

**PRACTICS
Workshop
“Encouraging cross-border
cultural mobility”**

Turin, 19th September 2009

Public workshop in ArtLab 09: Encouraging cross-border cultural mobility

By **Federico Borreani**

PRACTICS – SEE MOBILE SEE PRACTICAL
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Date: Friday, 18 September 2009, 14.30 – 17.45

Place: SERMIG Arsenale della Pace
Piazza Borgo Dora, 61
10152 Turin

Speakers:

Ritta Seppälä	TINFO
Richard Poláček	Expert
Jordi Balta	InterArts
Greet Souvereyns	Kunstenloket
Anthony Owen-Hicks	WAI
Mary Ann deVlieg	IETM
Luca Dini	Festival Fabbrica Europa
Margherita Sani	NEMO
Ezio Bosso	musician and composer
Giuliana Ciancio	Napoli Teatro Festival
Roberto Casarotto	Operaestate Festival
Giulio Verago	Viafarini

The PRACTICS project

Chair: Ritta SEPPALA - director of TINFO, Finnish Theatre Information Centre

International exchange and mobility has always been central to all artists. With the EU mobility has increased but still today many artists face difficulties in crossing borders and collaborating. This project, PRACTICS, is born to facilitate working possibilities abroad for artists. How? Setting up infopoints in different countries, where artists can find information about ingoing or outgoing mobility. It's a pilot project, funded by the EU for 3 years: now we're in year 1. Ten partners: among them, there are big networks as IETM or ELIA, and then Four partners which are the pilot infopoints: Kunstenloket in Belgium, Sica in the Netherlands, the Arts Council of Wales, Interarts in Spain. Two other partners, the Italian partner Fitzcarraldo and the Finnish partner TINFO, promised to do mapping about possible organisations in their countries that could become infopoints in the future: there are no results yet to tell but the process is going on. Now we have three pilot infopoints that can talk about them. But first of all, Richard Polacek, consultant about European affairs, expert on mobility for this Practics project, and originator of the project.

Richard POLACEK

I would like to explain objectives and actions, explain what we understand by this strange acronym of CMCPs, and how we will work together as partners during the project.

Objectives:

- develop and pilot CMCP with the aim of stimulate mobility and overcome existing obstacles, help artists and cultural professionals aiming to work abroad showing performances or exhibitions. But also for also ingoing artists, to overcome administrative difficulties, logistical or organizational aspects;
- coordinate and networking among the partners and stimulate mobility;
- deepen the sector capacity to ease mobility;
- identify key factors which stimulate mobility and, at the end of the project, present recommendations on how to overcome existing obstacles to mobility.

The project Mobile.Home in 2006 resulted in a study on "Impediments to Mobility and Possible Solutions" (this was mainly for live performing sector but it can be useful also for other sectors of the arts). One of the solutions in that study was exactly the creation of contact points.

Actions:

- setting up and piloting CMCPs
- staff exchange between the partners and sharing of best practices
- training of CMCPs in order to increase their capacities but also of cultural operators
- evaluation of all our activities after 3 years and adopting recommendations

The CMCPs:

- first entry point for mobile cultural workers arrived in a country and for professionals wanting to work abroad
- providing advice and administrative support for outgoing and incoming operators
- offering training

Quick overview on information provided by CMCPs:

- applicable regulations in the field of social security, taxations, visa, work permits, intellectual

property rights

- funding opportunities
- profile about the country: how is the cultural sector, the opportunities, local job employment, education...
- basic information about outgoing mobility: which are the rules to follow when you go abroad

Target groups for CMCPs:

- individual artists, students
- companies of all sizes
- venues, museums, art galleries

How we work together:

- we are in the first year, many of us knew little about each other before starting the project. Each organisation has a different cultural identity: we have to understand who we are, and this is part of this starting phase
- we decided to elaborate a common framework, a road map to decide how we work, the activities, the actions
- we have 4 partners as CMCPs, now each of them is enhancing its capacities to be able to provide information. In order to be fully operational on November 1st, they are doing research, creating information tools, setting up strategic partnerships in the country and internationally (trade unions, national and local authorities, art students: it's very important to give accurate information)
- we also developed communication tools to explain the aim and the rules of the project, and to reach to local artists and the public
- we also developed a quality charter on how information should be provided, what can the service user expect by the service provider
- finally, a system to monitoring and auto-evaluating of the partners and the service provided

RS - In the afternoon Mary Ann DeVlieg will give an insight about the international contest and you will have a general view about the efforts of the EU in this issue. I have also to apologise for SICA, the Dutch CMCP that could not be there today: it was an interesting case because it is both a Cultural Contact Point and a CMCP.

Greet SOUVEREYNS - Kunstenloket, Belgian Practics Point

Pretty young Belgian organisation (five years old, five people working): our mission is to give business and legal advice to anyone focused on the artistic field. It can be a visual artist or a performer, a beginner or a professional, an individual or a business leader, or even a lawyer or an accountant, if he's working for the arts: we are giving advice on taxation, social security status, legislation, rights. How do we fulfil this aim? Through a very extensive website (not so accessible cause it's only in Dutch, but we hope to translate it in French and English before the end of this year), and through consultancy. The legal consultants are only available on Monday and Thursday: you can call us also during the rest of the week but we will call you back on Monday or Thursday...

Now, what is the link with PRACTICS? I think it's clear that we are very focused in legal issues, which are still among of the biggest obstacles to international mobility. I think it's important to say what you can and cannot expect from the infopoints: they are very different organisations, specialised in different targets. For example if you call Kunstenloket for a legal problem it is possible to give you a direct answer, if you call for funding opportunities we will refer to other organisations, but in one or two phone calls you will find your answer. It's really a pilot project; we hope it will be a success!

Jordi BALTA - Interarts, Spanish Practices Point

Interarts is a private foundation based in Barcelona, set in 1995 with two basic aims: to foster international cultural cooperation in EU and the world, and disseminating knowledge about the relations between culture and development in areas like cultural policies, rights and diversities. We do research, advice, training; we organise seminars and conferences; and we carry out our own cooperation project. We found two main reasons to take part in Practices: first, its objectives are close to our main aims, and second, we wanted to diversify our ways of working. In general, we carry out projects by ourselves, or projects commissioned by other organisations; on the contrary, in a project like Practices we can enhance our contacts with professionals and individuals in the cultural sector. It will force us to change our ways of working strengthening the communication in respect to this sector.

We might have more capacities in some of the topics (funding for international cooperation, training) but we lack other parts as the legal parts, the regulations, social security, VAT... It's a matter of identifying the right organisations that can provide the right information. The infopoints will be fully operating in November so we're now preparing the information materials. The other area in which we have been focusing is raising awareness in the existence of the project, let people know that we are developing this kind of services; we are testing our capacities also through some first enquiries. Coping with reality, we can identify some difficulties, or challenges: there's a low degree of formalization in the sector, information is fragmented, not always publicly available or easily accessible. It's not easy to give standard references for everybody looking for a job in Spain: the state is heavily decentralised, so you have to be aware of all the different levels and opportunities.

Some final elements: one of the next phases will be to strengthen our link with relevant organisations in the field of mobility and build competences in the legal framework, making sure that our own assumptions about what information is needed by the cultural sector are true. We have to cope with the needs of the sector, so even if we will be "launched" in November, there's a lot of work to be done afterwards. There's also an issue about networking, we will need to build a net, involving stakeholders to be able to answer to as many questions as possible. And finally, we should tackle the lack of information, and constantly updating our researches, as the sector is always changing.

Antony OWEN-HICKS - Wales Arts International, Welsh Practices Point

WAI is a small organisation (5/6 staff), a partnership between Arts Council Wales and British Council. It's an organisation focused on artists' mobility but the main focus is about ongoing mobility: giving opportunities to Welsh artists of all genres to travel and engage their practice abroad. So we run a funding scheme which artists can apply to: the criterion is usually collaboration. In terms of inward mobility, the Arts Council Wales has it as the main focus at the moment, funding Welsh organisations wanting to bring artists from abroad into Wales. We also work on developing strategic interventions for artists to work on specific locations (recently, in China), so sometimes organisations come to us to develop a specific project through partnerships. We also organise showcases to show Welsh artistic products abroad in high-profile festivals, assisting artists to show their work. We're involved in residency programs; we have an ongoing relationship with Quebec. In general Practices fits very well our work, thought the project is to provide information that we currently don't provide: it will enhance the work that we undertake, on all the part on inward mobility. We're in the process of combining all this information, understanding what we already have, what we don't have, and learning from the other partners. We already have quite a lot of information on our website.

RS - Now you have three introductions for the piloting infopoints: as I already said, the fourth, SICA is again a different kind of organisation, so we can really learn from each other and discover new

capacities and know-how. This afternoon there will be remarks by Italian professionals, so you will have the possibility to see how the project fits with the situation here. Fitzcarraldo will study the possibilities for an Italian Practics Point and will do a job of mapping of the strategic partners. From the point of view of European networking it would be really useful to have an infopoint in each European country, as a first reference for artists arriving in a new country. There are other models of mobility, for example scientists are, and have to be, very mobile people. For them, there's a network called EURAXESS.

Questions:

Q - is the Practics network open to other organisation wanting to join?

RS - it's not so easy now: we have a certain amount of funding and a clear vision of how this money will be used: we are really into share information but not maybe really open to new partners

RP - we are facing a certain amount of questions from organisations wanting to join the project, we are really surprised about the success, we were not prepared, this is proving that this project is relevant to the needs of the sector: we are starting now to build reflections on how to build strategic partnerships and synergies at national and European level...we are a pilot project, and we will have funding for 3 years, so we don't know really how to face the future; we are happy to answer to these questions but first we have to build a long term view about the project.

Q - is it possible to contact Practics for a training session during a Master?

RP - we are preparing the training activities for next years, first of all the capacities of our own organisations: as you heard, the demands are sometimes are very specific so it is not easy to target. In the second stage we are planning training sessions for artists and mobile operators, but we can consider doing training activities in the future also outside the four countries of the infopoints. It's very open, though resources are very limited. We are open to receive your requests; it depends on the needs and demands of the sector.

Q - is this kind of consultancy open to street arts?

Q - is it also for amateurs or just for professionals?

GS - we are open to all kinds of art forms and we don't make a difference between amateurs and professionals (it's so difficult to make a distinction!)

Q - are you thinking about the sustainability and the business model after the end of the EU funds? Is it possible to give information for free or to pay for it?

RP - access to information is a difficult issue: now we are taking money from EU that we cannot reasonably ask money for this service! All the organisations on board of the project are now giving their information for free: there's a philosophy that we share about mobility, which is really central to many operators. It's a question of democracy; these kinds of information (funding, job opportunities...) should be freely accessible to anyone.

RS - the sustainability is an issue, after the 3 years: we will search for national funding, not only from EU (Euraxess and CCPs are funded by both national and EU schemes).

Q - is this flow of information accessible also to those who offer these opportunities: festival organisations, providers, and professionals? A sort of encounter between offer and demand, to headhunt artists...

AO - we already provide information in Wales to certain arts organisations, arts, directories, but it's not really a comprehensive list, and the real danger is always to leave people out and not include them... For sure, if an international organisation want to work with Welsh artists, we can put people in touch with people.

Mary Ann DeVLIEG - when Practics was envisaged it was to do something totally new: there are already lots and lots of organisations putting together resource seekers and resource givers: it's true, there's not a central European database, but it would be impossible to keep it updated. There are the networks, and the festivals as place to meet people. And you have sites as culturebase.net, on-the-move.org. Practics is meant to be something new...

Q - there are all these organisations, so it is a bit a jungle: Practics could add something to the efforts that we do to find the right people at the right time.

Remarks from Italian experts and operators from arts and heritage

12h00 – 13h30

Chair: Mary Ann DeVLIEG - secretary general of IETM

How we got to this stage? The EU has been interesting in mobility because there are 3 basic "freedom" in the EU: mobility of people, goods and services. So the cultural aspects have not been very important, but the EU for some years has been interesting in obstacles to mobility of people, for economic reasons. In 80s and 90s many networks saw the light and started to promote mobility, before cultural DG became interested in it: the years of the expansion of co-productions, tours, collaborations, artistic residencies... In 2000 the DG Employment commissioned the first study to look at the employment possibilities which were growing in the creative and cultural industries, the first study who looked at mobility in this sectors. This was followed by a French study only about obstacles to mobility.

Then in 2006, again the Employment DG announced the year of the Workers' Mobility: they were very interesting in culture because it is a very mobile sector (also for bad reasons, because employment is very flexible and precarious), so they funded the project discussed this morning, Mobile.Home, which came before Practics. In 2007 the European Parliament voted a new budget line about mobility in the cultural sector that resulted in 2008 in two strands: 1. Commissioning more studies and more research 2. The pilot projects on mobility: Practics is one, there are four pilot projects by now and other will be announced soon. Another interesting project is called SPACE, looking on how the cultural policies either help or don't help the mobility in the cultural sector.

Luca DINI - President, Fondazione Fabbrica Europa, Firenze and Artistic Director Fondazione Pontedera Teatro, Pontedera (PI)

I work in Pontedera, a centre for production in the performing arts, and I'm the President of Fabbrica Europa for Contemporary Arts. Mobility is our life; we are forced to be mobile. Following the meeting we had in Florence, I'd like to face this problem of mobility, which is both intra-European and extra-European. For example for us, now, it's necessary to open mobility to Africa and South America, which are (like us) countries of the Third Cultural World. This is a first theme. The second theme is the difference between production and fruition. We need mobility for the production, not only in order to move people, but also to link production spots to ways of encounters. If we can't do this, we will always use, in a subordinate manner, European projects to do other things. This is an Italian problem: we lack a national policy not only for culture to move abroad, but also in terms of a subsidiarity between cultural institutions and national policy. We do not have a policy; we have many policies, made many times, by the operators of the cultural sector, who take the role of the State, Regions and Municipalities.

Fabbrica Europa is a festival, taking place in Florence in May. We have the Stazione Leopolda, a former train station in the XIX century, and we showcase more or less 60 shows in a month: arts, dance, theatre and music, with an attention to international groups. We manage to survive also because we've been recognised European Cultural Organisation by the European Union, and it's interesting because there's an acknowledgement of the value of the project. This permitted us to have two focuses: one on Africa, last year, one on South America this year. The mobility enabled us to produce, produce events with the participation of artists from all over the world. There's another issue, the relation between the individual mobility and the mobility of cultural products, and it's interesting to face it, but before, you have to resolve the difficulties on the side of productions. We managed, through mobility, to build that same show in Dakar, in Senegal.

Fabbrica is the horizontal encounter, Pontedera the vertical one. All levels of government acknowledge Pontedera; we just opened a new theatre for contemporary creation. But our interesting in Pontedera is a deeper work; to give artists time, time to work, time to follow their careers. It's not talent scouting, but taking care of seeds, make them grow. It's not something you can sell as marketing. You need time and patience. Fabbrica is the time of meeting between artists, often already trained, and the public, in a space of research, a laboratory for the city. My mobility right now is the possibility to work in different structures, to be mobile in different contexts: it's not change your job but create a new job.

**Margherita SANI - Istituto Beni Culturali Emilia Romagna
NEMO (Network of European Museums Organization)**

From a very mobile sector to a less mobile one: museums and cultural heritage. I speak on behalf of two organisations: the Institute for Cultural Heritage in Emilia Romagna, a regional body (we have about 400 museums in Emilia Romagna and cultural heritage sites) and NEMO, the Network of European Museum Organisations, the only existing network at European level: it gathers museum associations or museum umbrella organisations. So, from these two different points of view I will try to address the issue of mobility and to understand why it does not apply so much to museums and cultural heritage field.

There are several reasons. An intrinsic reason: performers and theatre people move, by nature, they go to venues to perform and people come. This does not happen in museums, where professionals stay and people move (often also from country to country). So, it's something related to the profession, with this kind of cultural asset. Another reason is the labour market: in general in Europe museums are funded by public bodies and the access mechanisms are, in Italy for instance, regulated by very formal public competitions. Nowadays many tasks are contracted out, but generally speaking it is a long mechanism to enter the profession, so once you're there you tend to stay where you are. There's much more stability than flexibility. Then, there's not a clear professional profiling, job descriptions and international comparability (some work has been done by ICOM). Last reason, but fundamental, the language skills: it's easier for dancers or performers, not that easy for directors or curators. Mobility exists but at the very top level (important curators).

Ezio BOSSO - Musician and composer

Mobility is the nature of my work, I'm a composer and a conductor, I come from the classical music, I've been formed in Venice, Vienna, Switzerland, Rome, New York and London. I work with companies, one of them is from UK, has a Spanish choreographer, two Australian dancers, a British set designer and an Italian composer. Mobility is my nature; my problem is immobility... We are always talking about culture but we have to be careful: there are several unique parts in the creation

of culture which are out of the definitions we listened until now. What we heard here is mostly about theatre, but for other parts of culture, mobility is inside the concept...

MADV - We already raised a jungle of issues! It's interesting to distinguish between mobility for individual artists (you have a few of existing funds: Roberto Cimetta Fund, Art Moves Africa, funds for Arab countries...) and mobility of productions (the SPACE project is focused on this issue). So now we can talk about mobility of productions...

Giuliana CIANCIO - Organisation and production, Napoli Teatro Festival Italia

I work for Napoli Teatro Festival, that began in 2007 after a public call from the Ministry of Culture, we are a Foundation participated by Ministry of Culture, Regione Campania, and other local bodies. It's a production festival, under the direction of Renato Quaglia; we started working thinking in an international way, trying to connect Naples to different kind of experiences and partnerships: Singapore, Theatre de la Ville in Paris, UK, South America. We are concerned on the new creations, so we coproduce a lot, trying to mix artists and have new projects dedicated to Naples. Our idea of mobility is really connected to the process of creation; it's our main aim. It's a long or medium term work where you can have connections to your local area on one hand, and on the other hand all the work that you can do moving artists, crossing borders and exchanging ideas.

Roberto CASAROTTO - "Choreoroam Project" by Operaestate Festival

Opera Estate Festival is a major festival, in which I curate an international dance project. This huge organisation is a public body run by the municipality of Bassano del Grappa, the festival runs from July to September and it's presented in Bassano plus other 30 villages between Venice and the Alps. The mission is to develop the scenes and the art forms in the territory, my duty is to develop an international dance project called Choreoroam, aimed at supporting the research in the field of contemporary dance through mobility, started in 2008 by three organisations that knew well each other. They did not apply for any support, they were moved by the need of support research in the field of dance: OperaEstate from Italy, the Place in UK and Dansateliers in the Netherlands. There was a lack of support for the research, so we started to think about the possible result of the project in the sense of a political changes in the territories; one of the first signs was the involvement of the British Council, who approached us and asked us to acquire the project as pilot project for "international cultural network program". Therefore we had unexpected funds for 2008, and immediately after the first year other organisations wanted to join (Denmark, Croatia, Spain). The project brings together a community of choreographers from the countries involved, we offer them a period of 8 months of research and the possibility of experience some actions linked to the different centres and contexts. We will probably include other three partners in 2010 (Portugal, Hungary, Russia). So we don't follow any geographical strategies related to funding because of the nature of the process, related to the strong commitment of each organisation.

MADV - It is interesting what Margherita said about "collective art forms", a musician can play alone but he also needs to play with other people. In visual arts, people do not have this essential need to collaborate, and this leads to some difficulties.

Giulio VERAGO - Educational programs, Associazione Viafarini, Milano

Via Farini has been established in 1991 in Milan as a platform for promotion of contemporary visual arts. We run an exhibition space in Milan devoted to promotion of foreign and Italian artists, a documentation centre host by Fabbrica del Vapore in Milan, a portfolio archive documenting the visual research of more than 2800 Italian artists from 80s to nowadays, a video archive recognised also by the Ministry, a database of opportunities of work, and a system of residencies. Our approach

to mobility is very flexible: thanks to the Province of Milan we triggered a panel discussion called "Milano on the move" inviting important directors of cultural structures to talk about the importance of sharing knowledge through mobility. We made Italian artists work together with very important foreign artists in occasion of workshops and we also made Italian artists move all over Europe. We have different websites, and we digitalised lots of materials.

MADV - Who gains from this mobility? Those of us who have been working as missionaries for mobility for years, we start to see some negative aspects: mobility is not for everyone...if you're shy, if you have problems with languages, if it's not easy for you to talk about this work, mobility can be a painful experience. There's an artistic "brain drain": artists also move where there's support for them. But let's focus on positive example: what mobility brings to you, to the people you work with, and what it brings back to Italy?

Ezio BOSSO

My problem in Italy is that the genre of music I play is like a ghost. Yesterday we heard that there's no artist who still considers art with the categories of "conservation" and "innovation": it's not true. What I do is exactly "innovation through conservation", I use conservative notes and instruments for contemporary creations. You cannot live without knowing what is around you. Music, theatre and performing arts have very different professions: a worker in an orchestra has different needs than a composer, but they're both musician. You should never forget that we're always talking about men, with different and specific needs. A musician could have the need to be stable, and not mobile. At the same time he needs mobility to grow, to research. In two days here I never heard the word "research", and it's something completely forgotten in this country.

MADV - You made me think of a professor in Brussels, a jurist and a poet, who for years he's been working on a description of the status of the artist, because he criticizes the fact that the artist's work exists only at the moment when money is paid for it. So all the phases of exercise, of research, of training is really lost in the economic sense. Margherita, you don't have artists with you, wanting to collaborate with other people, you have managers of collections: why should they want to be mobile?

Margherita SANI

Because mobility in itself is a value, it is important to exchange good practices and see how other work. Museum professionals are always more interested and encouraged to work internationally, we try to push them using the possibility given by the Grundtvig grant (from 3-4 days up to 9 months). If your work relates in same way to education, you're eligible. It's interesting for study visits to "go and see". In the culture programme of EU, there's the priority of mobility of collections, and along, the mobility of people. It is important to make these aspects grow together, favouring mobility within one of the funded projects, moving a collection and people. It's a problem of building up of trust, little by little, going and visiting a country, growing awareness, and envisaging collaborations.

MADV - It's not only about studying or being inspired, but also about establishing trust between individuals to envisage collaborations or movement. Giulio, why a visual artist should be mobile?

Giulio VERAGO

One of the most easy answers is "to open their minds", to gather inputs. When you invite an important director of museum to talk in Italy and then you see that Italian applications for that museum rise, this a concrete sign. Concerning our database: it provides artists and professionals with a list of opportunities, also for designers, fashion designers. This creates collaborations between Italian and foreign artists, connects the European scene. We organise residencies and a final

showcase at the end: it's very important to give Italian artist the possibility to do studio visits in foreign countries.

MADV - I like the key word "sbloccare" used in these days: mobility is a way to "sbloccare". For those interested in residencies, two interesting sites: Resartis and Transartis are the main network.

Luca DINI

Our problem is not mobility of directors; actually we move as directors, our problem is the immobility of the system. The word mobility is our key, and I know, now the EU has chosen it as "password", but we need complex systems, and you cannot resolve everything with mobility. The real Italy was born at the crossing of movement and stability in the Middle Ages. And the relation between these two poles is not yet solved in Italy; probably in the EU they advanced a bit more in this process. We don't need an infopoint; maybe, we need structures giving permanent information about mobility, without delegating. The EU, I think, privileges the concept of citizenship, and so the artist-citizen. There's a mediation to be done on the relation among needs and resources. As directors we move a lot, but we don't move in changing directions, or moving to direct abroad: this is because we created our structures, and our structures are depending on them. We cannot even take 15 days of holiday!

Giuliana CIANCIO

There's the idea of "access" to the cultural system for the artists through mobility, and this is really interesting. We made open calls to the artists to realize mixed company, the first step for an open process, mixing experience. Access is fundamental, open calls determine movement and a sort of artistic competition to enter the process. We, as festival, applied this method on different kind of skills and productions, and we had the possibility to change our vision of productions and our artistic quality. Defining a medium-long term in the creation of a work (a chain: workshop - showcase - rehearsals - mixed companies and mixed people), it's an investment on a process, and when you invest on a production, then the result (director, actors, the show itself) is naturally "ready to move". So a system that is open to the process, banning artistic preconceptions, creates the conditions for mobility of offer and demand. Now we're trying to work as much as possible with these open calls, for productions, for artistic programs (as the Fringe festival): it's interesting to have a map and a perception of different levels of needs and structures, creating movement and conditions for development.

MADV - Roberto, people are talking about structures: maybe for Giuliana it was easier because they started a new festival, so in principle you could have begun with a new way, but does the structure of a festival help mobility? Did you have to fight against something?

Roberto CASAROTTO

I work in a public body; you can imagine what it means! The institution is run by a public administration. As professionals we have an enormous power to change the situations in the structures, and we have to take more responsibilities, and not wait for the structure to change! 5 years ago when I arrived in the Festival there was not any ideas about contemporary dance, residencies, research, international projects...now we have relations with all Europe. We have to consider our responsibility facing our profession: when you approach this job in 2009 you have to contextualize your work in Europe, there's not only Italy anymore! Do directors move? I don't think so: in international platforms I can meet two or three Italian directors, while usually you meet a delegation of 20-25 directors form France. I don't see many directors moving in Italy, and we don't communicate very much, we don't know about each other's projects. There's a lack of information and a lack of knowledge, which is the base of the delay we are facing: in Italy there's not a contemporary dance

academy in line with European academies. If you're a professional you have to choose: you move abroad or you stay. If you move, you won't come back! The same thing happens to a professional. But it's always up to the individual's choices to take or not some opportunities. If we move, we will enrich our possibilities.

MADV - My impression about working in Italy is that when you say to an Italian professional: "Why don't you work with...?" the answer usually is "It is MY project!".

Roberto CASAROTTO

There is a case in Veneto, now. They realise that the only art form able to create a system was the dance field, because there was NOT a tradition in contemporary dance, so the local organisation were able to collaborate and share experiences and resources, and create opportunities. I think it's the only independent experience of network that is generating mobility: we are developing a project with a public body in the Netherlands! So we're not supported by Italy but by Netherlands: and it's a private initiative, not the result of an application or an institutional law. We're just facing reality...but again I think we should take more responsibilities and stop living in our little kingdom.

MADV - This was the "congiuntivo" and "condizionale" session: now let's try to use "imperativo" and "indicativo" and put on the table some strong ideas and solutions, to "sbloccare".

Ezio BOSSO

Artists are naturally mobile, also directors. But it's true that Emilio Salgari was a perfect describer of Malaysia but he never left Verona! But, we can move without moving, kids communicate and see everything on Youtube, Facebook and Myspace. You need to move your mind, not yourself. We always move, but the projects, the ideas are not mobile! Who needs the mobility? If we listen to this panel, everything is all right! We have to think about the people who don't move! And to those using culture as power...

Giulio VERAGO

Probably if Salgari had been living now, he would have taken a Ryan Air ticket to Malaysia... Mobility is a core issue not only for artists but for the public, which is the centre of the cultural issue: an artwork needs a public to trigger some thoughts into the viewers' minds.

MADV - I know there are lots of wonderful artists and festival in Italy but at European level they're not well known: there's not a thought to promote them abroad, there's not a State or Regional program of promotion abroad, they are known just into specific network: how can this artistic situation become more known? Is it up to mediators, to individuals, to sponsors?

Luca DINI

There's not a policy. What Roberto was explaining, is what we can actually do as independent producers and institutions. But you can do some promotion at European level if you manage to program in time! Most of Italian festivals complete the program just 4-6 months before! It depends on resources and political strategies. We have to build complicity between the "Sistema Paese" and the "Sistema Cultura", otherwise we will stay in this kind of Third Cultural World, unable to circulate information. Also among festivals, we don't have social moments and meetings! There's a rich underground of artists and professionals unable to become policy, an idea of the "Sistema Paese". We are still talking about "wasting" in culture. As long as we see it as a "waste"... And everything talks about "events" and not about "structures", because politicians need something valuable in six months; they won't invest in a 10 years project. It's a sort of contradiction, because there's NOT a

"Sistema Cultura" in Italia. So, we have to try to build it.

MADV - There's a new law establishing cultural observatories in Regions. Is it possible to have long-term policies in Regions?

Margherita SANI

The observatory in Emilia Romagna is only about performing arts: it would be possible to widen it, including museums and heritage. In Piedmont, the observatory includes everything. It is still a very fragmented situation.

MADV - Belgium is the European country which was owned by more other countries, so Belgian people say that they live a parallel life: they don't pay attention to any politics and they demonstrated that you can live without government for several months and have a very happy life! So, in Italy, is the political system an obstacle? Do you have to live a parallel life?

Ezio BOSSO

In Italy arts and culture are not part of the life of this country, Italians grow thinking about arts and culture as something "out there", it's not a part of the school and the life. Even for the operators the real block to remove is to look as arts and culture as something separate from our lives! Arts and culture should be seen as something in the society, in the life of everyone... We lived with this "block" for years and now we have Berlusconi, who's just a mirror of our life nowadays in Italy.

MADV - and people come to Italy because of the culture!

Q (Richard POLACEK) - What is your duty and responsibility for the future generations? How to help the young generations of artists to manage different their careers and to avoid total disconnections with their country?

EB - we don't have to support "the young artists", we have to support the "youth" in general...you should give them the possibility to choose a career. We don't have to support the expression of everybody; we have to support "ambition" (as the normal and healthy need to do something important and good in your life).

GV - we try to engage young kids in contemporary art, and I think that in this difficult context it's quite important to spread this kind of knowledge.

LD - when you arrive to understand a problem, it's already late! It's already the moment to change! They discovered that Erasmus is "the thing" building Europe. "Una volta si faceva il militare, ora si fa l'Erasmus". In Florence on the walls you can read writings saying: "Refugees welcome, tourists and Erasmus go home".

GC - I followed yesterday the presentation of "Spunti per una Rivoluzione" curated by Sara Bonini Baraldi, and you realise that the system is changing very much exactly in these moments of crisis. It's true, in Italy we have an idea of culture far from our daily life, but culture is a revolutionary field, the new generation use all kinds of different platforms to enjoy culture.

Remarks from Italian experts and operators from arts and heritage and debate

14h30 – 15h30

Chair: Mary Ann DeVLIEG - secretary general of IETM

Donatella FERRANTE - International relations, ETI

(...) to give the opportunity to young artists to present their work: there's a public call and a co-funding between us and the local structures, and this is a sort of renovation.

Luigi RATCLIF - Secretary General, GAI / Movin'up Project

GAI - Giovani Artisti Italiani is a network of 45 cities, provinces and regions. It's a new project, which connects public and private, a very original organisation in the European scene, because it gathers local authorities and private capital. Historically we had a lack of national policies about young activities: in the recent years we welcomed a new collaboration between Ministry of Culture, Ministry of Youth, municipalities and private organisations. This opened a new interesting and challenging way for the future. GAI operates from north to south, helping artists of all genres between 18 and 35 in very different fields. We have a database that gathers data from our 30 GAI centres: we have 30.000 artists, a real "vivaio", a very interesting observatory of creativity, useful to understand how to start a career and enter in the cultural field. The site www.giovaniantisti.it is the main tool of information and the archive for artists.

We are in a period of delicate transition of the national system dedicated to young creation. We have an important program called "Movin'Up", an annual competition with a call for application towards young Italian talent to sustain their work abroad: in ten editions it supported 463 projects for a total of 905 artists. The annual budget was 20.000 euros in 1999, now it's 100.000 euros. But we co-fund with private companies, banks, ministries and local authorities, and I think we started a new season for artistic mobility in Italy. The program is divided in "Movin'Up", "Artists in Residencies" and "ArtContact". Residencies are a major tool for mobility and learning... ArtContact is about inviting international artists to come to Italy to see the work of the young artists. This is the very crucial moment.

Paola PICCA - GAI / DEMO Project

It's a well established program supporting mobility, split in three parts: Movin'Up is the main action, a competition among young Italian artists between 18 and 35 who have been officially invited by an institution abroad to take part into a project. There are two sessions of candidatures each year. There's a committee deciding a short list: for them there's a refund of the expenses faced abroad. The second part is the residencies, based on agreements with important institutions abroad, which receive Italian artists. Then we have ArtContact, a meeting between curators from Italy and abroad.

MADV - I would like both of you to propose some solutions (not problems!) and challenges. "Non il congiuntivo, non il condizionale, ma l'imperativo"

Donatella FERRANTE

When I was supposed to come here, and I wanted to find something to prepare my speech, I searched for a sort of map of mobility, of co-productions, an up-to-date list of Italian companies abroad or foreign company in Italy, but I realized that there are no informative connections between

Foreign Affairs and Culture. So, a first problem, information; a possible solution: there has been a meeting here about the new Observatories for Culture, we will start a confrontation between local and national level. I would like to take care also about the mobility issue, maybe in connection with Travelogue, the new site created by the VTI - Flemish Theatre Institute. Mobility is a value but it can have different meanings for Italian artists: to go in exile, to survive, to widen a tour, to search for artistic development. It is important to have a platform, a magazine, or a White Paper of Mobility in Italy, to give more value to artistic mobility in Italy. We should connect data with experiences, artistic life and citizens' life.

Luigi RATCLIF

There are two levels. Generally and politically speaking: organise experiences, organises ideas and projects, finding money and developing agreements among Ministry of Foreign Affairs, Development, Welfare, not only Culture. Technically speaking: problem of visas, discuss about not only of artists but also about artworks, import-export, formalities. Then, there's a lack of skills in foreign languages. Create a national fund for fostering mobility, promote. Promote new laws. Foster participation to international meeting, workshops. Build partnerships, with private enterprise (example: GAI and Pagine Gialle and Unicredit). A possible partnership between ETI and GAI?

MADV - We had the fire of individual initiative, the optimism of the partnerships, and now we will have the State!

Erminia SCIACCHITANO - Ministry of Culture and OMC

I work in the General Department for Contemporary Art, Architecture and Landscape, in charge of international relations, and I'm also the Italian representative in the OMC working group at European level. I'd like to thank Fitzcarraldo for this opportunity to talk freely and share experience.

How to build a national policy on the Italian framework? For the non-Italians: the Ministry of Cultural Heritage and Activities has a funny name, because since the beginning of the century there was only the preservation and heritage. This is why we lack, historically, funding for contemporary creation. Then in the 80s the performing arts were merged but they had a completely different way of working so for a while they continued to work on a different track. In 2001 the DARC - Direction for Contemporary Art and Architecture - was created: the goal was to give life the MAXXI, the first National Museum of Contemporary Art, which will open next year. This was the first attempt to work on the contemporary activities. In 2005 we commissioned a study and we discovered a world, understanding how they promote contemporary artists abroad. In Italy there are not agencies, lotteries, national funds, funding grants...what is common in Europe. So we started with a very small budget line (50.000 euros) and we constituted a partnership with GAI and then with the Ministry of Youth Policy. So, still there's not a national fund, but this first experience gave great results.

A possible way forward: Richard Polacek's study showed us the complexity of the problem and the fragmentation...many are doing things in Italy but it's not clear who is doing what. We have to pass from the puzzle to the picture, settling a coordination mechanism. The ECOTEC study, presented yesterday, showed us that there's a need, not for simple information, but for knowledge. And knowledge is more structured, is based on experience and on time, and you can build experience only upon a vision. And it's very difficult to have a vision in Italy, because there is continuous changing at the political level. The solution now is to build other strategic partnerships. And I'm very glad that Fitzcarraldo through PRACTICS is working on a mapping, it will be very useful to understand the sector and its needs. Time is arrived to start building this coordination mechanism, but I'll need the help of all of you.

Reactions and debate:

Paolo BELLUSO - ATER Associazione Teatrale Emilia Romagna

It was very interesting and rewarding to be here these two days. I'm working on another project about mobility called Artists Moving and Learning, within the LLL program. We as ATER could provide some help to Fitzcarraldo and Erminia Sciacchitano, because we work on the territory, we organise tours abroad of Italian companies, we provide administrative helps. We are available to cooperate; with all the knowledge we may have, merging information.

Elena DI FEDERICO - Fondazione Fitzcarraldo

Fitzcarraldo already started a mapping of the Italian situation (first meeting organised in Florence during Fabbrica Europa). We're going to work now more in detail. Mapping is really hard: organisations and structures do things but they don't know each other, also if they're very close. Have we still some excuses in 2009 not to be connected to each other? Is it still so hard not to get in touch one with each other?

Luigi RATCLIF - And tomorrow? We come back; we go home...what can we do?

Richard POLACEK - When I studied for my book, I visited country where situation is very different: in country like Poland, the sector has huge difficulties to get together...it's a fantastic opportunity to be here today together and talk about these problems. In the countries where it is possible to get together and to speak with one voice, they can build cooperation and coordination, and they are always a step forward.

MADV - I would like to make an improvised announcement of a meeting of the key Italian players in mobility before the next six months. SPACE, PRACTICS, the Ministry, local authorities, the key people who are interested...

Donatella FERRANTE - Really thankful to be invited, it was really the first step and the occasion to be honest. Sometimes we are too involved in our projects and we don't manage to see and to listen to the others: it's a worst practice! It's a new behaviour that we have to learn. Mobility is fragile, is weak, so it is important to learn and be generous with each other.