interviews carried out in Europe the ten national reports and a comparative study were published in the summer 2010 (<http://www.encatc.org/moving-and-learning/>). The reports and the recommendations embedded in them are designed as a tool for policy makers and for providers of initial and continuous artistic education.

The mobility of an artist can be understood from different angles: from one working statute to another, from one artistic sector to another, according to geography, inside a country or outside. Conditions which force the artist to be more flexible or mobile are in the nature of the artistic work, the way in which the sector is structured and the dynamics of globalisation.

Alongside the "basic freedom" of mobility of persons, works and services enshrined in the European treaties, transnational mobility of artists and culture professionals has been a priority of the European cultural policies since 2000, aiming at promoting creative performance in Europe. Whatever its object, mobility is at the heart of the European agenda and of most community development programmes. For example, 2006 was declared the "Year of Mobility" by the European authorities. In cultural debates it is a topic regularly discussed by Member states regarding the priorities of the sector, in both national and European frameworks.

## 1.2 Findings

Since 2002 there have been several studies on artists' mobility in Europe. This study however differs from the preceding works on that theme in the sense that it focuses not only on mobility but on the impact and benefits of moving for artists. This study thus fulfils two objectives:

- Determine mobility schemes of European artists;
- Set up learning patterns of European artists, understood as a result and impact of their spatial moves.

Another particularity of the study is the fact that it is based on data coming exclusively from the interviews with the professionals – the artists– and not from secondary bibliographical resources. With regard to the patterns of mobility (both before and after the actual experience) the following aspects can be outlined:

**Gender:** 58% of the interviewed artists are male, and 42% female, reflecting a gender bias towards male artists in spite of the efforts to achieve a gender balance in the 10 countries explored.

**Age:** four age categories have been established and explored: Between 20 and 30 years old, between 30 and 40 years old, between 40 and 50 years old and over 50 years old. All groups have been represented in the sample, with a dominance of artists aged between 30 and 40.

**Education level:** the majority of the artists show a university level education (72% regarding 1st, 2nd and 3rd cycles) with a significant proportion (14%) of "other" education options such as arts academies, conservatories, self teaching etcetera.

**Artistic activity:** although more cases of performing artists (87 cases, counting dance, music and theater) have been registered than those of visual artists (66 cases) artists showed a certain resistance

for being placed in a defined, closed category, situating themselves in more than one artistic sector or opting for more interdisciplinary, less traditional categories.

**Destinations:** Europe, and more specifically the European Union, has been a favoured destination for many of the artists interviewed. In any case, mobility experiences have not been limited to the European continent.

**Duration:** the mobility experiences of the interviewees had different lengths, between three days and twenty months. The shortest ones, less than one month, are in relation to participation in festivals, exhibitions, etcetera, due to the fact that artists mostly travelled for guest performances as performing artists. Longer periods are related to artist residences and teaching opportunities.

**Frequency:** frequency of the mobility periods in artists' life was rather diverse depending on the age and former experience.

**Types:** the type of mobility experience depended on the art field: visual artists mostly went to residences and spent some time abroad for their personal work, while performing artists (mostly musicians) participated in festivals or went on touring.

**Employment status:** the most reflected status is self-employed, followed by student-status and health-leave status.

**Contacts:** the majority of the interviewed artists indicated that they had private or professional contacts in the host country before going there. However prior contacts have not been determining in choosing a specific destination.

**Information sources:** the Internet and professional contacts were the most important sources used by the artists to gather information about the destinations and the programme. On the Internet, dedicated websites (such as *Transartis*) were the most useful ones.

**Support mechanisms:** most of the interviewed artists received some kind of financial or logistical support for their stay abroad.

SUPPORT MECHANISMS			
LEVEL	PUBLIC	PRIVATE ENTERPRISES	PRIVATE NGO
INTERNATIONAL	EUROPEAN UNION <i>EU Culture Programme Grant</i> TRANS DANCE EUROPE NETWORK ORGANIZATION (Maska and Icelandic Dance) <i>Grant</i> IAMAS INSTITUTE (Japan) <i>Grant</i> GROTOWSKI INSTITUTE (Poland) <i>Grant</i>	PÁL FRENÁK COMPANY (France) <i>Support for diets</i> MANAGEMENT AGENCY FROM SCOTLAND <i>Contract</i>	SWITZERLAND INSTITUTE <i>Scholarship</i> FONDAZIONE ANTONIO RATTI (Italy) <i>Grant</i> NOMAD DANCE ACADEMY (Culture 2000 supported) <i>Grant</i>
NATIONAL	MALAYSIAN PHILHARMONIC ORCHESTRA <i>Job</i> SINGAPORE PHILHARMONIC ORCHESTRA <i>Job</i>	KELLER GALLERY (Paris) <i>Invitation</i>	SOLO DANCE THEATRE FESTIVAL (Stuttgart) <i>Scholarship for competition.</i>
REGIONAL	Cooperation between ZPA THEATRE (Zagreb,		SKVC GALLERY (Ljubljana, Slovenia)

	Croatia) and EN-KNAP COMPANY (Ljubljana, Slovenia)		<i>Grant</i>
LOCAL	<b>CITY COUNCIL OF MARSEILLE</b> Grant, Pépinières européennes pour jeunes artistes		FAMILY FRIENDS IN WEINFELDEN <i>Free use of an apartment</i>

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 of the artists (capacity/openness/curiosity/habitude to move during childhood /desire to overcome intellectual and cultural barriers) rather than the types of mobility themselves. However, the age of artists when they undertake their mobility does seem to play an important role: it allows for repetition and broader moves. All types of mobility tend to create a snowball effect.

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 with the help of the ALCESTE software.

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

Surprisingly enough, all types of mobilities are acknowledged to favour learning. The discourse analysis through ad-hoc software has proven a remarkable homogeneity of tendencies throughout the 10 countries selected for the study. All artists stress the input of their mobility in their creative process, but also in a numerous of aspects of their lives: economic abilities, civic competences, social networking, cultural opening, spatial knowledge.

- Moving forms a strong component of personal and social capital building
- His/ her mobilities increase the artist’s impact on the territory, both in the receiving country and his place of origin.

The mobility of the artist has a very broad impact both in the hosting and in the departing environments, thus enlarging the hypothesis of the creative city to a wider theory of artistic territorialization. Although the profile of artists’ mobilities may very much resemble that of other mobile people, what they do with mobilities differs. The impact of their moving is strong, not only for them. Learning appears as an essential component of moving, that artists can share with their social and cultural environments.

The research has led to the building of an operational referential of capacities building through learning, offering to distinguish two aspects of artists' learning from moving:

- Productive interrelations, which relates to:
  - Economic competencies (opportunities for insertion in promotion and production networks, knowledge of financial situations of artists in other countries)
  - Social competencies (creation of social and intercultural networks, capacities in transmission of knowledge)
  - Organisational competencies (funding research and administrative skills, better professional networking)
- Territorialities (of changing and crossing), which relates to:
  - Spatial competencies (knowledge of other places and networks, towards nomad-artists etc.);
  - Cultural competencies (language and multiculturality).

The analysis of the European corpus reveals **5 types of learning**.

The **first** lexical field (educational and technical learning) shows the importance of the quest for technical competences, and for complementary education. The words associated to this lexical field are "change", "influence", "learning", showing the decisive impact of the mobilities and their constitutive part of the artistic field. North-European artists are those who drive the corpus towards this direction. This regional variation maybe due to different learning trajectories which favour mobility within initial education: conservatories networks, ad-hoc foundations supporting artists education (ie. Gulbenkian Foundation). These learning processes which occur early in artists' professional lives are determinant for their training to cosmopolitanism and languages, to a life course including movement

The **second** lexical field, which sums more than 22% of occurrences, is that of social and spatial learning of mobility. The Romanian and Slovenian corpuses strongly orientate this result. The words which appear as strongly correlated are: technical support, opportunities, but also love, new exchanges, thus showing the importance of the links which burst out of these mobilities. Generally speaking at a European level, mobility choices appear to be very determined by living and emotional aspects of the artists' existence. A gender difference appears in that respect: women artists express themselves in organizational terms (with supporting arguments), when men evoked more relational and sentimental contexts. What is at stake is people's capacities to build links between individuals. The learning of these social competences allow the artists to adapt their position within stakeholder games, notably towards the public

The **three other** lexical fields are equivalently shared (around 15% of correlations in the corpus each). Learning about institutions and funding mechanisms reaches the same level in all countries. It expresses a link between institutions and mobilities funding. This is quasi absent of the Romanian corpus, thus expression the internalization by the artists of the lack of institutional support to mobility. The importance of residences is a striking point of all the corpus: they appear, for all artists, as a privileged place, where he / she can find the time needed and necessary to connect to an atmosphere, an environment, to economic operators such as galleries...

The lexical field linked to networking learning, to project-building capacity, entrepreneurship (17%) appears in a very strong link to social and economic learning. This distinct posture points out a very different position in Northern Europe, where the artistic project is defined as a management one whereas in the French corpus, for example, it represents an interface between public and private operators as well as inhabitants. It is also strongly correlated with the notion of place.

Last but not least, the aesthetic value of learning appears only for 13% of occurrences, where it represents the major benefit (and motive) of learning from moving within the French interviewees.

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. The age of artists when they undertake their mobility however seems to play an important role: it allows for repetition and broader moves. All types of mobility tend to create a **snowball effect**.

This report clarifies how artists' mobility, such as expressed in their creations, narratives, aesthetics, express identity, cultural, spatio-temporal intersections and how they generate territorialities based on moving and crossing. It evidences the fact that the artist constitutes a multidimensional figure, at times informal, subversive, based on mitigated worlds, but always creative. He/she finds himself acting as a vector of other forms of relationships to urban spaces, in terms of space, time, identities.



### 1.3 Recommendations

The present study is the first research of its type undertaken in the European Union. The fields explored and the data collected with the help of the people and institutions encountered, allow us to make an initial diagnosis of the life-long learning effects of artists mobility in 10 EU Member States. This process merits being deepened and extended to other EU countries and to other fields such as: political and institutional impact, economic and financial effects in order to study all aspects of artists mobility entailing consequences on the moving persons and their environments.

The objective part of the questionnaire used in the artists interviews in the 10 Member States has focused on 2 main factors:

1. Mobility patterns and their learning impacts
2. Mobility conditions favouring learning.

#### 1.3.1 Recommendations related to mobility patterns

The study has shown that destinations can vary for mobile artists. For many artists an initial mobility experience can have “a snow-ball effect” for later mobility (the more the past travelling, the greater the chances of moving again). Based on these conclusions, we recommend:

To promote mobility during initial education, especially at university and conservatory levels.  
To provide ECTS credits at art schools and universities in the countries of the moving artists. This would also help disseminate the very concept of Lifelong Learning, which is so central in building an ever-growing cultural and social European integration

#### 1.3.2 Recommendations related to impact of mobility patterns on learning

The study has identified 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.

Surprisingly enough, all types of mobilities are acknowledged to favour learning. A remarkable homogeneity of tendencies throughout the 10 countries covered by the study is observed. All artists stress the effect of their mobility on their creative process, economic abilities, civic competences, social networking, cultural opening, spatial knowledge. Based on these conclusions, we therefore recommend:

- Artists' mobility should be understood as an investment in human capital for the EU economic market and for increased competences for the labour market by both EU and national policy makers.
- All levels of government (national, regional and local and at level of linguistic communities) should cooperate with other governing bodies of the EU to get to a common understanding of the beneficial impacts of mobility for artists in order to better accommodate the artists' needs
- The learning process engendered by the mobility experience should be promoted through the creation of a referential of acquired competences which could help to evaluate more thoroughly the benefits of mobility.
- To establish validation procedures to assess mobility experience
- The impacts and benefits of moving artists on the economy and on society as a whole should be further analysed.

### 1.3.3 Recommendations related to Conditions favouring learning

Although no absolutely recurring patterns have been found, artists make a strong emphasis on the interaction between their personal experience and the context in which it operates. They do not necessarily need to be informed on moving, or to receive funding but all have an opinion about how funding and supporting could be bettered in order to benefit to a wider number of European artists. Based on these conclusions, we therefore recommend:

- National, regional and European policy makers need to make more evident the link between mobility, LLL and mobility funding schemes. Funding schemes linked to LLL of artists should consciously and visibly identify and recognise the learning benefits of mobility experiences.
- National and regional policy makers together with professional training establishments need to integrate mobility in initial training schemes to help artists maximise their learning experiences later in their career.
- Artists should make more use of the mobility opportunities provided in their sector to increase their LLL.
- The distinction between formal / informal arts should be suppressed since all are eligible to European funding and promotion.
- More funding should be available from mobility funders to include open residences (artists residencies with no previously agreed outcome), as they are highly appreciated by artists in terms of exploring new ways of working and issues/topics to work on..
- Professional networks and artist' organisations should continue providing extensive information about mobility opportunities and help artists in preparing their mobility experience to help them maximise their learning experiences.
- Access to information on mobility processes and funding institutions should be enhanced.

### 1.4 Final Word

Our research suggests that the very concept of mobility be applied not only to the individual artists themselves but also to the institutions that are supposed to support and promote the artists. The mental mobility of policy makers is paramount for the development of lifelong learning processes and for the wellbeing of the arts in any country. Projects such as Moving and Learning can be instrumental in reinforcing the notion that mobility is a value in that it constitutes an environment, and that networking and researching are tools that no art can prosper without. Networking and researching should be key concepts that can help put the mobility experience and the lifelong learning in a more fruitful perspective. They are not by-products of the mobility experiences, they are their fundamentals.

## **2 Introduction**

### **2.1 From Mobility to... “Moving and Learning”**

Increasingly, the mobility of professionals is considered indispensable to the development of an artist – by the artists themselves, by policy-makers and by funders. Whatever its object, mobility is at the heart of the European agenda and of most community development programmes. For example, 2006 was declared the “Year of Mobility” by the European authorities. In cultural debates it is a topic regularly discussed by Member states regarding the priorities of the sector, in both national and European frameworks. In terms of the arts and culture, discussions of mobility on a European level has never lead to a clear and common position, neither has it created a programme specifically for artists or for the whole of the culture sector.

Mobility, especially that of people, provides no immediately quantifiable statistics, so it cannot be scientifically studied. The results, as well as the benefits, are based on travel, exchange or experiences, and are only measurable on a qualitative and a long term basis. Supporting the travel of an artist is still a long term and risky investment which can only be analysed with the perspective of time.

A long trajectory seems to connect us with the first report on artists’ mobility in Europe issued in 1991. A series of studies have then been carried in Europe on since the first report on the mobility of artists in

Europe in 1991 until the 2007 resolution on the social status of the (mobile) artist<sup>2</sup>. They have both pointed out to the necessity and difficulties that characterise artists' mobility. While acknowledging that "Geographical mobility is essential to artists, since confrontation and exchange of ideas are essential to the creative process. Artists need to have the possibility of working away from their normal surroundings in order to refresh their creative drive"<sup>3</sup>, the 1999 *Report on the Situation and Role of the*

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<sup>2</sup> - *On the situation of artists in the European Community*, 1991, European Parliament/ Doris Pack

- *Report on the Situation and Role of the Artists in the European Union*, 1999, European Parliament, Committee on Culture, Youth, Education and the Media/ Helena Vaz da Silva, 20 p.

- *On the social status of artists*, European Parliament resolution of 7 June 2007 (non-legislative resolution [2006/2249\(INI\)](#)) /Commission de la culture et de l'éducation/ Claire Gibault, 12 p.

<sup>3</sup> "Geographical mobility is essential to artists, since confrontation and exchange of ideas is essential to the creative process. Artists need to have the possibility of working away from their normal surroundings in order to refresh their creative drive. This need for geographical mobility offers an ideal window of opportunity for Union action, and the first to benefit from such action should be artists from the candidate countries; your rapporteur circulated a questionnaire in those countries and received many replies expressing strong interest. Studying and working abroad is of course not without its problems, and back-up measures are essential if such programmes are to be successful. Sometimes, the reasons for leaving one's native country are basically economic or even commercial. The international dimension undoubtedly helps establish an artist's international reputation and enrich his work, and it also gives the artists native country an international profile, a fact of fundamental importance to smaller countries above all." (*Report on the Situation and Role of the Artists in the*

*Artists in the European Union* was revealing the gaps between the laws on the social protection of artists in the different Member States. By pointing out this paradox, they have opened an era in which both the positive and negative impact of artists' mobilities could be analysed together.

The establishment of new structures, such as, the European Union Migrant Artists Network, EU-MAN (established in 1997 in Turku, Finland), and the existence of a number of supporting agencies have not only allowed for the increase of artists' mobilities but for helping to better the material conditions of their movements. A detailed description of how artists' mobility is supported in Europe can be found in the study of the ERICarts Institute carried out for the European Commission in 2008 on mobility incentives in the culture/creative sector<sup>4</sup>. This study provides a survey and analysis of the range and scope as well as motives and results of mobility related schemes in Europe. The reports show how supporting schemes for mobility have evolved over recent years and still evolve.

After two decades of focusing on the artists' social status and international conditions of work, the lenses have been turned to the impact of artists' mobility in terms of creative economy. As the result of this on-going process, but also appearing as the result of "long-time" advocacy, culture has found a way to the foreground of the European Commission's views of the future.

The transnational mobility of artists and culture professionals has been a priority of the Culture programme since 2000. It has been further reinforced as one of the three specific objectives of the

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*European Union*, 1999, European Parliament, Committee on Culture, Youth, Education and the Media/ Helena Vaz da Silva, 20 p.)

<sup>4</sup> ERICarts study *mobility matters*: [www.mobility-matters.eu](http://www.mobility-matters.eu), including the specific profile of Belgium mobility funds by Joris Janssens: <http://www.mobility-matters.eu/web/mobility-schemes.php>

Culture Programme for the period 2007-2013, as a means of enhancing the cultural area shared by Europeans and encouraging active European citizenship.

In November 2007, the *European agenda for culture* was adopted by Culture Ministers as the first comprehensive policy framework for Culture at European level, which gave an important role to mobility<sup>5</sup>. Removing obstacles to mobility of artists and cultural professionals has been included amongst the five priority areas for action in the *EU Work Plan for Culture 2008-2010*, through which the European Agenda for culture is implemented. As part of the newly introduced open method of coordination among EU Member States, an Expert Group on Improving the Conditions for the Mobility of Artists and other Professionals in the culture field was set up in March 2008. This dimension has been renewed in the *Green Paper. Unlocking the potential of cultural and creative industries*, where the EU invited to “harness the potential of culture as a catalyst of creativity and innovation in the framework of the Lisbon Strategy for growth and jobs.”<sup>6</sup> Mobility also appears as a

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<sup>5</sup> “The following specific objectives should be addressed: to promote the mobility of artists and professionals in the cultural field and the circulation of all artistic expressions beyond national borders, to mobilise public and private resources in favour of the mobility of artists and workers in the cultural sector within the EU, to promote the mobility of works of art and other artistic expressions and to improve European coordination for aspects affecting mobility of cultural workers within the EU in order to take into account the needs resulting from short term and frequent mobility between Member States.”, *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world, 2007*, (SEC(2007) 570} /\* COM/2007/0242 final).

<sup>6</sup> 2010, European Commission , DG Education and Culture COM(2010) 183, 20 p

cross-cutting theme in the three civil society platforms (Access to Culture, Cultural industries and Intercultural Dialogue) set up by the European Commission as a means to facilitate a structured dialogue with the cultural sector.

As an accompanying measure, the European Commission launched a study funded by the Culture Programme to provide an overview and typology of the mobility schemes which already exist in Europe, to identify any gaps and to propose recommendations for possible action at the EU level : this led to the *Mobility Matters* study, carried out by the ERICarts Institute. At the end of 2007, the European Parliament voted an additional line (1,5 million euros) on the 2008 budget dedicated to supporting the environment for mobility of artists through a new pilot project. This led to the launching of a feasibility study for a European wide system of information of the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector on one part, to the networking of the existing structures supporting mobility in different sectors. Then, at the end of 2008, another new budget line was voted on the 2009 budget (1,5 million euros), for the continuation of that pilot initiative. The objective is to enable the matching of all existing mobility funds, programmes and schemes.

To this purpose, a call for proposals was published by the European Commission in march 2009. The Commission received 102 applications which were evaluated: "Artists' Moving and Learning", a consortium lead by ENCACT, was amongst the selected projects. Over the last two years, ten national reports and this comparative study have been produced by the international team.

The focus chosen in this study is specific from a double point of view:

### 3. Mobility

The International Network of Contemporary Performing Artists (IETM) defines mobility as short, medium or long term<sup>7</sup> move across national borders, for professional purposes. Concerning artists or cultural operators, 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. One the problems with prior studies concerning artists' mobilities is that a "bias has prevailed in traditional research as to the type of mobility studied. Most research has focussed on "migration proper", that is, on long-term or "final" mobility of persons, and related "drain" and "gain" between a sending country and the receiving country".<sup>8</sup> In this case, we have chosen to work on middle term mobility and to focus on the benefits of the mobility for the concerned individual, i.e. the artist.

#### 4. Artists:

According to the **Recommendation concerning the Status of the Artist** from the UNESCO conference in Belgrade (1980)<sup>9</sup>, an '**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".

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<sup>7</sup> Short term: 1 month; medium term: 6 months; long term: more. <http://www.ietm.org/>

<sup>8</sup> *Dynamics, Causes and Consequences of Transborder Mobility in the European Arts and Culture*, MEAC Pilot Project (2005-2006), Arts and Culture. A summary of pilot project results with suggestions for further research the ERICarts Institute for the LabforCulture, 2006, p. 38

<sup>9</sup> *Recommendation concerning the Status of the Artist*, UNESCO, October 27<sup>th</sup> 1980, 21<sup>st</sup> General Conference of the United Nations Educational, Scientific and Cultural Organization, Belgrade. [http://portal.unesco.org/en/ev.php-URL\\_ID=13138&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html)



Very few UNESCO member countries, including European countries, have translated these recommendations into the frameworks of their national cultural policies.

Working with the artist's definition given by the UNESCO, for the purposes of the survey, we have however tried to cover a vast range of art sectors. We have however not considered writers and film makers, basing ourselves on two arguments: the choice of work of arts which could travel without encountering language translation problems, and also a concern for creators rather than interpreters. We have then centered our analysis on the interviewed artists' experiences and have based this report on their discourses. We believe that these narratives have a lot to tell us about moving and learning interactions.

This methodological posture makes this survey a pilot project on the mobility of artists in the sense that it addresses the effects and impact of their mobility. It also answers a challenge the concern for life-long learning that appears central in culture policies.

What is at stake is the study of the specificities of artists' mobilities. Artists may move like other type of mobile professionals, what makes a difference is their learning. The personal impact of mobility on artists' creative capacity, but also their ability to generate, both in the hosting country and in their place of origin, a variety of outputs makes artists moving an essential element in the creative sphere which the EU wants to incentivize.

## **2.2 Context of the country for mobile artists**

Artists' mobility through 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, giving birth to what would become Renaissance art. Italy is then the privileged destination. And what would have been the Renaissance in Europe without the travels to Italy? Later, how can we think romanticism without travels to Germany and Great-Britain? Then, in the 19<sup>th</sup> 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".<sup>10</sup> Moving then concerned different categories of artists.

We do not insist more on this aspect: moving is an integral part of the individual aesthetic experience of artists. Moreover, it is, 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".<sup>11</sup>

Besides the individual aspect of learning, mobility may also be considered as part of cultural policies. Numerous structures and institutions, of public and private status, exist at European, national and local level, some with general, other with specialised vocations. The different national reports reveal that artist's mobility support mechanisms do both exist on national and on regional level. At national level, ministries (of culture and/or of foreign affairs), national institutions, agencies and funds of public interest

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<sup>10</sup> Cited by Labkahand Nematian, *La tentation artistique dans le Voyage en Orient de Gerard de Nerval*, revue Téhéran, n°1, Décembre 2005

<sup>11</sup> A.-M. Thiesse, *La création des identités nationales*, Paris, Seuil, 1999

provide a large variety of mobility support for artists (AFAA in France, the British Council in Great Britain, INAEM in Spain etc).

The various types of support mechanisms exist, directed to individuals as well as artistic companies, and may be categorised as follows:

- Scholarships and study programs (for an academic year and/or summer school);
- Specific support programs for artists who travel abroad for their work and/or training;
- Programs and projects that help artists and arts groups to tour other countries;
- International Artists Residencies.

These types of mobility support may either be the main issue of the organisms at the different levels involved, like *Visiting Arts3* (UK national agency) and *Homogene Groep Internationale Samenwerking* (Netherlands mobility Fund), or be included in a wider range of various forms of artists supports. This is the case for example for the Spanish INAEM (National Institute of Performing Arts and Music), the Calouste Gulbenkian Foundation in Portugal, the Hungarian National Cultural Fund (NKA) and, generally, cultural institutes in the different countries.

Artists more or less depend on support mechanisms at national level. Their dependence on national programmes seems to be specifically high in Portugal. In most countries, however, a wide range of mobility support mechanisms do exist at regional level. The number and forms of support depend on the administrative systems of the various countries. Decentralised and/or federal countries like France and Belgium with political autonomy at regional level generally dispose of a wider range of locally/regionally acting organisms supporting artists' mobility. For eastern EU-countries, we noticed the particularity of the emergence of city-based organisms (Hungary and Slovakia for example), rather than region-based ones.

In the context of this study, it has not been possible to evaluate the exact number of mobility support measures in the different countries, neither to evaluate the exact number of artists benefiting of those programmes. It seems that most countries saw a significant growth in the number and range of mobility support measures and/or accompanying financial resources. For Spain, for example, the number of mobility support programmes is estimated at over 600. This positive evolution is especially noticeable for east European countries. Most of the references organisms have been created in the 1990s.

## **2.3 Method and tools of research**

### **2.3.1 Presentation of the national research teams**

A total of 144 interviews with visual and performing artists that have had international mobility experiences have been conducted and analysed in ten European countries by seven research teams (Pacte in France, University of Deusto in Spain and Portugal, Budapest Observatory at Hungary and Slovenia, CPPC in Romania and Mediana in Belgium, United Kingdom and the Netherlands, Ater Fondazione and Inteatro in Italy).

*Politiques publiques, Action politique, Territoires* (PACTE is a CNRS / University Joint Research Unit focusing on political science, geography, land use and urban planning. The organisation provides analysis of public action and governance, expertise on borders and mobility, and runs a specific research centre dedicated to the evolution of Mediterranean territories.

The Institute for Leisure Studies, *Estudios de Ocio - Aisiazko Ikaskuntzak* at Deusto University in Bilbao is the only academic centre in the Basque Country and in Spain dealing with training, research and documentation in leisure. Its activity – at national and international level - involves an interdisciplinary team of teachers and researchers, alongside experts and professionals from the academic, institutional, corporate and associative world.

The Regional observatory on financing culture in Eastern-Central Europe or The Budapest Observatory was established in 1999 with the support of the Hungarian National Commission for UNESCO. The observatory provides information about cultural activities and products financed in Eastern & Central

European countries in addition to conducting analyses, surveys and research, in most cases of a comparative character.

The Centre of Professional Training in Culture or CPPC is among Romania's leading training providers in the cultural field. The training focuses on culture (cultural heritage, library, performing arts), IT (basic training, web design and DTP), project management (including PR and communication), and human resources.

The Foundation Ater Formazione was set up in 1991 as a research and training organisation. As part of its training activities, ATER develops programmes targeting artists, managers and technicians, often from a life-long learning perspective. In addition, ATER operates as manager of the cultural observatory of the region of Emilia-Romagna. Inteatro *Centro Internazionale per la Promozione e la ricerca teatrale* was established in 1977, and is active in the area of theatre and dance with productions, research and training, as well as promotional activities in an international context.

Mediana is a consulting firm founded in 1998 and carrying out studies in addition to providing training for cultural operators as well as technical assistance in the areas of culture, education and gender equality.

### **2.3.2 Presentation of the survey**

Regarding the selection of the artists and the the sampling of the survey has been intentional, attending to a balanced representation of gender, age groups, arts sectors and duration (short-termed, long-termed) and types (festivals, residencies, guest artists...) of mobilites. In addition to that, artists had to meet the following criteria in order to be eligible for the interviewing process:

- The interviewee needed to be at least 20 years old.
- The interviewee needed to be an artist in the field of performing or visual arts, corresponding to the UNESCO definition of an artist<sup>12</sup>.
- The interviewee needed to have permanent residency in the country where the interview took place.
- The interviewee should have had experienced international (cross-border) mobility in the last 5 years and have finished mobility at latest in the year previous to the project.

### **2.3.3 Presentation of the research tools**

#### **2.3.3.1 The questionnaire (elaboration and administration) and its analysis grid**

In order to get a deeper understanding of the link between mobility and learning, the project partners opted for a qualitative methodological approach. The matter here was not to count and to measure learning effects, but rather to grasp and describe which kind of learning effects occur and how (under which conditions) they are produced. In order to achieve the necessary normalization between the research teams and the different countries two methodological tools have been selected and adopted by all the partners in charge of the interviewing process: the questionnaire and the analysis grid

##### **- The questionnaire**

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<sup>12</sup> Cf. Note 9.

According to this qualitative approach, a questionnaire been established. Although including some “closed” questions on factual information, it was mainly based on open questions (allowing the necessary degree of freedom for the interviewees to express themselves and explore the issues related to the research topic (cf. Annex 1). The questionnaire had a strong biographical component.

The same questionnaire was used by the all the research teams. It served as a common guide for all the conducted interviews and ensured that the same general areas of information were collected from each interviewee. The questionnaire was thus divided into two main parts, “factual Information” on one hand, and the “mobility experience” on the other, both aiming at collecting information corresponding to the three major concerns of the project (as coded in the common document<sup>13</sup>), which meant looking for elements to explicit

- the different traditions of artists’ mobility, especially when linked to an educational and professionalization approach,
- the artists’ alternative paths of professional development and acquisition of specific skills,
- the possible potential of artists’ mobility as an instrument of Life Long Learning.

The first part, "Factual information", referring to the objective, measurable aspects of the artist and her/his experience relates to indicators such as age, gender, educational background or profession, as well as to the destination, duration of the mobility or the employment status during the stay. The second part, "The Mobility experience", collects the more subjective aspects of the mobility in the three temporal dimensions of the experience: before, during and after the mobility, and offers accordingly a more open set of questions<sup>14</sup>.

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<sup>13</sup> 1st Scientific Committee Meeting. Brussels (BE), 20 February, 2009.

<sup>14</sup> Please refer to annexes for a complete copy of the Questionnaire used for the in-depth interviews.

Drafted by the Scientific Committee of the project during 2009, the questionnaire also enabled working with different languages (it was set in by the Scientific Committee that the interviews shall be conducted when possible in the language of the country where the selected artist is permanently residing) starting from the English version document.

### **- The analysis grid**

After the phase of interviewing artists and the transcription of all interviews, he collected information was compiled, centralised and normalized in an analysis grid. This grid was the main source of text for the qualitative analysis. It has been conceived as a binary matrix (see chart n°2) which helped to build up a typology of both mobility and learning effects. It was designed and filled to help sort out keys for understanding the answers to the questionnaire, declining each topic according to tendencies discovered in the interviews.

This grid then offered two layers of analysis per interview but also for the overall corpus and allowed to draw a classification of the narratives into “items” (the structuring identifiers of a textual discourse). During this phase, all interviews have been submitted to a variety of treatments:

1. Factual data analysis (cf. the following graphics),
2. Thematic analysis through the grid, allowing the evidencing of “learning effect categories”,
3. Systematic discourse analysis through a language corpus analysis 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” (. 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.

A summary of the items examined in the binary grid for their normalization and comparison is provided below:

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 professional 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>			
<i>duration/chronology of learning effects</i>				
Trajectory of mobility	<i>direct effects (job and employment opportunities)</i>			
	<i>history of travel experiences</i>			
	<i>mobility habitudes of family/ social environment</i>			

Chart n°2 : The analysis grid and its items used for the qualitative interpretation of results

### 2.3.3.2 Schedule

The different national teams respected a European timing for the realization of the project, which was scanned by the different seminars. After the Kick-Off meeting in December 2008 and the first Scientific Committee of February 2009, the research was launched in every country. 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. A typology of mobilities 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).

### **2.3.3.3 The analysis method**

The choice of qualitative methodology is based on biographical trajectories bibliography: collecting for life stories allows to observe both personal itineraries and context, considering that the individual possesses a capital of experiences which will influence his/ her trajectory consciously and unconsciously (Louargant, 2003). Daniel Bertaux<sup>15</sup> exposes three main functions of life stories: exploratory, explicatory, and expressive.

The A.L.C.E.S.T.E software (Analyse Lexicale par Contexte d'un corpus considéré comme un ensemble de Segments de Textes) elaborated by Max Reinert, psycholinguist, allows to evidenciate the semantic links within a text, thus reevaluating the interest of textual analysis: « the analysis led by ALCESTE leads to quantifying a text in order to extract its strongest semantic

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<sup>15</sup> BERTAUX (D.), 1998, *Les récits de vie*, 128, Paris, Nathan Université, pp. 46-49, (Coll. Sociologie128).

structures (those which belong to a same conceptual or psychological field) and its referents (which lead to contents)”<sup>16</sup>.

From a methodological point of view, the corpus collected through the interviews then becomes 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.

Our methodology thus counts with a statistical analysis of textual data through ALCESTE software. The European corpus was hard to establish, requiring the translation into English of interviews (the software only works in French, English, German, but there was also a problem of compatibility and comparability of corpuses). We have thus proceeded in two phases:

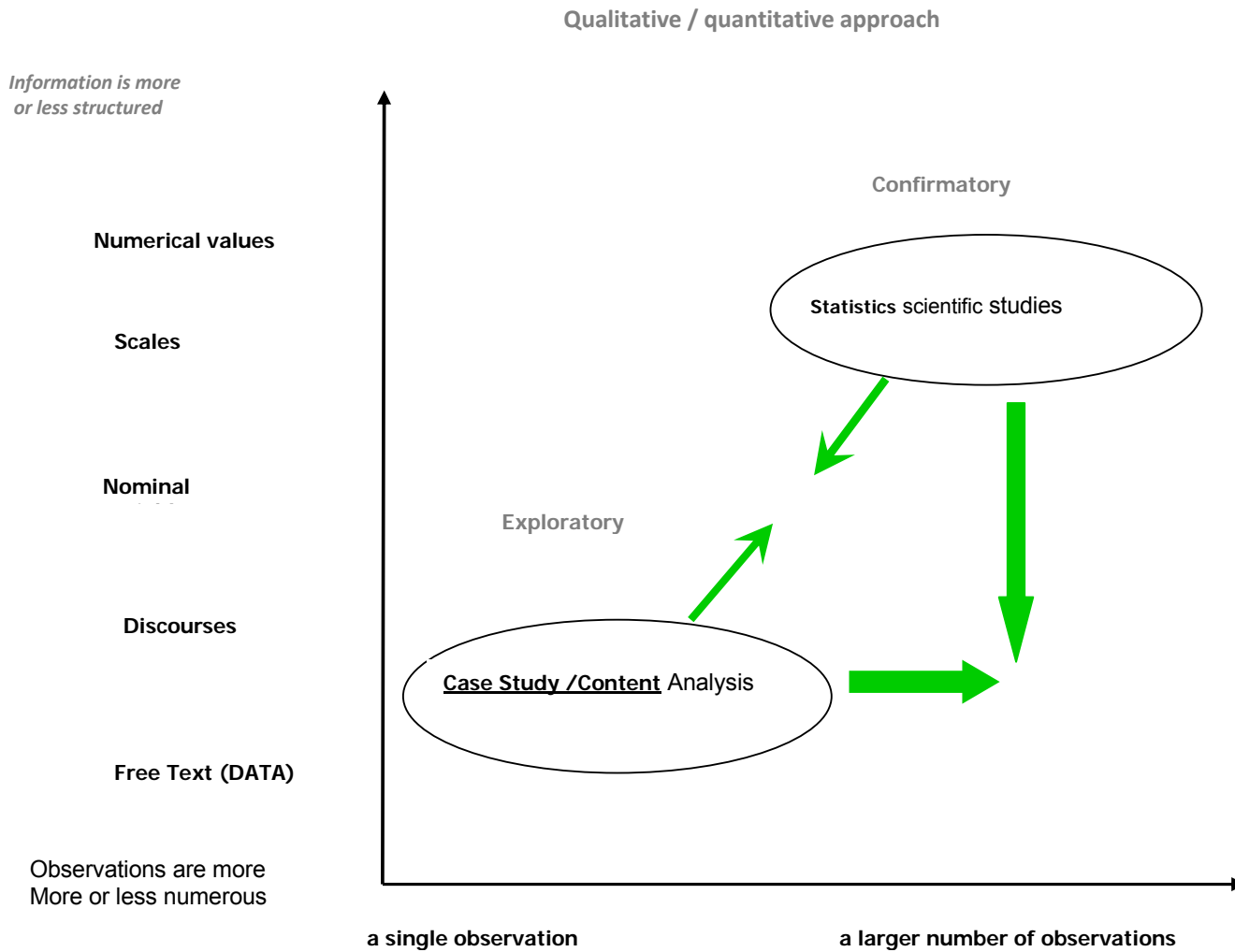
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<sup>16</sup> REINERT (M.), 1986, *Un logiciel d'analyse lexicale*, Alceste, Les cahiers de l'analyse de données, vol.XI, n°4, p.11 ;  
COUIC (M.C.), *La dimension intersensorielle dans la pratique de l'espace urbain : une approche méthodologique*, 281p., Ph. D thesis, Grenoble/Nantes, Ecole d'architecture de Grenoble et de Nantes : 2000 .

1. **Analysis of the national corpuses:** we have first analysed thoroughly a set of national corpuses, constituted of the exhaustive retranscription of interviews. The French corpus (maybe the longest, 143 pages of text) allowed to distinguish major trends and lexical fields, and notably to define four main categories of learning; The Spanish and Portuguese corpus allowed for the emergence of similitudes in terms of trajectory patterns and conceptions of mobility amongst artists (however, the institutional aspect of learning was less present) The Romanian corpus, also very dense, was only letting three forms of learning appear.
2. **Analysis of the European corpus:** we have then worked on the basis of 5 translated interviews per country, establishing a set of 50 artists interviews that forms the European corpus (this selection of five interviews having been made by each partner for their pertinence and representativity). However, the corpus appears heterogeneous from a qualitative point of view: the form of interview leading and the quality of the retranscription varies from one country to another, linked to different research traditions. Certain interviews are retranscribed in direct style, while others use the indirect form. Certain are extensive, while others are made of rapid sentences, without subjects; the level of English language also varies.

The analysis then followed three steps:

1. A first transversal classification in classes of words, as expressed in the whole corpus, which we consider to form lexical fields;
2. A second analysis establishing correlations between words, and thus links between lexical fields;
3. A third step which consisted in sustaining the established classes/types by quotations extracted from the corpus.



Source : Translation and adpatation from : Sphinx Développement, 2006, *Analyse Lexicale avec Le Sphinx, Manuel d'utilisation*, p.7  
 Chart n° 3: [The ALCESTE method of semantic analysis](#)

### 3 Findings

#### 3.1 The profile of the interviewed artists

In the frame of the present study, 144 artists in 10 EU Member States, have been interviewed, during recorded, face-to-face, interviews. The full list of artists along with their country of residence at the time of the survey, age groups and art sectors can be found in the annexes.

##### List of interviewed artists

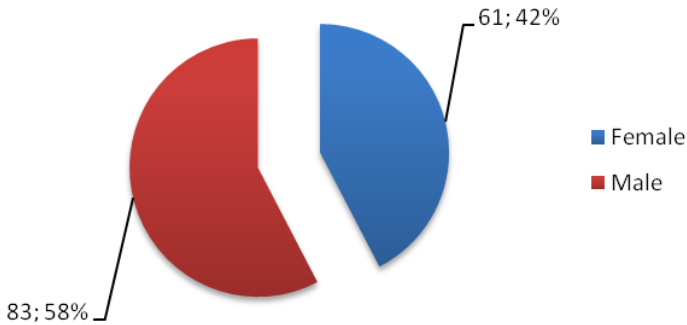
Although the full list of artists along with their country of residence at the time of the survey, age groups and art sectors can be found in annexes, the complete list of the 144 artists interviewed is shown below:

Abad Carles Anna (UK)	Guillermin Sylvie (FR)	Pungerčič Bor (SI)
Abraham Márta (HU)	Hamak Farida (FR)	Raulin François (FR)
Aitchinson William (UK)	Hillary Moray (UK)	Réti Anna (HU)
Albanese Daniele (IT)	Hrvatín Emil (SI)	Rijk Ellen (NL)
Alter Myriam (BE)	Israel Thomas (BE)	Roriz Vítor (PT)
Aresta Marco (ES)	Jade Manfred (BE)	Rousseau Samuel (FR)
Arlauskas Pinedo Algis (ES)	Janez Jansa	Ruffo Pietro (IT)
Arrieta Blanca (ES)	Junkera Kepa (ES)	Rus Parvan Lelia (RO)
Barthelemy Rachel (FR)	Jurman Ursa (SI)	Sarmiento Juliao (PT)
Basarab Vlad (RO)	Katheb Amazigh	Savini Maurizio (IT)
Beaucarne Jules (BE)	Kelly Frank (UK)	Schoenaerts Peter (BE)
Bifano Francesco (IT)	Khamchanla Olé	Scioldo Carlotta (IT)
Blavier Annick (BE)	Kovac Iztok (SI)	Sedjal Mustapha (FR)
Brlak Darko (SI)	Köves Éva	Sedlacek Saso (SI)
Brunelli Sonia (IT)	Le Corre Anne (FR)	Serlenga Anna (IT)
Bukovec Vesna (SI)	Leo de Blas Jana (ES)	Shrigley Gordon (UK)
Burlacu Dragos (RO)	Loomji Cynthia	Somesan Cosmin (RO)
Miguel Carvalho Tania (PT)	Luc Maria Eugenia	Stefanescu Varvara (RO)
Casadei Monica (IT)	Moldovan Veronica Macarie (RO)	Stegnar Katarina (SI)
Catarzi Claudia (IT)	Marion Thierry (FR)	Steil Jean-Sébastien
Ceccarelli Matteo (IT)	Maris Piet (BE)	Strijbos Jeroen (NL)
Cirri Claudio (IT)	Mastan Bruno (RO)	Strukelj Miha (SI)
Clairbois Michel (BE)	Mesli Tarik (HU)	Sztankov Iván (HU)
Clément Nicolas (BE)	Michelletti Franck (FR)	Tartare Jean-George (FR)
Clenci Tibi (RO)	Mihalcea Mihai (RO)	Telese Emilia (UK)
Cooper Barry (UK)	Miranda Bilbao Jasone	Tenthorey Pierric (FR)
Crespo Borja (ES)	Moica Pungercar Marija (SI)	Tlalin Tom (NL)
Cristescu Ioana (RO)	Moreira Miguel Jorge (PT)	Tomazin Irena (SI)
Csiszér Zsuzsi (HU)	Nanca Vlad	Tóth Péter (HU)
Ramos de Barros Maria (PT)	Nausikaa Slagboom	Újvári Milán (HU)
de Beaufort Anne (FR)	Nausikaa Antoinette (NL)	Vaiana Pierre (BE)
de Boer Maze (NL)	Nedregard Agnes (UK)	van Doorn Annregien (NL)
de Maar Marrigje (NL)	Nell Rolina (NL)	van Kemmenade Paul (NL)
de Vries Marijke (NL)	Nemes Ioana (RO)	van Rijswijk Rob (NL)
Dean Sally (UK)	Nigra Carlo (IT)	Vanden Eynde Maarten (NL)
del Castillo Naia (ES)	Nyúl Erika	Varga Gabor (HU)
di Salvo Fabio (IT)	Octors Georges (BE)	Varga Minerva Patricia (HU)
Diaconescu Tudor (RO)	Oliveira Gala Monteiro Vania	Vercelli Bernardo (IT)
Diana Lucio (IT)	Euridis (PT)	Villena Fernando (ES)
Dias Sofia (PT)	Olmos Enrique (ES)	Williams Alys (UK)
Dos Santos Mesquita André (PT)	Ooms Christel (NL)	Williams Eleanor (UK)
Dragan Marcella (RO)	Palomino Obrero Jesús María	Wynants Marc Antoine (BE)
Ducaru Camelia	(ES)	Yebra Igor (ES)
Evazzadeh Vahid (UK)	Panzavolta Alessandro (IT)	Yengibarjan David (HU)
Fejérvári János (HU)	Pas Roma (NL)	
Frier Marie (FR)	Patané Giangaetano (IT)	
Fuks Myriam (BE)	Patriarca Francesco (IT)	
Gabero Ziad (UK)	Peake Florence (UK)	
Gaigne Pascal	Pervolovici Romelo (RO)	
Garbarski Tania (BE)	Pettersson Ann (NL)	
Garcia Castro do Santos Miguel	Pistanha Soares Ligia Maria (PT)	
Joao (PT)	Pontes Pereira Vítor Hugo (PT)	
García Velayos Jorge (ES)	Popa Stefana (RO)	
Góbi Rita (HU)	Preibsch Sara (UK)	

When selecting all interviewees for the national reports, a balanced approach has been observed as much as possible as regards the following criteria:

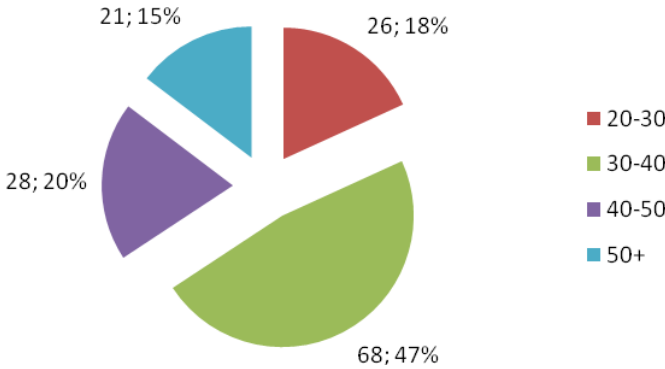
- Gender balance
- Balance between artists from the visual and the performing arts
- Different age groups
- Balance between artists having experienced long-term (beyond 3 months) and short-term mobility (between one day and 3 months)
- Balance between artists having had different mobility experiences (e.g. artists having participated in festivals, in residencies, as guest artists in perform
- 

**Gender**



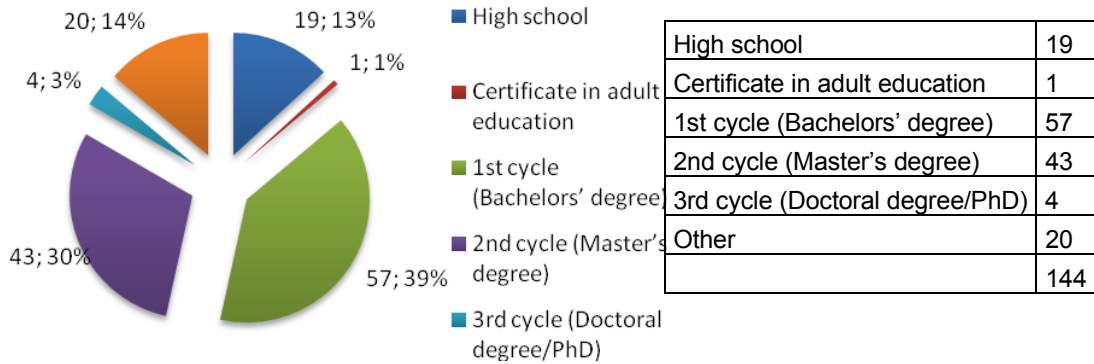
83 male artists (58%) and 61 female artists (42%) have been interviewed in total in this project. Despite the conscious effort from all national research teams to achieve a gender balance, as stated in the methodology of the project, both the National Reports and the European Report show a clear gender bias toward male artists.

**Age**



All four age-group categories (between 20 and 30, between 30 and 40, between 40 and 50 and over 50 years old) are represented in the sample, although the 30-40 group is clearly dominant, taking 68 out of 144, representing 47% of the interviewed artists. The remaining three age groups show values close to 15-20% of the sample, with 26 cases below 30, 28 between 30 and 40 and 21 over 50 years old.

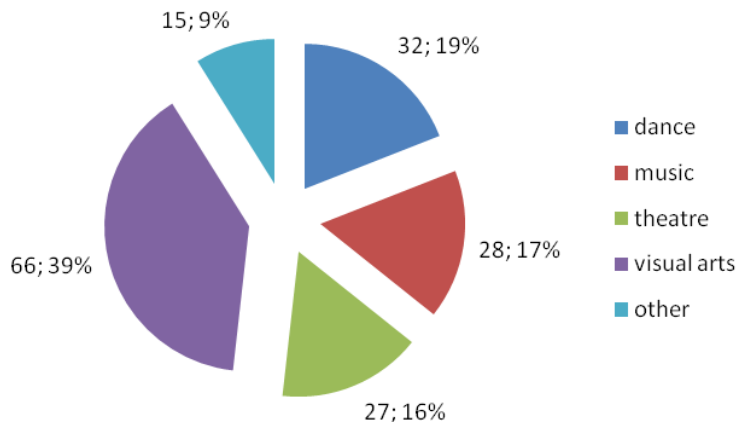
### Educational level



The questionnaire provides six broad categories regarding the formal educational background of the interviewees: High school, Certificate in adult education, 1st cycle (Bachelors' degree), 2nd cycle (Master's degree), 3rd cycle (Doctoral degree/PhD) and "other". Some trends can be tracked out of the 144 profiles identified. The majority of artists show a university level background (72% of the total). 57 artists have mentioned a Bachelor's degree, 43 a Master's degree and 4 a Doctoral degree. 20 artists have mentioned other options such as arts academies, conservatories, or consider themselves as autodidacts.

### Artistic activity

The question of the artistic activity or the artistic sector in which the interviewees operated turned out to be both the most difficult to categorize as well as the richest to interpret from in the "factual" part of the questionnaire. The artistic activity clearly spills over the initial five categories (dance, music, theater, visual arts, other) as artists tend to work on a variety of disciplines and fields. This trend is stressed by the fact that more cases than individual responses have been registered - 168 cases from 144 answers-, reflecting the interdisciplinary activity and nature of many artists.



On the other hand, the "other" category is especially rich and expressive in this regard, showing non-categorized answers mixed with more traditional categories. Examples of this diversity can be found in answers such as "visual arts (drawing, film, artist's books, architecture)", "music/interdisciplinary", "Theatre + literature", "Music, design, photography, texts" or "Visual arts, cinema, comics, press, cultural management". Explicitly non-disciplinary or non-sectorial answers were also found: "Interdisciplinary performance", "I don't have a definition. I use the media that I consider to be adequate. I'm quite multifaceted." or "Multidisciplinary. Performing arts with strong visual arts components Started with painting and theater".

Overall, there are more cases of performing artists (87 cases, counting dance, music and theater) than visual artists (66 cases), but the scrutiny must be nuanced by the blurring of categories mentioned before. 15 out of 168 cannot be suitably categorized into these five options, and many contain multiple answers [dance and music, theater and visual arts, performing arts (open in categories)...].

It is to be noted that artists tended to question a clear-cut categorization and to overlap arts sectors (dance and theater, music, design and photography, theater and literature...). A trend towards multidisciplinary and interdisciplinarity can also be found, alongside a continuous reference to a non-sectorial, integral understanding of the artist's figure.

It can be concluded that artistic sectors are not hermetic, final realities, but flexible, dynamic areas in relation to one another. This interstitial, interdisciplinary approach has been repeatedly noted by the interviewed artists as a possibility for exploration and expression.



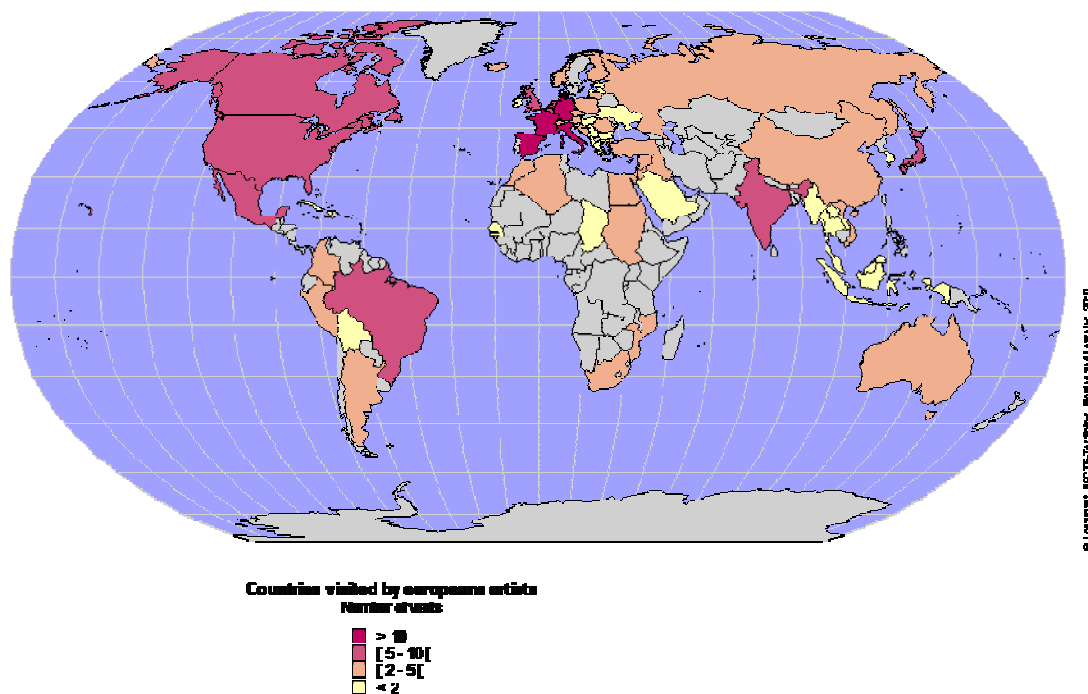
## 3.2 Mobility patterns favouring learning

### 3.2.1 Mobility destinations favouring learning

Overall 62 countries were mentioned by the artists as the host for their selected/highlighted mobility experience. The complete list includes: Italy, Iceland, China, Japan, Israel, South Africa, Argentina, Germany, Greece, Romania, Norway, Croatia, Bosnia, USA, Canada, Lebanon, Indonesia, Lithuania, Hungary, Belgium, The Netherlands, Czech Republic, Spain, Québec, Vietnam, Dominican Republic, Algeria, Morocco, Jordan, Iraq, Mozambique, Senegal, Mexico, France, Switzerland, Scotland, Serbia, Malaysia, Singapore, Australia, Bosnia-Herzegovina, North Ossetia, Brazil, Albania, Denmark, Great Britain, Austria, India, Egypt, Peru, Poland, Syria, Bolivia, Bulgaria, Colombia, Cuba, Chad, Finland, Ireland, Luxemburg, Saudi Arabia, South Korea, Turkey and Russia.

Although Europe, and more specifically the European Union, has been a favoured destination for many of the interviewed artists. In any case, mobility experiences were not limited to the European continent. The following figure illustrates the mentioned destinations, coloured by the number of times the country has been mentioned as the host country for the selected mobility experience.

Figure: Artists' global destinations with number of visits



Source: PACTE-Territoires, 2010.

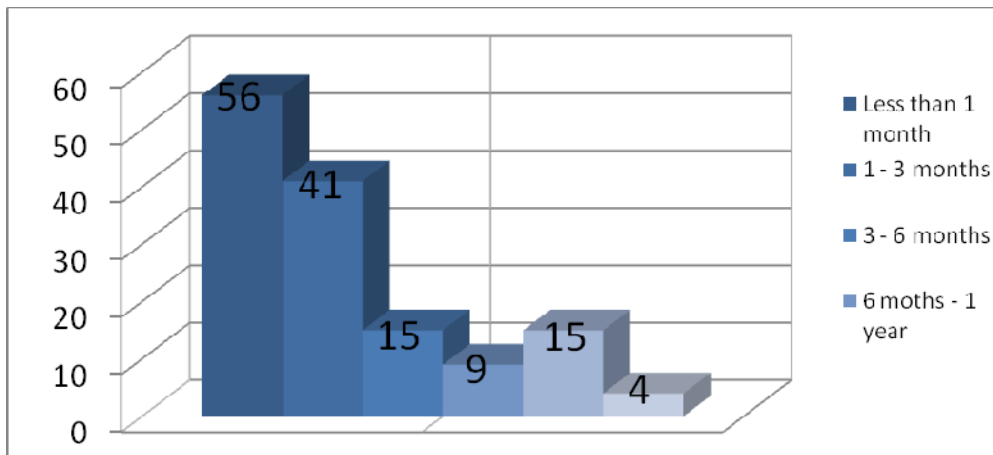
There were no differences between performing and visual artists in terms of the destinations, as well as no clearly identifiable increased learning because of certain destinations. All destinations proved to be equally valid in terms of learning benefits for artists.

### 3.2.2 Duration and frequency of mobility favouring learning

#### Duration

The mobility experiences of the interviewees show different lengths, between three days and twenty months. The shortest forms, those lesser than a month, appear related to the participation in festivals, exhibitions, etc., due to the fact that interviewees mostly travelled for guest performances as performing artists. The longest stays are related to artist residences and teaching opportunities.

Figure: Duration of artists' mobility experiences



Again, no difference could be detected regarding certain lengths being more beneficial to artists' learning experience compared to other lengths.

#### Frequency

It is very rare that the interviewed artists have had just one moving experience. More so, a general pattern is found in which the first mobility (formal or informal) generated the wish for additional moving experiences as well as specific opportunities for further mobility.

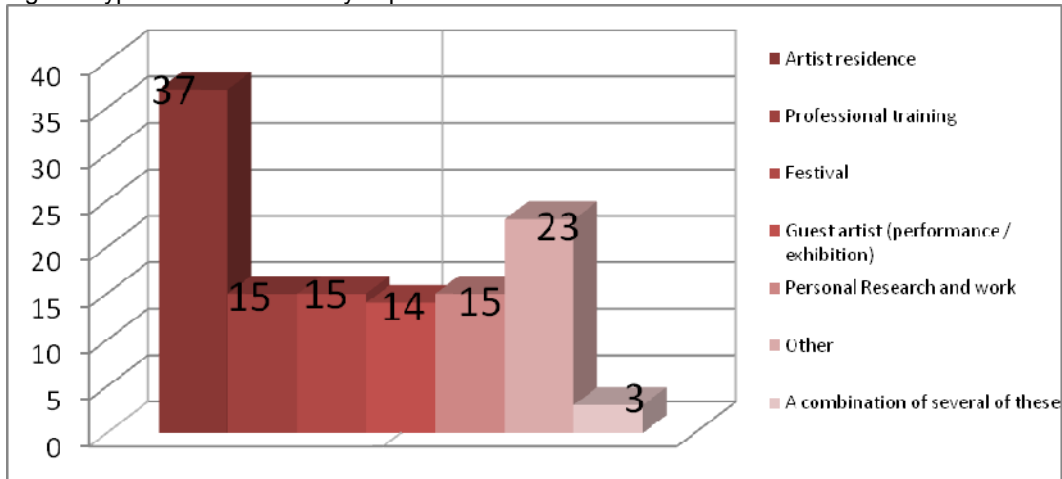
Frequency of the mobility periods in artists' life is rather diverse depending on the age and previous experience. Old artists portray themselves as less receptive to mobility than younger ones, often for family reasons. Our observation is that artists between 30 and 45 are ready for being mobile and look for inspiration if they see a good chance for that. This while artists over 50 tend to use the path they developed over years, going back to the same place, city or village. Younger artists just try to be mobile and if they succeed and have a satisfactory experience they might become regular guests in foreign stage or gallery.

We also note the pattern of intermittent mobility experience, in which the artist travels regularly between two cities and develops an understanding of their home being located simultaneously in different cities and countries. This feeling is also expressed in the notion of "living between two cities". It is interesting to note that the duration of the experience is not necessarily in relation to the significance of it, shown by the cases of artists that highlight short experiences over longer ones.

### Types of mobility experiences favouring learning

Residences, concert tours, international conferences, training/studies and festivals are all types of mobility experiences mentioned by the interviewees. Types of mobility experiences are in a high degree dependent on the art field: visual artists mostly go to residences and spend some time abroad for their personal work, while performing artists (mostly musicians) participate in festivals or go touring. Artist residences represent all sectors of art studied in this project, both visual arts and the performing arts (music, dance and drama). Of all the artists interviewed, most of the experiences of mobility related to training have been primarily focalized in the field of visual arts, but also in the performing arts (music).

Figure: Types of artists' mobility experiences



No specific type of mobility experience is outstanding as regards learning benefits for the interviewed artists, they seem to be all equally beneficial for artists.

The main finding of the analysis on the types of moving experiences favouring learning in the whole panel is that all types of moving experiences seem to favour learning. Learning effects and their intensity 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 rather than the types of mobility themselves.

### Contacts in the host city/country favouring learning

The majority of the interviewed artists indicated that they had private or professional contacts in the host country before going there. Very often these contacts were established thanks to friends or as a result of participating in other stays, exchanges, festivals, collaboration in long terms, etc. However, prior contacts have not been determining when choosing a specific destination. In some cases local contacts came only as a second argument to justify the mobility choice.

In the case where no previous contacts existed, the importance of meeting people in the host city/country and of accessing artistic and cultural circles is highlighted.

There is no evidence that certain contacts favoured more the learning of artists than other ones. Although in general contacts seem to be helpful in any mobility and learning experience of artists, sometimes the effort required to adjust and/or the fact of "feeling lost" stimulated the creativity and the integration process.

### Information sources favouring learning

It can generally be stated that relevant information regarding international mobility both for visual and for performing artists does exist, but it is not easily available. In fact there is a strong disparity in the access to information sources. The interviewed artists have found information about the opportunity to participate in the selected experiences of mobility from very different sources of information, ranging from professional contacts to personal contacts, public calls, etc.

Most of the interviewees accessed the mobility experience through professional sources contacted by other organizations; and it was often been stated that artists learned from the existence of mobility-opportunities through both personal and professional sources.

The Internet and professional contacts were the most important sources used by the artists to gather information about the destinations and the programme. Dedicated websites (such as *Transartis*) are taken as useful to compile information about residences, festivals and studies. Friends, fellow artists and other professionals in the artistic field (former teachers, gallery owners, etc.) are equally important when it came to deciding where to go, which highlighted the importance of networking for artists.

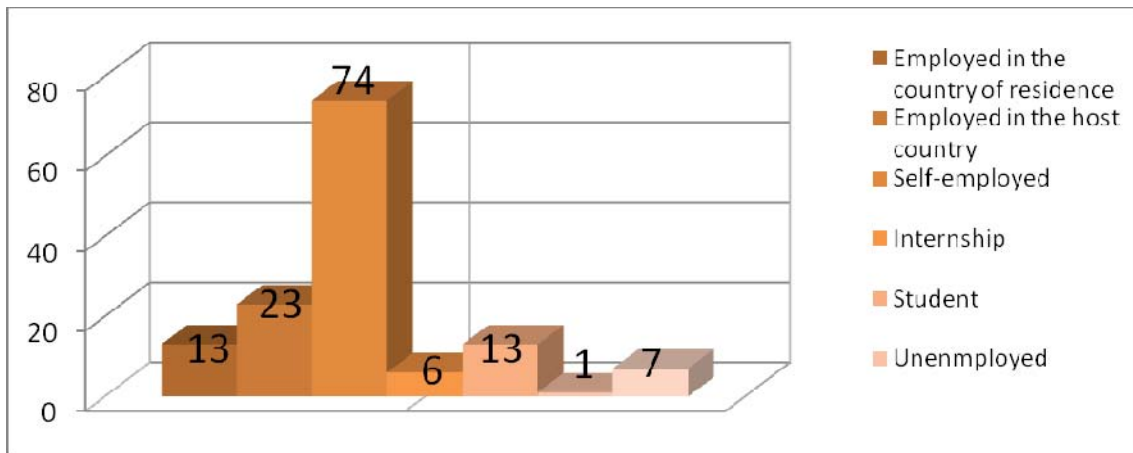
Again there is no evidence that certain information sources favoured more the learning of mobile artists. On the contrary, the need of relevant information is stressed, independently of the sources.

### Employment status during mobility experiences favouring learning

The positions held by the artists interviewed during their international stays reflect a balance regarding the typologies proposed in the study. All statuses proposed in the guidelines are reflected (student, internship, self-employed, employed in host country, employed in country of residence but temporarily "posted" by his/her employer to host country).

The most reflected status is self-employed, followed by student-status. Other stated statuses include such as health-leaves and diverse simultaneous employment statuses during the mobility (student, self-employed, employed in host country...)

Figure: Employment status of artists during the mobility experiences



There is no evidence that a certain employment status favours more learning benefits than another one, although the figure of the artist appears to be linked to the "self-employed" status in a majority of cases.

### **Support mechanisms favouring learning**

Most of the interviewed artists received some kind of financial or logistical support for their stay abroad. In some cases, non-monetary support in the form of recommendation letters or networking opportunities were mentioned as useful door-openers for artists going to destinations where they were unfamiliar with the art scene. However, the nature and level of support differed strongly between the artists.

Funding is available from the governments, foundations, universities, or organizers of the mobility programmes. In most cases host governments supported the artists based in the country, not only the national ones.

For some artists it was sometimes difficult to get external funding for residences, as the artists often preferred to keep the outcome open. Financial support provided by the residence programme itself was all the more appreciated.

The support received did not necessarily cover all the artist's expenses during their stay. Some artists stated that financially, they made a loss during their mobility experience. But even not getting any support would not refrain some of them from going abroad, as visual artist Rolina Nell, from the Netherlands stated: "I wanted to do my trip anyway, even if I didn't get any money; I had some savings which I could use".

In general, support mechanisms make possible or strongly ease the mobility of the artists, but there is no evidence that specific support systems favour more the learning benefits of mobile artists.

### 3.3 Impact of mobility patterns on learning

We have tried to interpret the artists' interviews in order to evidence a link between moving and learning. The patterns of artists' moving appear to look very much like that of other components of society: the 30-40 years old is the more mobile, amongst which men are over-represented (women being hindered in that dynamic by their familial schemes). However, what may differentiate the artists group from other social segments is their ability of making out of a lot of their mobility. This study has allowed us to show that artists' moving has a double territorialization impact, in the hosting society as well as in their place of origin, thus going further than Richard Florida's initial hypothesis that creative activities can induce economic clustering followed by urban renewal<sup>17</sup>

The interviewed artists had formal/official moving experiences, aiming different kind of objectives: 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

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<sup>17</sup> Florida, R. (2002). *The Rise of the Creative Class: And How it's transforming work, leisure, community and everyday life*. New York: Perseus Book Group  
Scott, Allen J. "Creative Cities: Conceptual Issues and Policy Questions," *Journal of Urban Affairs*, 28, 2006, 1–17.

*The impact of culture on creativity*, 2009 (European Year of Creativity and Innovation), European Commission / KEA European Affairs & Bop Consulting 240 p. [http://ec.europa.eu/culture/key-documents/doc/study\\_impact\\_cult\\_creativity\\_06\\_09.pdf](http://ec.europa.eu/culture/key-documents/doc/study_impact_cult_creativity_06_09.pdf)

travels, meetings etc. showed up to be as frequent and personally important for the artists as the formal ones.

That mobility impacts learning was the central hypothesis of this research and was impressively confirmed, in all the countries where artists' interviews were led. What artists have revealed is however quite heterogeneous. While members of an orchestra, of a dance or theatre company may travel extensively, the learning effect of their travelling experience might not exceed that of any other person travelling. What does make a difference; it seems to us, is the opportunity that is given of modifying the approach to one's own art, and of incorporating the newly encountered sensibilities into one's works. Of course, the learning effects need not be related to the very form of one's artistic expression, it sometimes has more to do with the expansion of one's personal awareness, to communication skills and to insight.

One of the main findings 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. What may differentiate the impact of mobility is the age at which the mobility is undertaken: the youngest the person, the longer will be its effect, and moreover, moving at an early step of life often generates the desire for future mobility experiences and induces what we have defined as a "snow-ball" effect.

*"Yes, I met other artists, I am still in contact with some of them, continued working for 3 years with gallerist. when I went there I learnt Italian within a month. Yes, I felt integrated, especially when I went there afterwards, I went there five or six times, and I started to feel at home, I met the same people, I had a certain bar I wanted to go to, it is my favourite Italian city, I still have a special feeling with Naples", Maarten Vanden Eynde, visual art, Pay-Bas.*

We are aware that our questionnaire led artists to look more for positive than negative aspects of their mobility, and we did not focus on the difficulties of the social and economic status of the artist abroad. What we have understood was that even bad experiences constituted learning experiences.

*« I learnt to mistrust gallerists, to have written contacts, clear conventions. I am much more careful now. I protect myself more than before, I work on less projects also, I think I learned that also (...). » Thomas Israel, visual and performing artist, 30-40, Belgium*

*About a residence in Eissen that disappointed him on the contents and more because the cultural operators and directors extensively criticized Italy's cultural management flaws, isolating him. But on his return, he was very happy about the show he had created there. Daniele Albanese, dancer, Italy*

We could not however make this statement without qualifying it, and looking out for learning effect specifications. We have worked in two directions, presented below. We have first try to specify what life-long learning could mean to artists and this has led us to the definition of a capacities portfolio. We have then tried to point out regional effects which could allow us to distinguish moving and learning patterns in the different countries considered in the study.

If it is considered that multisectorial activity and professional polyvalence can constitute more than constraints is a life-long career, we can understand how learning linked to mobility may conform an

essential element of artists' know-how. "(...) The diverse sequences of a professional life, of course, make the ingredients of an associated activities portfolio: the progression in one's career will usually mean the passage from a non-planned dispersion to a more mastered organisation of multiple activities and of mobility on the labour market"<sup>18</sup> (Menger, 1997).

The first step consisted in classifying all the acquired skills and competences through a typological work based on social and spatial capital literatures<sup>19</sup>, which has led us to build the following grid

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<sup>18</sup> "La différence majeure entre les diverses séquences de la vie professionnelle réside bien sûr dans la composition du portefeuille d'activités associées: la progression dans la carrière signifiera ordinairement le passage d'une dispersion non voulue des activités à une organisation plus maîtrisée des activités multiples et de la mobilité sur le marché du travail. », MENER Pierre-Michel, 1997, « L'activité du comédien. Liens, indépendances et micro-organisations », *Réseaux*, 15(86), 1997, p. 59-75.

<sup>19</sup> CAIRE G., 2004, « Innovations », *Cahier d'économie de l'innovation*, n°20, L'Harmattan, 282p.  
CALLON M. & al., 1999, *Réseau et coordination*, Economica, Paris, 194 p.  
MENER Pierre-Michel, 2002, *Portrait de l'artiste en travailleur, métamorphoses du capitalisme*, Le Seuil, Paris.\*  
PUTNAM (R.D.), 2001, « Social capital : Measurement and Consequences », in J.F. Helliwell (ed) : *The contribution of Human and Social Capital to Sustained Economic Growth and Well-Being : International Symposium Report*, Développement des ressources humaines Canada et OCDE, Ottawa, cité dans *Politiques à l'appui du développement durable*, Réunion du Conseil de l'OCDE au niveau ministerial.  
SCHULER T., 2001, *Complémentarité du capital humain et du capital social*, ISUMA, printemps, pp. 20-27.  
SEN A., 1993, *Ethique et économie*, PUF, Paris, 364 p.



which was then essential for building up the European comparison. We distinguish spatial, social, economical, cultural, organizational learning which constitute the columns of the table, and through which the competences acquired through the mobility experience are then declined. One essential field may appear absent, that of artistic, or aesthetic learning. Artistic competencies as acquired by moving can be identified (liberation from socio-cultural formatting, better/more creativity). We believe that this dimension is transversal to all of those presented here. This is so strong that that mobility sometimes tends to become the subject of the artists: movement, transgression, frontiers become a theme of creation, while some artists tend to invent “mobile” works and/or culturally “hybrid” products.

We therefore offer to distinguish two aspects of artists’ learning from moving, which appear in the following tables:

- Productive interrelations, which relates to:
  - Economic competencies (opportunities for insertion in promotion and production networks, knowledge of financial situations of artists in other countries).
  - Social competencies (creation of social and intercultural networks, capacities in transmission of knowledge).
  - Organisational competencies (funding research and administrative skills, better professional networking).
  
- Territorialities (of changing and crossing), which relates to:
  - Spatial competencies (knowledge of other places and networks, towards nomad-artists etc.);
  - Cultural competencies (language and multiculturality).

## Moving and Learning : ARTISTS' CAPACITIES PORTFOLIO

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

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## Moving and Learning : ARTISTS' CAPACITIES PORTFOLIO

Capacities Portfolio	Economic learning	Organization learning	Spatial learning	Social learning	Cultural learning
Communication/ Valorisation	<ul style="list-style-type: none"> <li>- Mobility is a pretext to learn</li> <li>- Enlarging the horizon of a family life with children</li> </ul>	<ul style="list-style-type: none"> <li>- Learning how to transmit/transfer one's own knowledge</li> <li>- Funding mechanisms knowledge</li> </ul>	<ul style="list-style-type: none"> <li>- Problematics, techniques and know-how transfer and reception</li> </ul>	<ul style="list-style-type: none"> <li>- Transmission and transferring learning</li> <li>- 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</li> <li>- Strengthening of the artists' socio-cultural role and capacities</li> </ul>	<ul style="list-style-type: none"> <li>- Digital competences</li> <li>- Towards new forms of expression/types of art</li> <li>- Discovering other forms of languages (improvisation, corpora language, hybridation)</li> <li>-</li> </ul>
Dissemination	<ul style="list-style-type: none"> <li>- Artist's fear of enclosing</li> <li>- Different travelling places promotion et insertion dans les réseaux de production</li> </ul>	<ul style="list-style-type: none"> <li>- Many publics funding</li> </ul>	<ul style="list-style-type: none"> <li>- Knowledge of European towns and of working conditions in different EU countries.</li> <li>- Some-long distance destinations but in a limited number</li> </ul>	<ul style="list-style-type: none"> <li>- a choice of destinations depending on a specific place (Finland) or a specific artist (meeting a choreographer)</li> <li>- Bettering in event organization, especially with a citizenship dimension ( varied audiences, i.e. handicapped,..)</li> </ul>	<ul style="list-style-type: none"> <li>- Art travels</li> <li>- Website creation is more and more important</li> <li>- Emergence of information platforms, artists exchanges « comptoirs »</li> </ul>

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## Moving and Learning : ARTISTS' CAPACITIES PORTFOLIO

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

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### 3.3.1 The productive interrelations learnt by artists while moving

Productive interrelations appear as an important part of their learning to most of the questioned artists, although not necessarily sought for as an initial objective for moving.

#### ➤ Reinforcing entrepreneurship and sense of initiative

*"I think the sense of initiative is growing by travelling and exhibiting elsewhere; I am much less scared", Moray Hillary, visual artist, 40-50, UK*

*"I did fundraising for this project and I now actually teach fundraising to different artists – I established the seed of what would become a very strong part of my career", Emilia Telesa, UK*

*"This was a school where I've been taught how to put on a show from the beginning to the end, from the project management to details, costumes, design, lights, everything", Ioana Cristescu, performing artists, actress, Romania*

This feeling of economic gains is very strong in most interviews, to the point that some artists express the fact that mobility itself can sometimes appear as an investment:

*"Going out there I felt more open to learning, I had paid all that money, and done all that studying, so I felt more committed to the learning process", Florence Peak, visual and performing artist, 30-40, UK*

*„The moment you add this experience to your CV this already becomes very important for many people. It's a quality standard', Vlad Nanca, visual artist, photographer, Romania*

#### ➤ Networking and building of links appear amongst the strongly relevant social values that moving can develop:

*"Networking and marketing of your own product, at the beginning it's not so easy (...) but when you do it several times, then you find it's actually not so hard to do, and most people do it, it's something you can learn", Jeron Strijbos and Rob van Rijswijk, musicians, 30-40, Netherlands*

*"We had conflicts between us, because each culture, each country is different, had its ways of doing things. The processes were different: some more classical, some more modern, some put more effort because they had not worked that way before... We ended helping each other out. We also wrote a letter stating that we were interested in giving continuity to the project", Victor Hugo Pontes Pereira, multidisciplinary artist, Portugal*

#### ➤ European citizenship

European exchanges are an important dimension of this multi-dimensional experience of moving. Some artists develop a strong sense of European citizenship

*"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 network 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, plastician, 40-50, France.*

### 3.3.2 The territorialities (of changing and crossing) acquired by artists while moving

#### 3.3.2.1 Space and place

The link to space and place is heavily influenced by the experience of mobility. Not only does it transform the relationship of the artist to its environment, but it also makes he/she more conscious of it. The artist, who moves acts on various interfaces, is led to multiple crossings. Passing a political border invites him/her to re-consider his/her sense of alterity. This is very present through many works of art on the body, or which refer to gender identity.

##### ➤ Translocalism

Moving enriches one's experience of space, since the mobile person gains the opportunity of discovering other places. What artists relate of their personal feeling about space and place is very rich: they definitely establish that a change in their physical environment is very favourable in producing creative situations. Moreover, they get to express that artistic activity can very much gain not only from the change of place but from a different interrelation between places that some call "translocalism".

*"Working in an environment other than the usual had a great influence on my creative process. It dislocates you, forces you to look, to discover, to locate yourself, to adapt. It is very rewarding. You feel less protected, the events have and added value. All very good for the sense, that get aroused and become more alert than usual", Blanca Arrieta, dancer, 30-40, Spain*

*"Paris, London, Amsterdam, Japan: with the company, we come to this places every year, sometimes twice a year, which gives me a connection with the people who work there but also it makes me reflect each time I get there on what I have done before and what my trajectory is within the company and what the most important pieces. Over 18 years, guest artist (e.g. in festival, arts season event, etc.), employed in country of residence but temporarily "posted" by her employer to host country. Yes, I've been meeting dancers of other companies as I came several times, after a few years you get to know the organisers of the festivals, I also have friends and family ", Annick Blavier, visual arts, 50, Belgium*

##### ➤ The risk of changing places

The spatial experience of moving from one country to another is experienced as necessarily positive. Not regarding the difficulties of border crossing which have not been stressed upon within the frame of this intra-European study, the moving artist is bound to be exposed to unexpected difficult situations. The feed-back on these is expressed in terms of risk exposure, which most often, in a *posteriori* statement, is felt has having had a positive impact.

*"Strike of garbage men was going on, I immediately got into this situation with piles of garbage, terrible smell, and of course I wanted to know what was going on; I learnt very fast that there is a certain local truth that doesn't make it outside of Naples because of the Camorra, the local mafia, they basically control all professions during garbage pick-up and recycling, they bury it underground or drop it in the ocean, because of all the new regulations Italy has to work very hard to become a real democracy, so that's where I got inspiration, I collected garbage in street and put it in gallery (garbage explosion). I also went to the Vesuvius (Performance on Vesuvius)", Maarten Van den Eynde, visual artist, Holland*

*[about Israel] "The country itself and the state of nervousness, the high security and guns everywhere, that sort of level of tension and the fact that people could live with that, that it becomes normal, that was quite disturbing, also seeing that we're slowly moving in that direction in the UK. I thought in the UK this is about as far as it can go, I was impressed to see that there are societies which can go a series of steps further, in level of producing control, that was*

*disturbing; it was strong to see the artistic response to this situation, although they are marginalised, these voices wanted to make themselves heard in the society”, Sara Preibsch, visual art, 30-40, UK*

### 3.3.2.2 Aesthetics and creativity

What artists have told us of the impact of their mobility on their creative activity was both expected and very rich, since they allowed us to qualify the kind of impact that moving could have on the heart of their professional and personal lives.

#### ➤ Art sector opening

One interesting item that came out of the various interviews was the evidence that mobility had an impact on the art sectors practised by the different artists. Moving often made them not only change their style but also encouraged them to explore new sectors: other kinds of music styles for musicians or of body languages for dancers, but also pass from one dominant sector to another.

*“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, plastician and painter, 40-50, France*

*“Before I didn’t like making portraits. But I took portrait pictures in Syria and actually a lot of them and it was good for me”, Marcella Dragan, visual artist, photographer, Romania*

*“ 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, musician, 30-40, France*

#### ➤ Questioning

More generally, the intercourse of the moving experience, the meetings it allowed and the shocks it provoked, made people more open to questioning themselves, from all points of view. This opened for very rich personal changes, and was translated into a more general distancing from the artistic practise which most acknowledge has having proven very stimulating.

*“The artistic language develops because you are confronted with other artists, with other audiences that make you questions, or even if they don’t ask questions, the questions come to you, you are in question all the time. The questioning of my language is what puts me in the direction of finding myself as an artist”, Vania Galia, dancer, 30-40, Portugal*

*“I’ve managed to know myself, and to place myself in a space of a “symbolic efficiency”, meaning that people from different countries understand each other differently. This was mostly a problem of adjustment and relating.”, Varvara Stefanescu, performing artist, dancer, Romania*

#### ➤ Opening to alterity

This process was made possible by a new awareness to the context of art production which proved very wide and deep: not only did the interviewees gain professionally but also modified their behaviour toward alterity.

*“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, in China”, F. Raulin, musician, 50-60 years old, France*

➤ **Crossing and changes**

The mobilities described by the artists during this survey thus appear to cover much more moving experience than a merely spatial shifts. They cover professional and personal changes that can be assimilated to important crossings which involve the whole body and mind. These can interestingly enough become the subject of the artistic process. Many of the artists we have met have begun to create about and on movement, fragmentation, change.

*"The art is actively committed to represent, challenge and fragment such models, so we could say that both art and travel have the power to change us (...): to create space and time disruptions that increase our ability to perceive, maximizing our experience of things", Jasone Miranda-Bilbao, Visual Artist, 40-50, Spain*

*"Doing trainings like these you get to meet a good cross-section of people; I think it's so important to be mobile and have these kind of exchanges, it takes you out of your comfort-zone of your community; today, with Internet and so, everything has become more homogenised, but at the same time it is still possible to remain within one's community and think this is the only thing happening in the world. When you go somewhere else, you realise there are different perspectives, ways to think, etc. It grounded itself physically to me. It was an intensive period, working with the body and movements, something got set in stone; in some way this is good, in some way this is bad", Ziad Gabero, 30-40 ans, musician, UK*

*"Moving forces you to learn, each day, each hour, because you are constantly being confronted with new experiences, and that pushes you forward. Yes, a lot. Forget about movement, what's important is change. Everything that means movement implies change, and everything that means to stay in the same place implies the contrary", Juliao Sarmiento, 50-60, Portugal*

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

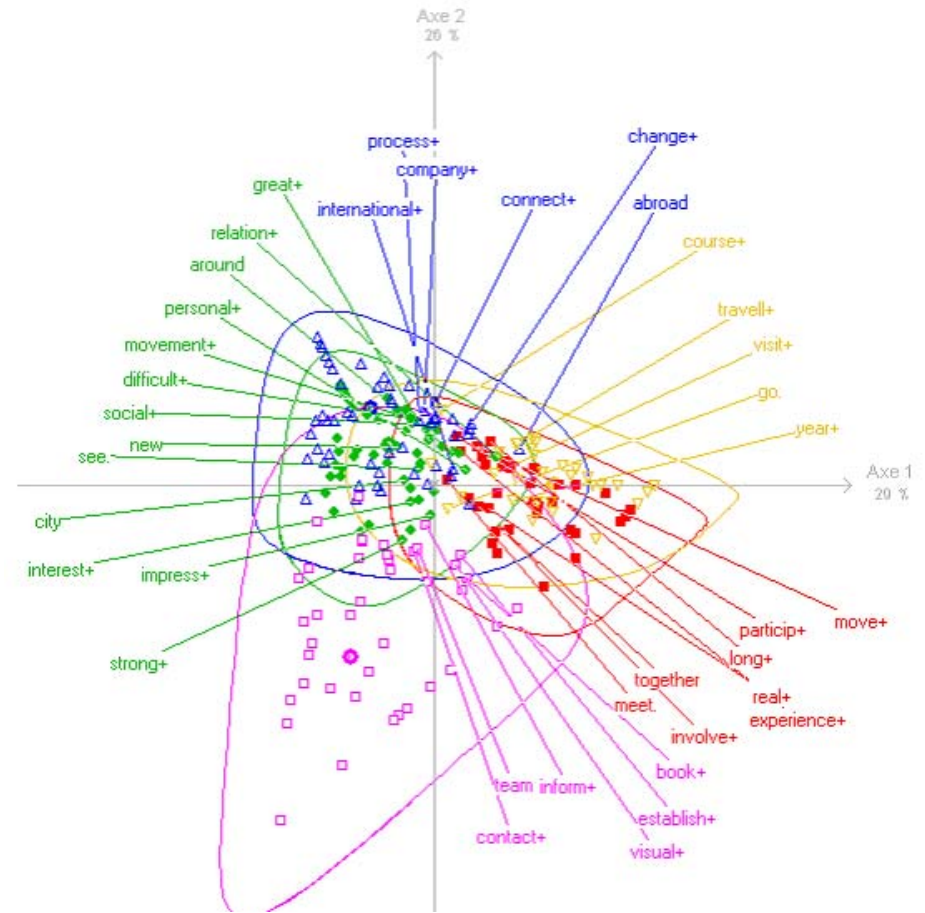
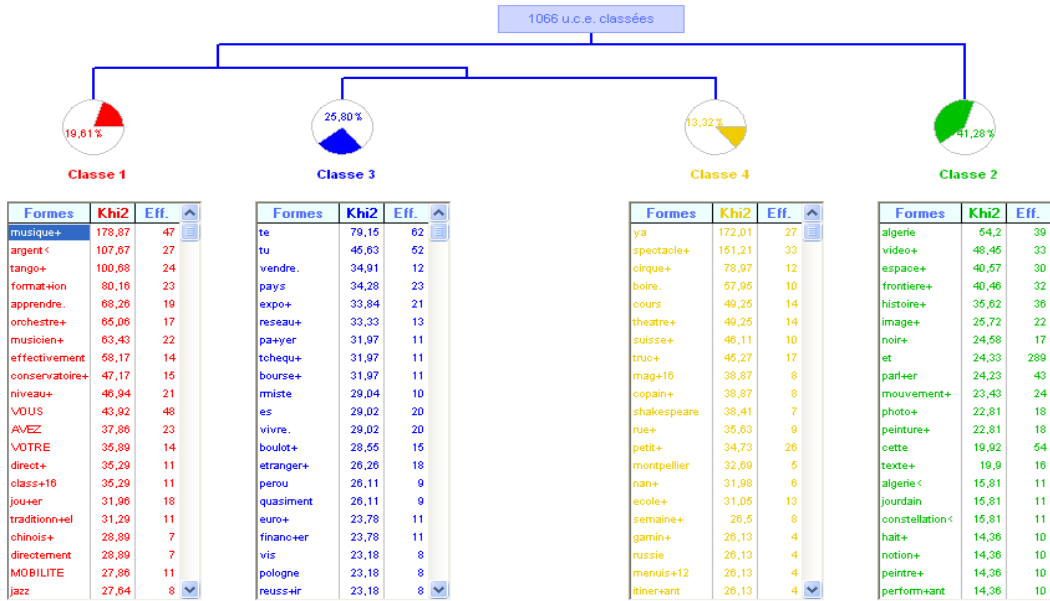
In some cases, movement is so much blended into one's life that it can become it's essential component, thus impeding to distinguish mobile phases from non-mobile segments of the existence.

*"I still feel travelling. However today I have a little girl who lives around Paris, and I still have no 'home'. It's something 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, visual artist, 40-50, France*

As we can see from this selection of quotations, 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 semantic classes of the European discourse:



Textual analysis  
of the European Corpus- 1



The European corpus evidences 5 lexical main fields which decline the different learning aspects induced by artistic mobilities:

The first lexical field (educational and technical learning) shows the importance of the quest for technical competences, and for complementary education. There is an important correlation (more than 52% of inertia) between mobilities and the acquisition of technical competences, different languages and different cultures. The words associated to this lexical field are “change”, “influence”, “learning”, showing the decisive impact of the mobilities and their constitutive part of the artistic field. *“Mobility is a condition in our profession, it comes as something natural, companies can provide information if you have the chance to work for a company they do it for you” (Sofia Dias, dancer, 20-30, Portugal).*

This strong relationship to the learning of artistic competences can be evidenced very strongly within the Romanian, English, Belgium or Dutch corpuses. North-European artists are those who drive the corpus towards this direction. This regional variation maybe due to different learning trajectories which favour mobility within initial education : conservatories networks, ad-hoc foundations supporting artists education (ie. Gulbenkian Foundation). These learning processes which occur early in artists’ professional lives are determinant for their training to cosmopolitanism and languages, to a lifecourse including movement: *“Different experiences are noted: I have lived in several different countries for 10 years: Portugal, the Netherlands, Germany, Belgium, Norway and Angola. The last experience noted is in Venice Biennale, in the African pavilion (2007). Double nationality (Portugal, Angola), work at the foundation enabled me to contact people (especially visual artists) with similar backgrounds. In general I don’t move because I want to move, I move because I have to move. If I don’t move, I don’t get funding, I can’t work... for me it was a need, a hunger, even if at this moment I don’t feel the need to move” (Vitor Roriz, Danseur, 30-40).* In the factorial analysis (in red), this sector of learning is located at the interface between social and aesthetic learning: it operates a determining articulation function in the construction of an artistic referential and in the acquisition of a competence to mobility.

The second lexical field, which sums more than 22% of occurrences, is that of social and spatial learning of mobility. The Romanian and Slovenian corpuses strongly orientate this result (for the latter, social learning represents 57%, but only 13 and 16% for France and Spain, respectively). The words which appear as strongly correlated are: technical support, opportunities, but also love, new exchanges, thus showing the importance of the links which burst out of these mobilities. Generally speaking at a European level, mobility choices appear to be very determined by living and emotional aspects of the artists’ existence. A gender difference appears in that respect: women artists express themselves in organizational terms (with supporting arguments), when men evoked more relational and sentimental contexts. What is at stake is people’s capacities to build links between individuals.

The learning of these social competences allow the artists to adapt their position within stakeholder games, notably towards the public: *“We wished to enlarge to other countries to search for new publics; that’s why we focused on international level. We did some research, presented our work abroad with festival organisers. We did prospective work how to work internationally. We had not that much expectations; we thought it’s a festival and it can be good to play abroad; but as weather was bad, it turned out to be different. At the same time, we turned a clip, it got us some credibility in addition”.* (Nicolas Clément, 20-30ans, Visual arts, Belgium).

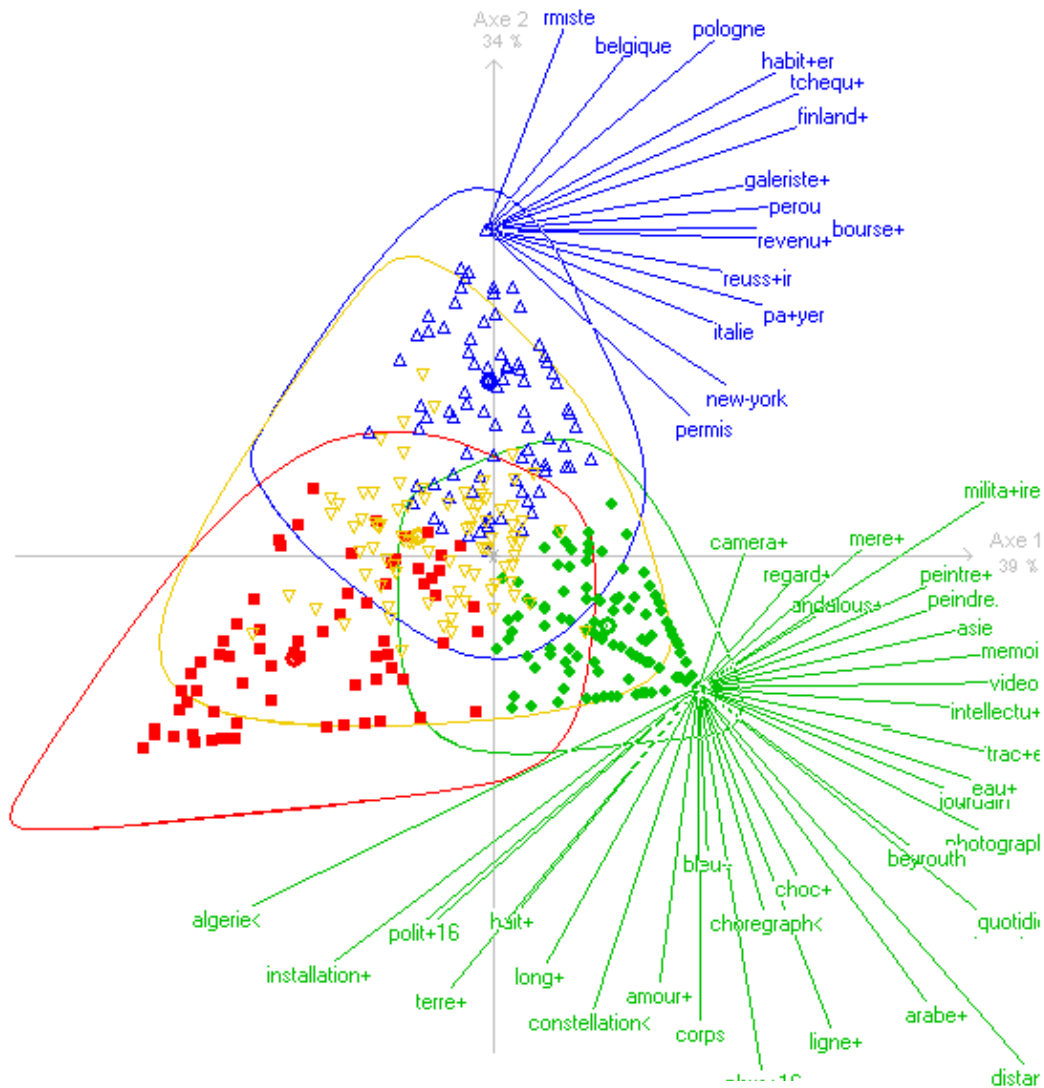
The three other lexical fields are equivalently shared (around 15% of correlations in the corpus each).

Learning about institutions and funding mechanisms reaches the same level in all countries. It expresses a link between institutions and mobilities funding. This is quasi absent of the Romanian corpus, thus expression the internalization by the artists of the lack of institutional support to mobility. The importance of residences is a striking point of all the corpus: they appear, for all artists, as a privileged place, where he/she can find the time needed and necessary to connect to an atmosphere, an environment, to economic operators such as galleries...

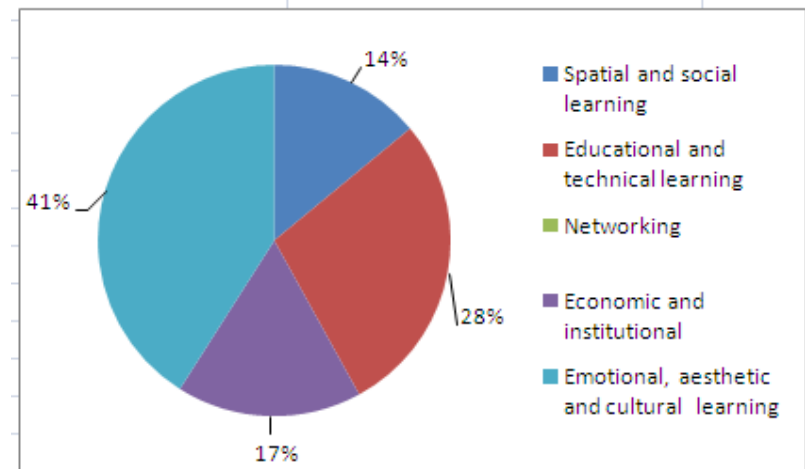
The lexical field linked to networking learning, to project-building capacity, entrepreneurship (17%) appears in a very strong link to social and economic learning. This distinct posture points

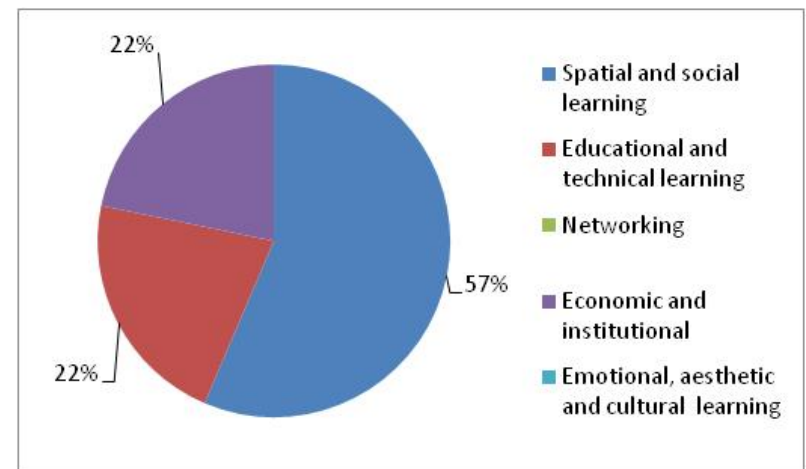
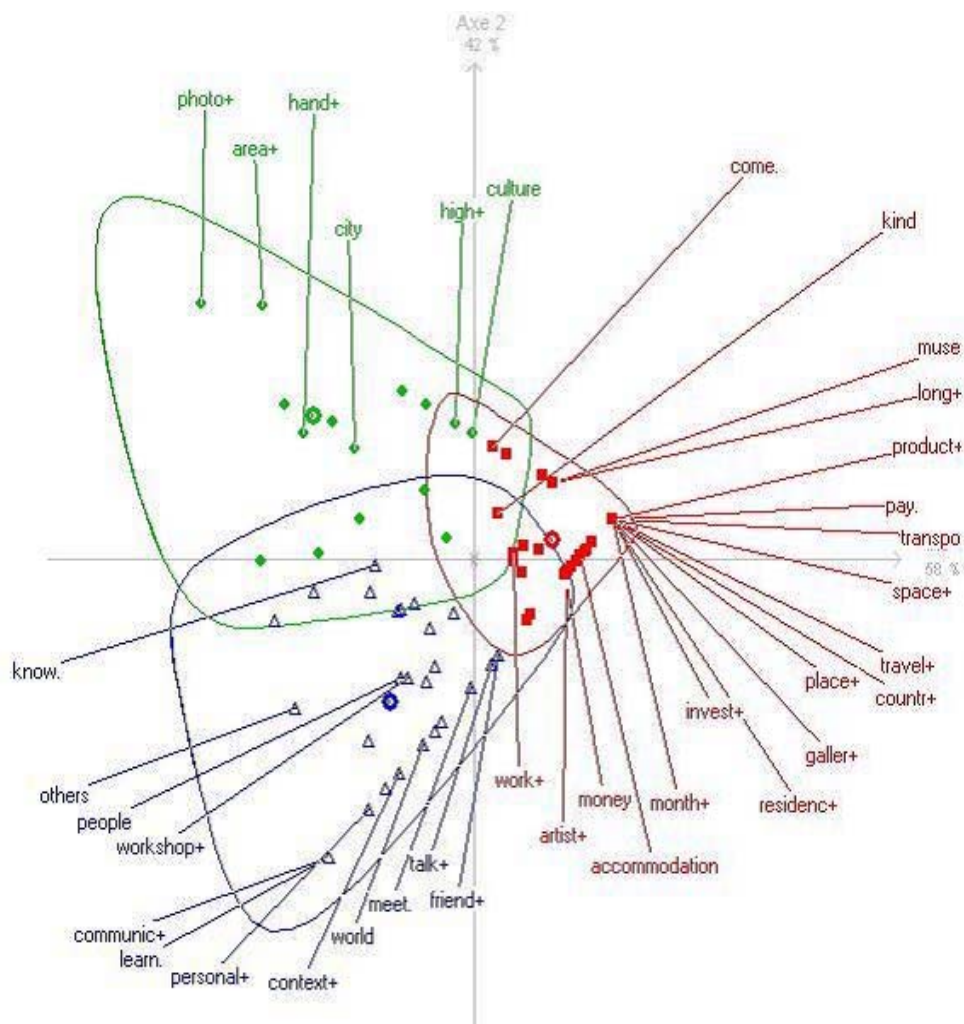
out a very different position in Northern Europe, where the artistic project is defined as a management one whereas in the French corpus, for example, it represents an interface between public and private operators as well as inhabitants. It is also strongly correlated with the notion of place: "The stay in New-York made me conscious about my professional level and helped to improve it. It increased the demand to be as precise as possible. The stay and the fact to work with very professional musicians also helped me to go further. I felt differently after this experience. It is a strong experience over the following years and still is an important experience today. I had little fame in Belgium and the recording in New-York helped my career. After this, I have done three other discs. It also helped me to get to know people in Belgium and to get known in Belgium", Myriam Alter, musician, composer, interpreter, 50-60, Belgium.

Last but not least, the aesthetic value of learning appears only for 13% of occurrences, where it represents the major benefit (and motive) of learning from moving within the French interviewees.



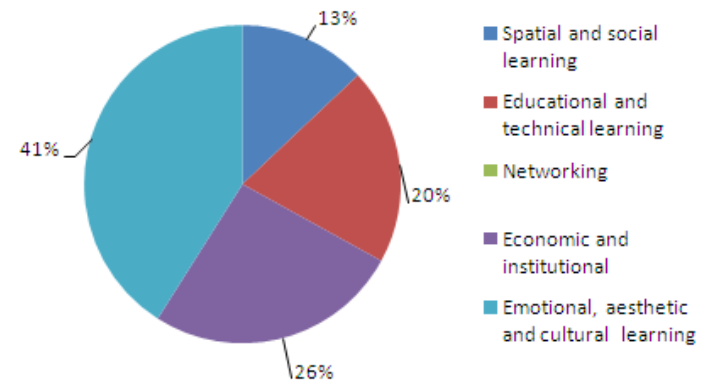
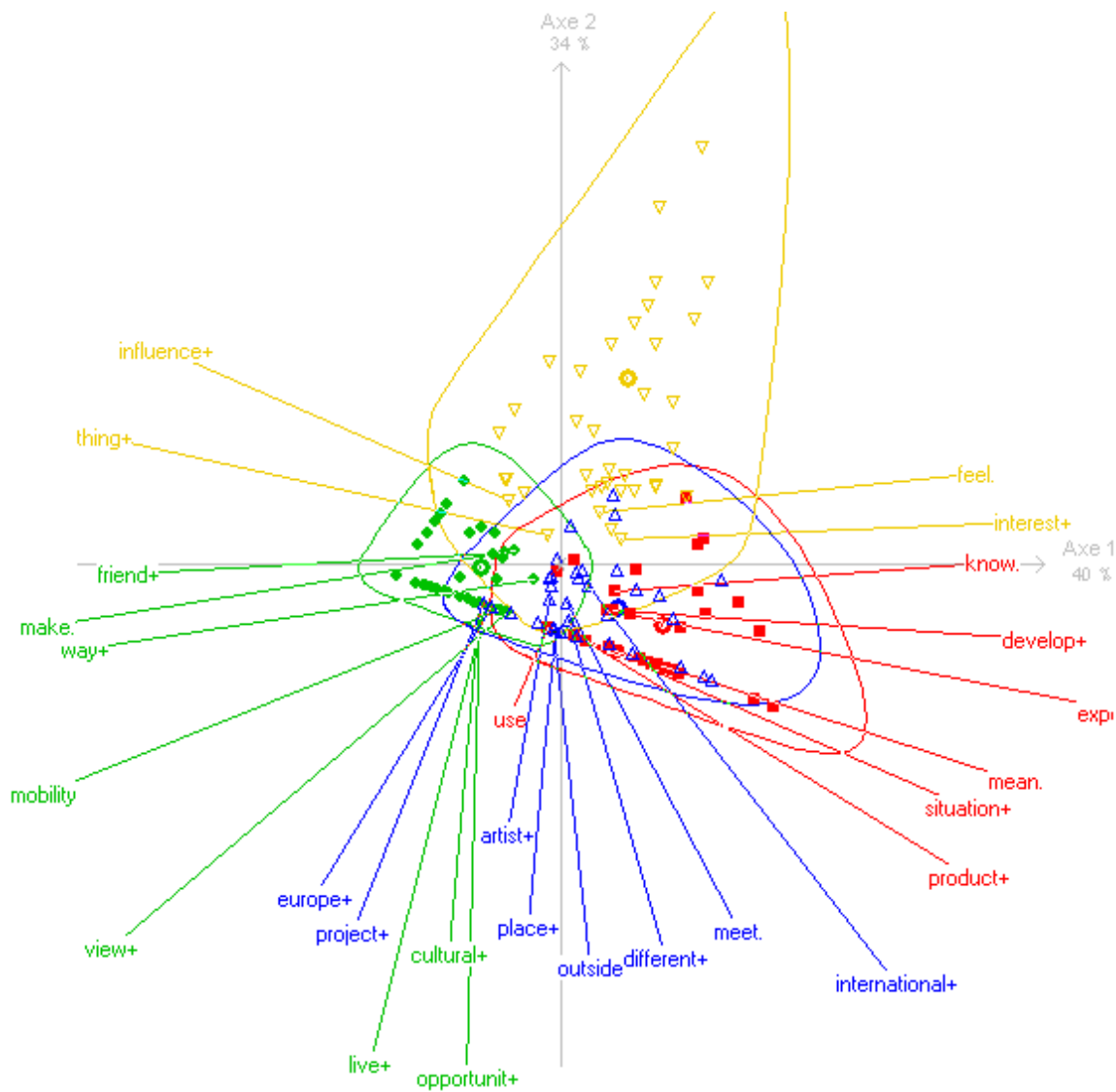
**Textual analysis of the French corpus**





### Textual analysis of the Romanian corpus

S.Leroux, S.Louargant, UMR PACTE-TERRITOIRES, 2010



## Textual analysis of the Spanish corpus

S.Leroux, S.Louargant, UMR PACTE-TERRITOIRES, 2010



### 3.4 Findings related to conditions favouring learning benefits for moving artists

Moving and learning experiences are characterized by their evolving character, which makes them part of our lives through a dialogue between the present time, the past and the future. The full experience can be described when it is carried out, and thus becomes meaningful, when a process exists, with a beginning, a development and an end. We focus here on the different phases of the artist's mobility experiences before, during and after their mobility, in order to understand how different learning effects are generated, and to hereby get a deeper insight into the reasons why mobility has such an important impact on the artist's competencies described below.

Based on the comments of the interviewed artists, we here reveal the situations, conditions and attitudes of the moving artists during the different phases of mobility which impacted on learning.



#### 3.4.1 Before = during the preparation of the mobility experience

##### 3.4.1.1 Motivations

The motivations of the artists are either professional or personal ones. In most cases however, these two types of motivations are interlinked.

**Professional motivations:** acquiring knowledge and improving skills, the interest in strengthening their international network with the hope that this will lead to further artistic opportunities and increase their reputation but also the desire to discover a new public – these were often mentioned items. Some artists even mentioned the desire to escape from their home audience for more acknowledgements or even to escape from artists' criticism at home. Some artists declared to have had clear career oriented motivations.

*“My work in Lisbon goes indifferented, public has a lower interest. We have a saying in Portuguese: a saint in his own house makes no miracles. When I’m out of Lisbon, in Porto, or in Caldas... there is a more interested and warmer audience.” (Joao García Miguel. Portuguese artist)*

*“It was an international exhibition with an extremely high profile; I thought that it would be a good opportunity for my career” (Emilia Telesa, UK artist).*



*I chose it because it offered me the access at a way of working different from what was offered in Romania at that time and which wasn't even used back then in Romania.* (Ioana Nemes, visual artist, interior designer, Romania)

**Personal motivations:** Curiosity, the desire to extend one's own limits and to get new inspirations, alterity and the imagination of elsewhere are strong drivers for mobility. Mobility as geographical escape and the confrontation with the unknown is generally supposed to favour imagination and creativity.

*"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, singing performer, France.

*"Well, my reasons, 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, musician, France.

*"When I go to artist residencies I do not have a pre-established agenda. Every time I go somewhere I prefer not to go with a baggage of preconceived ideas.",* Vald Nanca, visual artist, photographer, Romania.

*"s a foreigner you're always between heaven (because you're supposedly rich) and hell (because you're the people's enemy).",* Marc Antoine, visual and performing arts, Belgium.

It is worth mentioning that artists in East European countries insisted much more on professional reasons for mobility by either arguing that they would like to catch up parts of artistic education or artistic techniques that are missing in their repertoire or that they would like to increase their value by working with important artistic names or with important cultural institutions.

### 3.4.1.2 Expectations

The expectations of the artists are closely linked to their motivations. While lots of artists said not to have specific expectations and preferred to be open for any kind of inputs, others focussed on the wish to get inspired, some even would welcome a "cultural shock" for this occasion. More professionally motivated artists were hoping to enlarge their professional network during their mobility experience and/or to improve their skills.

Interestingly, an important number of the interviewed artists declared the wish to break with their daily routine and go to a place where they would be able to work in a more focused way. This was particularly true for those going to a residence.

### 3.4.1.3 Preparation

Artists more or less prepared themselves to their sojourns. The interviewed artist revealed that official help-desks and pre-existing personal networks were very much favorable to their preparation which otherwise remains very informal.

## 3.4.2 During the mobility experience

The understanding of the dynamics during the mobility is helpful to detect conditions favouring learning. The moment of mobility can be understood as the moment of "confrontation" with the "other", the unknown.

In fact, it is the contact with people which is often in the centre of what is described when asked about the most impressive element. Moreover, the foreign “environment” seems to have a stimulating effect. The different climate, nature, architecture and atmosphere, in general, and the changing working environment, the discovering of unusual ways of working, of different states of mind, especially - all these elements which can be resumed by “the confrontation with the new and unknown” are felt to be sources of inspiration by most of the artists and boosted their creativity. It has to be underlined that the fact of being away from daily constraints helped the artists to feel more free and open-minded to absorb the new impressions.

The moment of mobility is also a moment of exchange. Socio-cultural and professional exchange may occur at different degrees, ranging from “zero contact” to active involvement in the local community. Our hypothesis that the degree of contact and exchange is impacting on learning has been confirmed.

The analysis of the interview results reveals that, first of all, the degree of involvement of the artist in the hosting country varies according to his individual character and open mindedness. Secondly, it depends on the kind of experiences. It increases from unilateral transfer, such as knowledge transfer in a classical teacher-pupil relationship (i.e. on techniques), to critical exchange (new types of critiques because coming from other cultural background). Exchange and involvement is the most important in inter-creation/collective creation, including the work with new types of equipment and techniques. Collective creation of artists in a multicultural environment is then a factor of innovation.

Factors such as the length of the stay and the existence of a shared language (the importance of speaking English is underlined) are also quite decisive for learning effects. Collective creativity needs confidence and trust. This situation needs time to be established. It is interesting to notice that the lack of a common language is generally felt like an obstacle for communication and integration, but within collective work it is art itself which replaces the language to communicate. This way of intercultural exchange through art itself has been mentioned as very enriching by some artists.

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.*” (French musician).

However, for some, strong differences may be felt as inhibitive and as alienating – at least in specific moments during mobility. This has particularly been expressed by artists travelling to Asian countries and east European artists travelling to Western Europe.

« *Going out there I felt more open to learning, I had paid all that money, and done all that studying, so I felt more committed to the learning process* », Visual and performing artist, 30-40, UK.

*“I felt well integrated with the place and the people there. I had to share the space with someone from Berlin. It happened well. We had lots of exchange artistically and humanly speaking”,* Nicolas Clément, artist, Belgium.

“I felt well integrated with the place and the people there. I had to share the space with someone from Berlin. It happened well. We had lots of exchange artistically and humanly speaking” (Belgium artist).

### 3.4.3 After the mobility experience

It is not easy for the interviewees to track down a learning experience to a specific mobility experience. As one artist said, learning is an ongoing process. Cross-boarder mobility therefore integrates with many other learning experiences in an artistic career. It took most artists some time to realise which skills and competences they had acquired. However, with the necessary

distance, most artists felt mobility experiences to be the starting point of a learning process, in a more or less conscious way. There are also long term effects in the daily professional life. New techniques, new topics, new ways of thinking are influencing the artists work. For many, even though time has passed, they still see how the experience influenced them and their artistic work.

*"It's quite a long time ago but it definitely changed our lives", Ziad Gabero, UK artist.*

*"With the time I started to see more of the benefits, it's taken time to see how it affected my career, how it affected my teaching, I'm still in the process of integrating this information" , Sally Dean, UK artist.*

*"It's not always present anymore, but it's in the back of the head together with other experiences", Paul van Kemmenade, artist, The Netherlands*

Obviously, hidden learning benefits are various. They have been described in chapter 3.3. We here just insist on two secondary effects not yet mentioned: a lot of artists said to have gained confidence in themselves and their work during their mobility experience. Self-confidence allows the artists to be more open to acquire new competences and skills. To a certain extent, linked with this gain in self-confidence, a second "hidden" effect has been revealed: **artists have learned to learn**. The confrontation with the "other", the intercultural contact and exchange opened the mind for learning experiences.

*"I gained confidence by exhibiting internationally", Maarten Vanden Eynde, artist, The Netherlands*

*"I got confidence doing things which at home might seem silly", Christel Ooms, artist, The Netherlands*

Mobility experience seldom is a single event in the live of artists. Most of the interviewees mentioned that they maintain social contact with other artists they met during mobility. The desire to meet again for new artistic projects is frequent. Mobility therefore often induces more mobility and may even get itself a way of life.

## 4 Conclusions

This study has worked on clarifying how artists' mobility, such as expressed in their creations, narratives, aesthetics, express identity, cultural, spatio-temporal intersections and how they generate territorialities based on moving and crossing. It concludes on the fact that the artist constitutes a multidimensional figure, at times informal, subversive, based on mitigated worlds, but always creative. He/she finds himself acting as a vector of other forms of relationships to urban spaces, in terms of space, time and identities which mobilities analysis reveals.

### 4.1 Mobility patterns

Analysing the Artists' moving with the European Union reveals an important variety of destinations: if many artists circulate within Europe (not always within its political borders) an important number of destinations are extra-European. Those often meet the expectations of artists who have already travelled, illustrating a snow-ball effect (the more the past travelling, the greater the chances of moving again). Thus the age as mobility appears as important, not in terms of mobility patterns, but considering its impact on the artist's professional and private life.

### 4.2 Impact of mobility patterns on learning

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

Surprisingly enough, all types of mobilities are acknowledged to favour learning. The discourse analysis through ad-hoc software has proven a remarkable homogeneity of tendencies throughout the 10 countries selected for the study. All artists stress the input of their mobility in their creative process, but also in a numerous of aspects of their lives: economic abilities, civic competences, social networking, cultural opening, spatial knowledge.

Moving forms a strong component of personal and social capital building. His/ her mobilities increase the artist's impact on the territory, both in the receiving country and his place of origin. The mobility of the artist has a very broad impact both in the hosting and in the departing societies, thus enlarging the hypothesis of the creative city to a wider theory of artistic territorialization. Although the profile of artists mobilities may very much resemble that of other mobile people, what they do with mobilities differs. The impact of their moving is strong, not only for them. Learning appears as an essential component of moving, that artists can share with their social and cultural environments.

### 4.3 Conditions favouring learning

Although no absolutely recurring patterns have been found, artists make a strong emphasis on the interaction between their personal experience and the context in which it operates. They do not necessarily need to be informed on moving, but many of them express a desire to know more about their destination before their mobility. Some move without supporting of funding, but all have an opinion about how funding and supporting could be bettered in order to benefit to a

wider number of European artists. Most interviewed people feel privileged by their mobility experience and would wish that more could share it.

Our research suggests that the very concept of mobility be applied not only to the individual artists themselves but also to the institutions that are supposed to support and promote the artists. The mental mobility of policy makers is paramount for the development of lifelong learning processes and for the wellbeing of the arts in any country. Projects such as Moving and Learning can be instrumental in reinforcing the notion that mobility is a value in that it constitutes an environment, and that networking and researching are tools that no art can prosper without. Networking and researching should be key concepts that can help put the mobility experience and the lifelong learning in a more fruitful perspective. They are not by-products of the mobility experiences, they are their fundamentals.

#### **4.4 Originality of the study**

In the moment of concluding, it is important to stress again that the objective of this research was to complete previous analysis of mobilities by assessing the impact of mobility.

The originality of the method was to start from the artists' insight into their relationship to moving and learning. This could only be done through a complex qualitative research, based on discourse analysis. Moving appears to have a very strong creative impact, leading many of the interviewees to acknowledge that art is mobility. However, the study has been able to identify a much wider set of capacities acquired by artists while moving. We have thus referred a portfolio of capacities with an operational perspective.

This has allowed us to highlight regional effects in terms of:

- Perception of mobility,
- Possibilities of mobility,
- Disparities in the age of access to mobility (especially when initial learning is concerned).

#### **4.5 Limitations of the research**

The limited number of interviewed artists may appear as a limitation to the interpretation of this study. It must be underlined that most surveys concerning artists do not count with much wider sampling. The difference here has been to acknowledge that with 144 people, statistic treatment had to be qualified by qualitative analysis.

Another important limitation, shared with the previous mobility studies undertaken at European level during the past ten years, resides in the difficulties of evaluating mobility support schemes. There exists an important time lapse between the establishment of policies and the expression of their benefits. The recent development of European linkages between conservatoires and art schools shows the promise of a broader spectrum of mobilities within the years to come. This characteristic of teaching policies *a posteriori* reinforces our initial hypothesis to study mobility during artists' professional live and through its high potential of life-long learning gains.

## 5 Recommendations

The present study is the first research of its type undertaken in the European Union. The fields explored and the data collected with the help of the people and institutions encountered, allow us to make an initial diagnosis of the life-long learning effects of artists mobility in 10 EU Member States. This process merits being deepened and extended to other EU countries and to other fields such as: political and institutional impact and economic and financial effects in order to study all aspects of artists mobility entailing consequences on the moving persons and their environments.

Regional, National and European policy makers need to make the link between mobility, Lifelong Learning (LLL) and mobility funding schemes more evident. Funding schemes linked to LLL of artists should include also the possibility for cross-border mobility experiences. This implies that LLL schemes consciously and visibly identify and recognize the learning benefits of mobility experiences.

National and regional policy makers together with professional training establishments need to integrate mobility in initial training schemes to help artists maximise their learning experiences later in their career. Initial professional training doesn't always prepare artists to be mobile. Initial education schemes for artists must therefore be improved to help prepare artists for mobility in order to make it a successful tool for LLL later in the artists' career.

### 5.1 Recommendations related to mobility patterns

The study has shown that destinations can vary for mobile artists. For many artists an initial mobility experience can have "a snow-ball effect" for later mobility (the more the past travelling, the greater the chances of moving again). Thus the age as mobility appears as important, not in terms of mobility patterns, but considering its impact on the artist's professional and private life.

Artists must make more use of the mobility opportunities provided in their sector to increase their LLL and at the same time artists benefit more from the cultural exchange opportunities offered by the stay of foreign artists in their own country, especially in cities functioning as multicultural nodes. These culture exchanges contribute to LLL processes of all agents involved.

Professional networks and artist' organisations should continue providing extensive information about mobility opportunities and help artists in preparing their mobility experience in order to maximise their learning experiences. Creating a partnership and networking with the hosting organisation can help developing managerial skills and a sense of entrepreneurship among partners. Furthermore, development of hosting programs or activities facilitates artists' contact and communication with the local cultural is strongly recommended. Such actions should not be an 'extra' part of the mobility/exchange programs, but part of its core.

Based on these conclusions, we recommend to promote mobility facility during initial education, especially at Conservatoire and University levels and to provide with credits in art schools and universities in the countries of the moving artists. This would also help disseminate the very concept of Lifelong Learning, which is so central in building an ever-growing cultural and social integration between the European countries.

More funding or a more specific allocation of these funds should be available from mobility funders in order to facilitate open residences (artists residencies with no previously agreed outcome), as they are highly appreciated by artists in terms of exploring new ways of working and issues/topics to work on. Funding bodies should include in their selection criteria for financing mobility projects the facilitation of interaction between the artist and the local culture.

These are the institutions are the ones who put a strong pressure on the mobility artistic task (the visible and accountable outcome – exhibition, show, artistic product etc.). All levels of government (national, regional and local and at level of linguistic communities) should continue

supporting (both financially and logistically) the mobility experiences of artists based in the country and from abroad. Funding bodies should also refrain from sticking exclusively to the dominant (and often short-termed) economic logic of mobility experiences and present the wide range of benefits for the artists and society as a whole when working on artists' mobility.

## 5.2 Recommendations related to impact of mobility patterns on learning

The study has identified four learning patterns linked to mobility experiences:

- Hyper mobile world artists, whose trajectory roots into multi-facetted 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.

All types of mobilities are acknowledged to favour learning, and a remarkable homogeneity of tendencies throughout the 10 countries covered by the study is observed. All artists stress the effect of their mobility on their creative process, economic abilities, civic competences, social networking, cultural opening, spatial knowledge. Moving forms thus, a strong component of personal and social capital building

The mobility of the artist has a very broad impact both in the hosting and in the departing societies. Learning appears as an essential component of moving, that artists can share with their social and cultural environments.

Based on these conclusions, we therefore recommend that:

- Artists' mobility should be understood as an investment in human capital for the EU economic market and for increased competences for the labour market by both EU and national policy makers. Artists are crucial contributors to European culture and democracy and the EU and national policy makers should understand that the experiences of cross-boarder mobility (both inside the European Union and outside) significantly enrich art, local and national creativity and innovation and are therefore beneficial for society as a whole.
- All levels of government (national, regional and local and at level of linguistic communities) should cooperate with other governing bodies of the EU to get to a common understanding of the beneficial impacts of mobility for artists in order to better accommodate the artists' needs.
- To 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.
- To establish 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.
- To 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 impacts and benefits of moving artists on the economy and on society as a whole should be further analysed.

### 5.3 Recommendation related to Conditions favouring learning

Although no absolutely recurring patterns have been found, artists make a strong emphasis on the interaction between their personal experience and the context in which it operates. They do not necessarily need to be informed on moving, but many of them express a desire to know more about their destination before their mobility. Some move without supporting of funding, but all have an opinion about how funding and supporting could be bettered in order to benefit to a wider number of European artists. Most interviewed people feel privileged by their mobility experience and would wish that more could share it.

Funding should also be available to encourage cooperation between residing and visiting artists and local communities as they can all be beneficial in terms of LLL. Partnership with local or other visiting artists creates opportunities for dialogue, and partnership with local people helps participative artistic development. In the same sense, involving local people into artistic creativity helps dissemination of cultural memory (as part of intangible heritage).

All levels of government (national, regional and local and at level of linguistic communities) should cooperate with other governing bodies of the EU to get to a common understanding of the beneficial impacts of mobility for artists in order to better accommodate the artists' needs. National governments should cooperate with other governments in the EU to get to a common understanding of the beneficial impacts of mobility for artists in order to better accommodate the artists' needs.

Artists should prioritize to try to be better connected to other fellow artists, to create professional networks that will help them not only find out about mobility possibilities, but will also provide them with lasting contacts. 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).

Artists' mobility should be understood as an investment in human capital for the EU economic market and for increased competences for the labour market by both EU and national policy makers. Artists are crucial contributors to European culture and democracy and the EU and national policy makers should understand that the experiences of cross-boarder mobility (both inside the European Union and outside) significantly enrich art, local and national creativity and innovation and are therefore beneficial for society as a whole.

Based on these conclusions, we therefore recommend that:

- National, regional and European policy makers need to make more evident the link between mobility, LLL and mobility funding schemes. Funding schemes linked to LLL of artists should include also the possibility for cross-border mobility experiences. This implies that LLL schemes consciously and visibly identify and recognise the learning benefits of mobility experiences.
- National and regional policy makers together with professional training establishments need to integrate mobility in initial training schemes to help artists maximise their learning experiences later in their career. Initial professional training doesn't always prepare artists to be mobile. Initial education schemes for artists must be improved to help prepare artists for mobility to make it a successful tool for LLL later in the artists' career
- Artists in should make more use of the mobility opportunities provided in their sector to increase their LLL. At the same time artists should think about benefiting more from the cultural exchange opportunities offered by the stay of foreign artists coming for a mobility experience, especially in cities functioning as multicultural nodes. These culture exchanges can contribute to their own LLL



- To work towards the suppression of the distinction between formal / informal arts since all are eligible to European funding and promotion.
- More funding should be available from mobility funders to include open residences (artists residencies with no previously agreed outcome), as they are highly appreciated by artists in terms of exploring new ways of working and issues/topics to work on.
- Professional networks and artist' organisations should continue providing extensive information about mobility opportunities and help artists in preparing their mobility experience to help them maximise their learning experiences. To have an insight into or create a partnership with the hosting organisation help developing managerial skills and sense of entrepreneurship
- To facilitate access to information on mobility processes and funding institutions.

#### 5.4 Final Word

Our research suggests that the very concept of mobility be applied not only to the individual artists themselves but also to the institutions that are supposed to support and promote the artists. The mental mobility of policy makers is paramount for the development of lifelong learning processes and for the wellbeing of the arts in any country. Projects such as Moving and Learning can be instrumental in reinforcing the notion that mobility is a value in that it constitutes an environment, and that networking and researching are tools that no art can prosper without. Networking and researching should be key concepts that can help put the mobility experience and the lifelong learning in a more fruitful perspective. They are not by-products of the mobility experiences, they are their fundamentals.

The connection between “Artists’ moving and Learning” and other ongoing projects on the mobility of visual and performing artists would be very effective in terms of visibility and of strength both in countries with a strong tradition on supporting Arts and in those with weaker policies. The frame of Lifelong learning portrays art not merely as a product or an accessory, but like a vast field that can and does interact with other spheres of society as education, social work, medicine, heritage or civic participation... In other words, the role of art in the process of development spills over the economic criteria, shifting the emphasis to a whole set of interdependent activities and sectors.

Moreover, the existing differences among European countries regarding platforms and programs that support mobility should also be seen as an opportunity, mobility is enriching both for the artist and for the hosting country.

Although local, regional and national interests (both cultural and political) are still running, the common interest certainly lies in the promotion of mobility for the artists. The systematic collection of structured data on the mobility of artists in the different countries, and the promotion of an effective cooperation in the communication of the existing opportunities are strongly advised in order to advance in this common interest. 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.

In order to enhance and recognize the importance and possibilities of lifelong learning’s process of the mobility of the artists, it would be interesting to take into account next actions:

- To clarify the intentions of the different mobility tools: many of the existing ones have various objectives which, many times, are superimposed.
- To promote a better valorisation of the products/results of the financed mobilities by a good follow-up of mobility projects when the artist is back home.

Therefore, it must be concluded that the connection between mobility and learning processes and the impacts and benefits of moving artists on the economy and on society as a whole should be further analysed.



Please choose **one** previous international mobility experience which you consider being of particular importance for your professional life and which has taken place before April 2008.

**10. Place(s) of the mobility experience**

City/cities: ..... Country/countries: .....

**11. Date and duration of the mobility experience**

From: .../.../...  
Till: .../.../... (Date/Month/Year)

**12. Type of the mobility experience:**

- artist residence
- professional training
- exchange programme
- festival
- guest artist (e.g. in festival, arts season event, etc.)
  
- other: .....

**13. Employment status during the mobility experience**

- student
- internship
- self-employed
- employed in host country
- employed in country of residence but temporarily “posted” by his/her employer to host country

**14. Existing professional or private contacts in host city/country**

Prior to your mobility experience, did you already have professional or private contacts in the host city/country?

- Yes                       No

If yes, what types of contacts? .....

**15. If you have chosen to be mobile, how did you find out about the opportunity to be mobile? (information source for mobility)**

(e.g. through the media (newspapers, internet), through already established professional contacts, through personal contacts, etc.)

## Part B. The Mobility experience

*Introductory question:* You have lived one particular professional travel experience which you find particularly rich in terms of learning experience to your activities as an artist. What do you retain from that?

### Before the mobility experience (preparation)

#### 16. How did you imagine this mobility experience before leaving?

- Reasons for being mobile
- Information source of the possibility to be mobile
- Expectations
- Personal preparation measures (artistic, logistic, etc.)
- Help/support (financial, technical, human) for preparation from others

### During the mobility experience (stay/visit in the host city/country)

#### 17. How did you live this mobility experience during the stay?

- Most impressive elements (professional or personal)
- Personal impression about the place of stay
- Social relations/links established during your stay
- Cultural exchange experiences
- Integration (with whom, why, how)

### After the mobility experience

#### 18. How do you relate your travelling experience with your everyday life (professional and private spheres)?

(Instruction to the interviewer: please leave the artist use his/ her own words to describe his / her experience. The attached list is a check-list according to which the gathered information given by the artist can be structured.)

- Learning effects in the artistic sphere (artistic techniques, artistic creativity)
- Other professional competences (e.g. marketing of art products, organisation of a production/dissemination process, fund-raising, etc.)
- Communication in your mother tongue and in foreign languages
- Digital competences and basic competences in science and technology
- Learning to learn
- Social and civic competences
- Sense of initiative and entrepreneurship
- Cultural awareness and expression
- Team spirit
- Duration/chronology of the learning effects (directly after, or latency period time)
- Direct effects in terms of better job and employment opportunities

## 6.2 Annex 2: List of interviewees

Name	Country	Gender	Age group	Art sector
Vlad Basarab	Romania	male	30-40	Visual arts-photography
Lelia Rus Parvan	Romania	female	30-40	Visual arts - sculpture
Dragos Burlacu	Romania	male	20-30	Visual arts - painting (artificial painting)
Ioana Nemes	Romania	female	30-40	Visual arts - interior design
Romelo Pervolovici	Romania	male	50+	Visual arts - multimedia
Cosmin Somesan	Romania	male		Visual arts-photography
Vlad Nanca	Romania	male	20-30	Visual arts-photography, sculpture
Tibi Clenci	Romania	male	30-40	Visual arts-photography
Marcella Dragan	Romania	female	30-40	Visual arts-photography
Mihai Mihalcea	Romania	male	40-50	Performing arts - dance
Varvara Stefanescu	Romania	female	40-50	Performing arts - dance
Bruno Mastan	Romania	male	30-40	Performing arts - theatre
Camelia Ducaru	Romania	female	30-40	Performing arts - music
Tudor Diaconescu	Romania	male	20-30	Performing arts - music
Ioana Cristescu	Romania	female	30-40	Performing arts - theatre
Stefana Popa	Romania	female	20-30	Performing arts - theatre
Veronica Macarie Moldovan	Romania	female	30-40	Performing arts - music
Myriam Fuks	Belgium	female	50+	Music, theatre
Nicolas Clément	Belgium	male	30-40	Visual arts
Annick Blavier	Belgium	female	50+	Visual arts
Emmanuel Beyens	Belgium	Male	40	Visual arts
Georges Octors	Belgium	male	50+	Contemporary music
Marc Antoine Wynants	Belgium	male	40-50	Visual arts / other: writing
Myriam Alter	Belgium	female	50+	Music
Michel Clairbois	Belgium	male	40-50	Visual arts
Tania Garbarski	Belgium	female	30-40	Theatre

Manfred Jade	Belgium	male	40-50	Visual arts
Thomas Israel	Belgium	male	30-40	Visual arts, performance
Peter Schoenaerts	Belgium	male	30-40	Theatre; other: TV, video
Piet Maris	Belgium	male	30-40	Music
Cynthia Looemji	Belgium	Female	40-50	Dance
Jules Beaucarne	Belgium	male	50+	Music, visual arts, writing
Pierre Vaiana	Belgium	male	50+	Music
Anna Abad Carles	UK	female	30-40	Dance
Ziad Gabero	UK	male	30-40	Music
William Aitchinson	UK	male	30-40	Theatre, visual arts
Barry Cooper	UK	male	50+	Mainly visual arts, but also relating to music, dance, theatre
Sara Preibsch	UK	female	30-40	Visual arts
Gordon Shrigley	UK	male	40-50	Visual arts (drawing, film, artist's books, architecture)
Florence Peake	UK	female	30-40	Dance, theatre, visual arts
Frank Kelly	UK	male	50+	Theatre
Agnes Nedregard	UK	female	30-40	Visual arts
Moray Hillary	UK	male	40-50	Visual arts
Vahid Evazzadeh	UK	male	30-40	Dance, theatre, visual arts
Alys Williams	UK	female	20-30	Visual arts and multimedia
Eleanor Williams	UK	female	30-40	Performing arts (music) and visual arts
Emilia Telese	UK	female	30-40	Visual arts (dance) / live art
Sally Dean	UK	female	40-50	Performing arts (dance)
Maarten Vanden Eynde	NL	male	30-40	Visual arts
Christel Ooms	NL	female	30-40	Visual arts
Tom Tlalin	NL	male	30-40	Music / interdisciplinary
Paul van Kemmenade	NL	male	50+	Music
Maze de Boer	NL	male	30-40	1) theatre 2) visual arts 3) film
Rolina Nell	NL	female	30-40	Visual artist
Roma Pas	NL	female	30-40	Visual arts

Marijke de Vries	NL	female	50+	Visual arts and dance
Antoinette Nausikaa Slagboom	NL	female	30-40	Visual art
Ann Pettersson	NL	female	40-50	Visual art
Annregien van Doorn	NL	female	20-30	Visual arts
Marrigje de Maar	NL	female	50+	Visual arts
Ellen Rijk	NL	female	50+	Visual arts
Jeroen Strijbos	NL	male	30-40	Music
Rob van Rijswijk	NL	male	30-40	Music
Milán Újvári	Hungary	Male	20-30 (24)	Dance and theatre
Rita Góbi	Hungary	Female	20-30 (25)	Dance
Iván Sztankov	Hungary	Male	40-50 (44)	Music, double bass
Péter Tóth	Hungary	Male	50- (59)	Visual art
János Fejérvári	Hungary	male	50- (51)	Music
Anna Réti	Hungary	Female	30-40 (31)	Dance, choreographer
Gabor Varga	Hungary	Male	30-40 (35)	Music
Zsuzsi Csiszér	Hungary	female	30-40 (37)	Visual art
Original: Erika Nyúl	Hungary	Female	40-50 (44)	Theatre
Éva Köves	Hungary	Female	40-50 (44)	Visual art
Bor Pungerčič	Slovenia	Male	20-30 (28)	Performance artist
Ursa Jurman	Slovenia	Female	30-40	Visual arts
Darko Brlek	Slovenia	Male	40-50	Music
Irena Tomazin	Slovenia	Female	20-30	Dance, theatre
Janez Jansa	Slovenia	Male	40-50	Interdisciplinary performance
Iztok Kovac	Slovenia	Male	40-50	Dance
Katarina Stegnar	Slovenia	Female	30-40	Theatre
Miha Strukels	Slovenia	Male	30-40 (36)	Painting
Saso Sedlacek	Slovenia	Male	30-40	Visual arts
Vesna Bu Kovec	Slovenia	Female	30-40	Visual artist



Marija Pungercar	Moica	Slovenia	Female	40-50	Visual arts, performance actions
Igor Yebra		Spain	male	30-40	Dance
Pascal Gaigne		Spain	male	over 50	Music
Kepa Junkera		Spain	male	30-40	Music, design, photography, texts...
Blanca Arrieta		Spain	Female	30-40	Dance
Algis Pinedo	Arlauskas	Spain	male	over 50	Theater and visual arts
Borja Crespo		Spain	male	30-40	Visual arts, cinema, comics, press, cultural management
Fernado Villena		Spain	male	30-40	Visual arts
María Eugenia Luc		Spain	female	40-50	Music, multimedia
Naia del Castillo		Spain	female	30-40	Visual arts
Jesús Palomino Obrero	María	Spain	Male	30-40	Visual arts
Marco Aresta		Spain	Male	20-30	Visual arts
Enrique Olmos		Spain	Male	20-30	Theatre + literature
Jana Leo de Blas		Spain	Female	40-50	Visual arts
Jorge García Velayos		Spain	Male	30-40	Visual arts
Jasone Bilbao	Miranda	Spain	Female	40-50	Visual arts
Sofia Dias		Portugal	Female	20-30	Dance
Vitor Roriz		Portugal	Male	20-30	Dance
Miguel Jorge Rusadu di Pinho Rodrigues Moreira		Portugal	Male	30-40	Performing arts. (Open mind in categories)
Vania Euridis Oliveira Gala Monteiro		Portugal	Female	30-40	Dance
Juliao Sarmiento		Portugal	Male	50+ (61)	Multifaceted.

Joao Miguel Garcia Castro do Santos	Portugal	Male	40-50	(Visual / performing arts).
Tânia Cristina Miguel Carvalho	Portugal	Female	30-40	Performing arts (Dance)
Ligia Maria Pistanha Soares	Portugal	Female	30-40	Dance.
André Dos Santos Mesquita	Portugal	Male	30-40	Performing arts (specially dance)
Vitor Hugo Pontes Pereira	Portugal	Male	30-40	Multidisciplinary.
Maria Ramos de Barros	Portugal	Female	30-40	Dance
Lucio Diana	Italy	male	50	Theatre
Matteo Ceccarelli	Italy	male	20-30	Dance/theatre
Claudia Catarzi	Italy	female	20-30	Dance
Carlotta Scioldo	Italy	female	20-30	Dance/theatre
Claudio Cirri	Italy	male	20-30	Dance/theatre
Daniele Albanese	Italy	male	30-40	Dance
Sonia Brunelli	Italy	female	30-40	Music/dance
Alessandro Panzavolta	Italy	male	30-40	Music/theatre
Giangaetano Patané	Italy	male	30-40	Visual arts
Carlo Nigra	Italy	male	20-30	Theatre
Pietro Ruffo	Italy	male	20-30	Visual arts
Anna Serlenga	Italy	female	20-30	Theatre
Maurizio Savini	Italy	male	30-40	Visual arts
Monica Casadei	Italy	female	30-40	Dance
Francesco Patriarca	Italy	male	30-40	Visual arts
Fabio Di Salvo	Italy	male	20-30	Visual arts
Bernardo Vercelli	Italy	male	20-30	Visual arts /theatre
Francesco Bifano	Italy	male	30-40	Theatre/clown

Rachel Barthelemy	France	Female	20-30	Performing art (singing)
Thierry Marion	France	Male	40-50	Theatre
Anne Le Corre	France	Female	40-50	Music (alto)
Samuel Rousseau	France	Male	30-40	Plasticien / Visual art
Pierric Tenthorey	France	Male	20-30	Theatre
Amazigh Katheb	France	Male	30-40	Music
Sylvie Guillermin	France	Female	40-50	Performing art (dance – choreography)
Marie Frier	France	Female	20-30	Plasticien / Visual art
Mustapha Sedjal	France	Male	30-40	Plasticien / Visual art
Anne de Beaufort	France	Female	40-50	Visual art
Farida Hamak	France	F	50-60	Photograph and Visual art
François Raulin	France	M	50-60	Music
Franck Michelletti	France	M	40-50	Performing art (dance – choreography)
Jean-George Tartare	France	M	40-50	Conteur, arts de la rue, théâtre
Tarik Mesli	France	M	40-50	Plasticien / Visual art
Olé Khamchanla	France	M	30-40	Danseur
Jean-Sébastien Steil	France	M	30-40	In situ

### **6.3 Annex 3: Biographies**

## 6.4 Annex 4: Bibliography

### A BIBLIOGRAPHICAL CHRONOLOGY on ARTISTS' MOBILITY in EUROPE

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