



# Mobility Infopoint mapping in Italy

Fondazione Fitzcarraldo

## **Mobility Infopoint mapping in Italy**

Research carried out by the Fondazione Fitzcarraldo as part of the **PRACTICS** project – **See Mobile, See Practical**

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# Introduction

The Italian writer Emilio Salgari, whose life spanned the end of the 19th century and the beginning of the 20th, wrote hundreds of novels and tales of romantic adventures set in a fascinating Asian world. His hero, the Malaysian pirate-king Sandokan, bewitched his Italian readers with his brave fights against the British empire, his love for a princess, his power over people and tigers and his adventures in the tropics. Actually, Mr. Salgari never travelled to Asia; what is more, he never once stepped outside his home country. Yet in his books, which are masterpieces of modern Italian literature, he was able to give incredibly accurate descriptions of exotic places. When talking about “mobility” with Italian artists and operators, Mr. Salgari is cited as an example of how mobility is not essential for learning and creativity.

The reference to Mr. Salgari is, of course, ironic, and not only because today he would probably take a low-cost flight to Malaysia and browse the Web to find inspiration, instead of studying books and encyclopaedias. It is ironic, but also useful, as a reminder that “mobility” should not only be seen in physical terms as the chance (and the right) to move freely across national borders. Mobility should be considered first and foremost – at least for professionals from the arts and culture – as an experience enabling them to flourish and develop both as individuals and as artists: an opportunity for meeting, mixing, defying and inspiring each other in their aesthetic and creative activities, for finding new inputs and inspiration, creating new languages to communicate with a wider audience, building trust and connections with the European cultural scene. This is why mobility should not be regarded as an “import/export” activity, but as the confrontation of ideas, projects, and mind(set)s, which are infinitely more difficult to “move” than bodies and products.

In the context of this study, mobility is to be understood as a temporary condition for individual artists or companies from the visual and performing arts sector (including theatre, dance, music) and from the sphere of heritage who can spend some time abroad (in a EU country other than their usual country of residence) in order to do research, study, work, perform, tour, or to participate in co-productions, festivals, exhibitions, residencies or workshops. Conversely, the study presented below also considers mobility from the perspective of hosting venues and inviting foreign artists or companies for various purposes such as teaching, co-productions and performances.

In line with the aims of the PRACTICS project, the goal of this research is to **map the Italian situation regarding information needs and provision** and to define a set of qualitative indicators applying to a **possible Infopoint to set up in Italy**. In spite of its name, the “exercise” is not – and cannot be – a comprehensive picture of every single form of support for mobility currently available in Italy; the fragmented, constantly changing context makes this impossible and any database thus produced would soon be out of date. What the study does is to highlight the main features and trends of mobility support today and what kind of information is available: to this purpose examples of good practices are provided throughout the text.

It should be noted that heritage is a special case in which “mobility” follows very specific patterns and is hardly an issue at present; elements related to this sector are explicitly mentioned in the report, which otherwise refers to the visual and performing arts.

As explained in Chapter 1 – Methodology, interviews and meetings form an essential part of this research. Artists, operators and key persons contacted provided different opinions and points of view, all of which converge towards the idea that “mobility” has positive effects for the cultural sector in general.

Chapter 2 contextualizes mobility issues within Italian cultural policies in general and presents several specific features; the traditional lack of interest shown by the public sector to contemporary creation and international cultural activities, and signs that a positive change can be seen today. Obstacles to cross-border mobility, the needs of artists and operators interested in international activities and possible solutions to address these issues are the fruit of past studies, and interviews and desk researches specifically carried out for this mapping exercise, including two meetings held in 2009. The second part of the chapter identifies the “stakeholders of mobility” in Italy today, i.e. those who wish to benefit from mobility, both outgoing and incoming, and the relevant players, i.e. those who can and do influence mobility in different ways (the so-called “*passive stakeholders*” including legislators, policy-makers, funders, opinion leaders). This chapter also highlights the differences between heritage field and the rest of the cultural sector in terms of mobility issues.

Chapter 3 focuses on information about mobility and analyses the information needs expressed by the sector – artists, operators, organisations, hosting venues, etc – in terms of topics about which information is needed, the sources used, obstacles people face when seeking information and possible solutions to overcome them. Differences between different “layers” (e.g. small independent organisations v. larger well-structured organisations) and sectors (e.g. performing arts v. visual arts) are highlighted, though often different players share similar needs and difficulties. The chapter also analyses current information provision and matches “demand and supply”, highlighting good practices and gaps.

On the basis of the results of the previous chapters, Chapter 4 defines a set of criteria for establishing a future Italian mobility Infopoint.

# Chapter 1 – Methodology

The mapping part of the project was carried between May 2009 and May 2010 using three main tools: desk research (including questionnaires), meetings and interviews with selected stakeholders.

**Desk research** involved collating a list of the existing literature on mobility (see the Bibliography in the Annexes) coupled with an internet search for the relevant information which is currently available: schemes and projects supporting mobility, key players, information needed by artists and professionals wishing to be “mobile”, specific laws and regulations governing copyright, taxes, social security, visas, etc. It was carried out at the beginning of 2010 as a preliminary activity for the mapping exercise, but information was checked and updated frequently during the whole mapping activity, following remarks and suggestions collected through the interviews and meetings. In addition to the internet search, a short **questionnaire**<sup>1</sup> was sent to ten Italian Regions<sup>2</sup> and two autonomous Provinces<sup>3</sup>, asking them to provide a list of the legislation, programmes and projects directly or indirectly supporting cultural mobility.

**Two meetings** were organised by the Fondazione Fitzcarraldo, during which mobility stakeholders were brought together to discuss the issues of this mapping exercise. The first meeting took place in Florence (Italy) on June 15<sup>h</sup> 2009 during the Fabbrica Europa Performing Arts Festival and was organised with the support of Fondazione Fabbrica Europa<sup>4</sup>. Twenty-two artists, organisers and operators of the performing arts sector<sup>5</sup> attended the meeting, which focused on five main topics: features of the Italian context, obstacles to mobility, opportunities, needs, possible solutions.

The second meeting, the international workshop “Encouraging cross-border cultural mobility”, was organised in Torino (Italy) on September 19<sup>th</sup> 2009 as part of the national conference ArtLab09, organised by Fondazione Fitzcarraldo and was attended by around 40 artists, operators, cultural managers and policy-makers<sup>6</sup>. The workshop began with a presentation of Practics by the representatives of the project partners, and provided the different participants with the opportunity to confront and discuss their ideas among themselves and with the national authorities (the Ministry of Foreign Affairs and the Ministry of Cultural Heritage and Activities).

Forty-four phone or face-to-face **interviews** were carried out between January and June 2010 with “information seekers” (artists, operators and professionals from the performing and visual arts sectors and those working with museums and heritage) and actual and potential “information providers”<sup>7</sup> (people working in theatres and for festivals, structures running residency programmes, organisations supporting mobility directly or indirectly, public authorities and institutions). The distinction between

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<sup>1</sup> See Annex F

<sup>2</sup> Piemonte, Valle d’Aosta, Lombardia, Liguria, Veneto, Friuli-Venezia Giulia, Emilia-Romagna, Toscana, Lazio, Campania.

<sup>3</sup> Trento and Bolzano.

<sup>4</sup> <http://www.ffeac.org>

<sup>5</sup> A list of the participants is provided in Annex B

<sup>6</sup> The report of the meeting is available on the Practics website, [http://www.practics.org/30\\_What\\_is\\_new](http://www.practics.org/30_What_is_new)

<sup>7</sup> The list of the interviewees and the list of questions are provided in Annexes C and D

the two groups, seekers and providers, was often so blurred that the questions asked (see Annexes D) intertwined frequently.

It must be noted that for the aims of this research, only those who were actually involved in mobility support were considered, and not those who were potentially involved. For instance, the interviewees taken into account were those who provide support for mobility today, the agencies/organisations which deal with it, and also the agencies responsible for related issues such as funding, visas, etc. On the contrary, potential providers of support were excluded from the study, with the exception of a few considerations provided in Chapter 2.3.4. Among those excluded were banks which, although they are key players in the funding of the arts and culture in Italy, do not include mobility issues within their remit, even though their funding schemes allow some support for projects and initiatives involving mobility.



## 1.1. Terms of reference

### Mobility

In the context of this study, **mobility** is to be understood as a temporary condition for professionals working in the arts and culture who travel outside of their country of residence – but within the EU – for professional or training purposes.

Those concerned by mobility in this study and in the Practics project – as well as in previous studies – are professionals working in the arts and culture, “professional artists within all disciplines (such as performing arts, visual arts, music, literature, etc.), as well as other categories of culture professionals including producers, promoters, cultural institution managers, organisers, touring companies, researchers, journalists, and other operators in the cultural field”<sup>8</sup>. Failing an official definition, “professionals” are considered as workers whose main source of income derives from an activity in the visual arts, performing arts or museums and heritage. The study also considers mobility from the perspective of hosting venues such as theatres, festivals, residencies, museums and heritage institutions, and inviting foreign artists or companies for various purposes such as teaching, co-productions and performances.

Mobility can occur at each and every step of the professional and artistic path of an individual, a company or an artwork: vocational training (schools, workshops, academies, courses, etc.), research and creation (being inspired by new landscapes, discussions with foreign colleagues, starting co-productions, etc.), development of one’s work (presenting a performance to a foreign audience, developing it during a workshop with foreign experts, etc.), professional activity (touring abroad, getting a job in a foreign institution or with a foreign company, etc.).

For the purposes of this study, “temporary condition” is a deliberately undefined term, the key issue being the transnational nature of mobility, i.e. the fact that it involves a period of residence in a country other than the one in which the subject is based.

The geographical scope of the study coincides with the European Union: the research considers information needs and other issues related to mobility for cultural workers based in an EU country other than Italy and moving there (**incoming mobility**), and for cultural workers based in Italy – be they Italian nationals or not – and mobbing to other EU countries (**outgoing mobility**).

Nationality therefore is not an issue although, as highlighted in the report, non-EU nationals can come up against specific bureaucratic obstacles.

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<sup>8</sup> ECOTEC Research & Consulting Ltd, Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study

## Acronyms and notes

The official name of the Ministry of Culture in Italy is “Ministero per i Beni e le Attività Culturali”, translated in the report as Ministry of Cultural Heritage and Activities.

Some acronyms for the different Directorates of the Ministry are used in the report.

**DARC:** Directorate General for Contemporary Arts and Architecture (Ministry of Culture), created in 2001.

**PARC:** Directorate General for the Quality and Protection of Landscape and Contemporary Architecture and Arts, (Ministry of Culture); in 2007 it replaced the DARC.

**PABAAC:** Directorate General of the Ministry of Culture for Landscape, Fine Arts, Architecture and Contemporary Arts. It replaced the PARC in 2008.

# Chapter 2 – Mobility in Italy

*Heritage* has always been at the core of Italian cultural policies, in terms of conservation, preservation and restoration, and this explains why contemporary creation historically lacks funding and why, as a result, "**mobility**" is not an important issue in Italian cultural policies, since it lacks structured support and a structured information provision system.

Cultural policies in Italy are decided within a very **fragmented institutional framework** where four levels of government share responsibilities for the cultural sector, namely the State, the Regions, the Provinces and the Municipalities, with local authorities (regions, provinces and municipalities) providing most of the public funding for culture. Strategies, actions and support for the arts – including artistic mobility – therefore vary from one region to another, depending on the authority. The fact that so many different institutions are involved doesn't mean more funding or support, neither does it improve information about activities, responsibilities and opportunities, since it is scattered and incomplete, as is the support for projects and activities.

However, although Bodo and Bodo observed, when writing about international cultural cooperation, that "*The main problem with such a plurality of actors involved (...) is that, within the state administration, no one has a comprehensive view of such a complex and articulated picture*"<sup>9</sup>, recent agreements and actions suggest an improvement in communication of information between the two ministries in charge of international cultural cooperation and mobility, namely the Ministry of Cultural Heritage and Activities and the Ministry of Foreign Affairs. In 2008 a memorandum of understanding<sup>10</sup> signed between the two ministries for the period 2008-2010 set up monthly working meetings involving people from different levels of the administration as well as individuals from the public and private sectors working in different branches of culture in different regions<sup>11</sup>: the Ministry of Cultural Heritage and Activities and the Directorate General (DG) for Cultural Promotion and Cooperation (Ministry of Foreign Affairs) develop joint projects; the Ministry of Cultural Heritage and Activities is also involved in planning joint projects with the Italian Cultural Institutes abroad<sup>12</sup>. A Diplomatic Advisor of the Ministry of Cultural Heritage and Activities links the activities of the two ministries; he assists the Minister of Cultural Heritage and Activities at international and EU levels, promotes and ensures the active participation of the Minister in international and European bodies and looks after international relations, in particular – together with the Legal Department – regarding negotiations of cooperation agreements in those matters for which the Ministry is competent<sup>13</sup>.

International cultural cooperation, to which mobility issues are naturally connected, suffers like contemporary creation from the **tardy recognition of its political and socio economic importance** (a problem, it was suggested by some interviewees, related to the fact that arts and culture are perceived in Italy as something "apart" from everyday life). The principal evidence for this is that,

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<sup>9</sup> Carla and Simona Bodo, *Compendium of Cultural Policies and Trends in Europe – Italy*

<sup>10</sup> [http://www.esteri.it/MAE/IT/Politica\\_Estera/Cultura/PromozioneLingualtaliana/officineinternazionali.htm](http://www.esteri.it/MAE/IT/Politica_Estera/Cultura/PromozioneLingualtaliana/officineinternazionali.htm)

<sup>11</sup> So far only representatives of the two Ministries have been invited to attend.

<sup>12</sup> For instance the Pagine Bianche d'Autore prize in 2009 offered the winner a 6-month residency at ISCP in New York, where the cultural attaché of the Italian Cultural Institute worked as a tutor for the artists.

<sup>13</sup> Testo aggiornato del Decreto del Presidente della Repubblica 6 luglio 2009, n. 307 (translated by the Author), [http://www.astrid-online.it/Beni-cultu/Normativa/Testo-agg\\_DPR-06\\_07\\_09-n307.pdf](http://www.astrid-online.it/Beni-cultu/Normativa/Testo-agg_DPR-06_07_09-n307.pdf)

unlike other EU countries, Italy has no specific DG in charge of foreign relations within the Ministry of Cultural Heritage and Activities<sup>14</sup>; such relations are dealt with by the Secretary General, among other tasks<sup>15</sup>.

The main and more general consequence of all this is the **lack of a real Italian national cultural policy** worldwide including promotion, cooperation and exchange as its core activities. Italian cultural policies often focus on the export of “icons” of national culture, opera first. Almost half of the annual state budget supporting the performing arts is earmarked for the 12 Opera Houses of national interest; in addition to public funding, their activities and projects abroad often benefit from major business sponsorships because the tours provide good international exposure to Italian fashion and luxury goods, particularly on the Asian markets.

For the “historical” reasons mentioned above, the lack of attention paid by cultural policy makers at all levels to the international dimension of the arts and culture is an obstacle for operators and organisers, who need to work much harder to promote and develop the sector, to open up the Italian arts scene and to further links with other countries. From a very practical perspective, a serious consequence of the lack of a real foreign cultural policy is that **public institutions have no resources to support mobility through long-term “structured” activities**. As will be explained in Chapter 2.3, a certain awareness of the problem exists at the central level, but support for mobility in Italy – especially on the part of public institutions – remains weak and suffers from short-termism, since many of the ambitions listed in policy documents are not always backed with the necessary public funding or dedicated schemes<sup>16</sup>.

**Institutional support for short-term** projects, unfortunately not limited only to international activities and mobility, has to do with a specificity of the Italian context, namely its **political instability** and the frequent changes in the political landscape, which have an impact on the resources set aside for culture. There are almost no funds earmarked for multi-annual agreements, which means that an organisation which has established a multi-annual agreement with an institution operating in a foreign country is not sure to receive the required funding over a number of years; this is of course an obstacle and a disincentive to medium and long-term management of international activities. Besides the uncertainty and the delays in the decision-making process, it may happen that the organisation has to renegotiate the conditions of the agreement after the first year of activity. More critical opinions suggest that public institutions support mainly short-term projects because they lack a long-term perspective and because they prefer projects providing immediate results and visibility for the authority supporting them. What is sure is that, concretely, this **uncertainty** compromises the possibility of working on an international level and prevents Italian structures from participating in international networks.

The above-mentioned fragmentation of institutional responsibilities, the huge variety of people (including “the sector”: venues, companies, associations etc.), policies and activities results in a **lack of coordination** of the many policies and initiatives existing in Italy concerning mobility, thus weakening the **cultural system** both within the national borders and within the EU as a whole.

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<sup>14</sup> Carla and Simona Bodo, *Compendium of Cultural Policies and Trends in Europe – Italy*

<sup>15</sup> The Secretary general “coordinates the international activities, including those related to the UNESCO conventions on the protection of the world cultural and natural heritage, on protection and promotion of the diversity of cultural expressions, and the safeguard of intangible cultural heritage” (translation of the Authors): [http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Luogo/Uffici/Struttura-organizzativa/visualizza\\_asset.html\\_1534482339.html](http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Luogo/Uffici/Struttura-organizzativa/visualizza_asset.html_1534482339.html)

<sup>16</sup> ERICarts Institute, *Mobility Matters*

The interest of cultural operators in the international dimension is growing and the initiative of individual artists, companies, organisations, venues and festivals has led to an increasing number of experiments supporting mobility and connecting the Italian artistic and cultural scene to a wider European landscape. These experiments and experiences face a number of **structural obstacles**: besides the above mentioned policy issues, most Italian cultural organizations are not very big, which makes it difficult for them to find the necessary resources (time and money) to invest in the development of international projects and to access the international scene. But other obstacles could be removed – or at least smoothed out – through a more “generous” and open attitude on the part of the operators themselves. **Communication within the sector** is rare and difficult: the tools offered by the Web 2.0 era could help overcome a number of real obstacles (from scarcity of funding to scarcity of opportunities for meetings and discussions among professionals), but technology is not enough if mindsets and practices are not oriented towards collaboration. Often those running mobility projects seem more interested in “protecting” their activity than in sharing information and knowledge about it – an attitude which is understandable in a system of scarce resources, but which certainly does not strengthen the sector as a whole in the long term. Signs of a positive change in attitudes are nonetheless to be found in the increasing number of networks of artists, professionals and venues, working both at the formal and the informal level.

## 2.1. Mobile who?

In the absence of quantitative data about “mobility” in the arts and culture sector, any definition based on who *is mobile* in Italy today would be speculative and hypothetical. A qualitative approach would therefore be more appropriate, and considering the question of who is *interested in mobility* issues would lead to a broader picture of how different categories and groups of people address the issue.

As far as artists and companies are concerned, differences in the reasons for and the approach and obstacles to mobility depend mainly on what point the artist has reached in his/her career and on the “structure” of the company. Unknown artists and fledgling companies may well have the same opinion about mobility as “well-known” artists and “structured” companies, but the obstacles they face are different, as is their approach. The latter may have the necessary specialised personnel whose job it is to develop contacts and deal with the administrative formalities of international participation, whereas for an emerging artist or company – without a gallery, an agent or a theatre to represent them, and without the administrative backup – it is an extra workload which they may not be able to deal with and which may even limit artistic activity itself (creation, production, development, training, performing).

Young, emerging artists (at the beginning of their career) consider mobility as:

- a chance for their career because, as things stand today, other countries provide broader and steadier opportunities than Italy does;
- an essential element of their individual and artistic life, a matter of mindset and approach since, by definition, their frame of reference– as individuals and as artists – goes beyond national borders;
- an opportunity for training and professional development, because the experience of different cultures, working with other artists and/or training with foreign teachers is particularly enriching;
- an opportunity for promoting their work.

Artists who choose to move abroad in order to build their own network of contacts and to promote their own work, rather than because they have been invited or are represented by a venue or a gallery, have to rely on their own resources to cover expenses (travel and accommodation, local transport, etc.). This can be an obstacle especially for the performing arts sector, where mobility may involve more than one person, more than one place and many different objects (props, costumes, etc). Generally, physical mobility for emerging performing artists or companies is for training or performances, while promotion is mainly virtual, through DVDs, videos, etc., although, as highlighted by some interviewees, presenting performing arts through recordings is something of a paradox.

Artists and companies who are further up the career ladder have a similar attitude to mobility, as an enriching opportunity for professional and artistic development. Concretely, however, conditions are different and they are invited abroad by a gallery, a venue or a festival more frequently than “beginners” are. Particularly in the case of performing arts companies, mobility is often in terms “international touring” as an integral part of their activity, is planned by the theatre to which the company belongs and is set up by the administrative staff working on international activities – or, for some companies, by agents. As for visual artists, most of the interviewees stated that mobility of the artist and their work (whether emerging or well-known) is easier for those who are represented by a gallery than for “independent” artists who have to do their own networking, looking for new countries and possibilities.

Curators, artistic directors, festival and theatre programmers form another “layer” of the cultural sector which is involved in mobility and interested in the issue. For them as for the other groups already mentioned above, mobility is an opportunity for professional development and training, but it has also to do with the promotion and visibility of their own cultural scene abroad (be it for outgoing Italian professionals or for foreign professionals invited to Italy).

Taking “mobility” in a broader sense, venues form another group. Festivals and theatres inviting foreign artists/companies for festivals, co-productions or residency programmes may encounter problems and certainly have to deal with administrative formalities and financial issues; galleries and top-level training institutions inviting foreign artists, teachers or curators from abroad face other obstacles and their needs are not the same as those of artists and companies. For organisations running residency programmes, international mobility is essential to explore the cultural scene abroad, to build new connections with foreign colleagues and to share experience so as to bring new energy to the Italian cultural scene: they invite artists and critics for a residency period in Italy, and send Italian artists abroad too.

In comparison with the other arts and culture sectors, the heritage sector is very different and its mobility patterns are not the same. This has to do first and foremost with the nature of the activity, which is much more inclined towards *stability* than *flexibility*. Mobility has so far been a “non-topic” and is still a rare initiative on the part of individuals rather than a trend of the sector as a whole. There are, however, differences between two main categories of professionals concerned: museum professionals and professionals working free-lance or as consultants.

For museum professionals, the labour market and the specific patterns for job recruitment are the main reason behind “stability”. The vast majority of Italian museums are public institutions whose staff are recruited through formal public entrance exams, often after quite a long qualifying process (academic education, vocational training, then actual recruitment). Professionals who succeed in getting a job in a museum or similar institution tend to “stay put” rather than to “move on”; open-ended contracts in particular act as an incentive to stability, while the fear of not being able to re-enter the system after a short- or mid-term international experience acts as a disincentive to mobility. Heritage professionals working in public heritage institutions tend therefore to develop and enhance their knowledge and skills through “stability” (study, experience, etc.); for them, international experience is often a question of meetings and discussions with foreign colleagues during specific events (e.g. conferences, symposia). For those heritage professionals who are civil servants (working in public museum/heritage institutions) mobility often coincides with working trips abroad, “posted” by their own organisation for a short- or medium-term working period in a foreign country. In this case, obstacles to mobility mainly concern the lack of funding of heritage institutions for missions abroad, and consequently the reduced number of opportunities for professionals to travel and take part in international events (meetings, conferences, etc.).

For private companies working in the heritage sector (e.g. restoration companies), mobility is no different than for companies of any other sector, i.e. international business, following the patterns of other commercial activity. The one difference is the specific rules and regulations applying to public sector contractors (national governments, ministries etc.), as most of the historical and archaeological buildings and sites abroad are owned by the State.

It was noted that for some specific professions, especially restoration, Italy still enjoys a worldwide reputation, rooted in its historical background and philosophical approach, and reinforced by its educational and training system. This facilitates the careers of Italian professionals abroad, in top institutions; unfortunately no precise quantitative data exist to back this up.

As a closing remark it is interesting to note that the Italian cultural sector, especially the performing arts, is currently discussing the structural issues related to the professional status of artists, and the respect and acknowledgement of cultural workers' rights. The internet plays an important role in the development of informal groups based in different regions and which face such issues, compared with which mobility and international activities are perceived as less urgent matters.

**Movimento Zeropuntotre degli Artisti**<sup>17</sup> is an informal movement, started at the end of 2008, which brings together a group of artists and workers from the performing arts sector. Through press communiqués read just before they go on stage, a blog, a Facebook page and a number of peaceful demonstrations in different Italian cities, they are trying to make the general public and the cultural sector itself aware of the need to improve the working conditions of artists, technicians and professionals. They focus on legal issues, working conditions, social security and taxation, insurance.

Thanks to their actions, public speeches and to the blog <http://zeropuntotre.blogspot.com/>, the main source of information about their activities and meetings, similar groups have mushroomed in different Italian cities; word of mouth and informal connections reinforce their actions and draw the attention of a number of artists and workers to the issues.

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<sup>17</sup> <http://zeropuntotre.blogspot.com/>



## 2.2. Obstacles, needs and possible solutions

It is quite hard to draw clear distinctions between the obstacles which derive from the context itself (e.g. legislation), the specific problems of the sector (e.g. skills, mindset), the ensuing consequences (which in turn create new obstacles), the weaknesses of the sector and possible solutions.

The following pages describe in detail the “problematic areas” connected with the situation of cultural mobility in Italy, both incoming and outgoing, in terms of:

- obstacles
  - o funding issues
  - o attitudes and skills
  - o bureaucratic issues
  
- needs
  - o coordination and long-term planning
  - o a new attitude towards mobility
  - o sharing knowledge
  - o EU support for mobility
  
- possible solutions
  - o a national policy promoting contemporary Italian culture abroad
  - o new funds
  - o support for incoming mobility
  - o strengthening the cultural sector

### 2.2.1. Obstacles

#### Funding issues

The lack of funding to support mobility, and in particular the **scarcity of ad hoc public funding** is the most frequently named obstacle to mobility, a direct and obvious effect being the scarcity of mobility opportunities (e.g. grants, programmes). A less direct consequence suggested by the interviewees is that Italian artists find themselves at a disadvantage when compared to artists from other countries, especially in some residency programmes. For example, if board and lodging is not provided free of charge during a residency, other EU nationals may receive public funds whereas Italian artists have to pay for it out of their own pocket and are thus penalized. Furthermore, when residency programmes are also open to non-EU artists and where grants are available, they are often given to artists from third-countries artists, since EU artists are supposed to be supported by their home countries – but this is not the case for Italian artists, who often lose out during the selection process.

Italian performing arts festivals have a similar funding problem and their participation in international networks is hampered by the difficulty of not being able to plan their work on a long-term basis (“*we always have a short breath*”), mainly due to the instability and uncertainty of public support. The uncertainty of available funding, for instance, means that Italian festivals define their programmes just a few months in advance, which makes it difficult to invite foreign companies or to set up co-productions with foreign organisations and festivals who are able to finalise their own projects well in advance because they are sure of their budgets.

In addition, even when grants are available there are often **restrictions and limitations** such as age limits or the fact that a grant can only be awarded once: this is the case of Movin'Up<sup>18</sup>, probably the most well-known fund for artists of all sectors, which is limited to young artists (under 30) and can only be received once (see Chapter 2.3).

### **Attitudes and skills**

According to some artists and operators, the limited participation of Italian structures in international networks can be explained by specific features of the Italian context and by the **attitudes** prevalent in the sector. Operators often claim that Italian artists, especially theatre companies, pay **too little attention** to and show **too little interest** in opportunities and incentives to international mobility (while dancers and musicians would be more “naturally” inclined towards international mobility for training and career). Italian artists and companies often lack an international perspective and a collaborative attitude, and are not used to testing themselves against other artists; they seldom share information about the opportunities they have heard of and often do not publicly recognise the support they received for their work/experience (e.g. they do not say that their participation in an international exhibition abroad was financed by a programme or a project or by a certain organisation), which on the contrary would help spread the word about existing programmes.

Artists, especially those of the “Erasmus generation”, pinpoint a **lack of information** about existing opportunities and a lack of competent staff from public institutions dealing with international/mobility issues, who cannot and do not provide the support they are supposed to give. It should be noted that in many cases a clear prejudice against public institutions appears (as a typical Italian feature, not just for the arts sector) and it leads to a lack of confidence in – and awareness of – public funding opportunities (as explained in Chapter 3, information is often really scattered among too many sources and hard to find).

The lack of skills in foreign languages is often a major obstacle to international mobility and activities and, according to most interviewees, mainly concerns young artists. This is probably a reflection of the absence of international perspective mentioned above. Problems also exist at the **education and training** level, especially for young visual artists who often do not know how to prepare a dossier or press-book, which is an essential tool when applying for grants or, more fundamentally, when trying to reach curators and critics to inform them of their work. Such problems relate to the professional side of their activities and shows that teaching in the Academies is not practical enough.

The limited presence of Italian artists, festivals and companies on the international cultural stage reduces their **visibility** abroad. Theatre and festival directors do not travel much, as they have neither the time nor the money, and they thus miss important showcase opportunities which would promote Italian art and culture abroad. But even when an artist or a company has managed to make contact with a foreign venue or festival, difficulties in moving can generate difficulties in keeping in touch. It is a vicious circle; foreign directors are rarely stimulated to travel to Italy, they thus know nothing about the national scene, and this is why some mobility programmes foster the mobility of foreign curators to Italy (see Chapter 2.3).

A basic flaw of cultural sector itself is its fragmentation and its **difficulty to “speak with one voice”**, in order for that same voice to be heard. The fault lies with the “closed” attitude of certain operators, who are more inclined to “reign over their little kingdoms” and complain about “the system” than to

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<sup>18</sup> <http://www.giovaniantisti.it/iniziative/demo-movinup>

take a broader responsibility with a proactive attitude and build alliances with other organisations sharing the same concerns and interests.

### **Bureaucratic issues**

The obstacles listed above concern both *outgoing* and *incoming* mobility and, in the second case, obstacles and difficulties are generally the same both for EU and third country nationals. But for **non-EU citizens** an additional set of difficulties appears in the form of **bureaucratic problems**. The inviting venue must provide an invitation containing all the details and stating who will cover all the costs in connection with the invitation (travel, board and lodging). This invitation must be given – together with a series of additional documents – to the Italian Embassy in the country of residence of the artist (or where the company is based), either by the artist or by the hosting venue. It is only after an initial appointment at the Embassy, hopefully in time (i.e. *before* and not *after* the event takes place), that the process for obtaining the visa begins; the time required depends very much on the official dealing with the application, while costs vary depending on the country (and can be very high).

Artists and cultural operators are demanding improved harmonization of international visa policies and, at national level, more cooperation between the Ministries of Heritage and Cultural Activities and Foreign Affairs, in order to bypass this problem; it not only penalizes inviting venues and festivals (organisational delays, risk of cancellation of scheduled performances because artists did not get their visa, etc.) but it also penalizes the artists twice over (seriously hindering their career and encouraging organisations to prefer to invite artists who have fewer visa problems, such as those with dual nationality). Artists who come from countries whose nationals emigrate in large numbers to Italy (the Arab world, for example), find it particularly hard to obtain a visa, especially since the recent adoption of “security laws” to deal with illegal immigrants.

## **2.2.2. Needs**

### **Coordination and long-term planning**

The first obstacle to mobility to be overcome relates to the limited place of the international dimension in Italian cultural policies and to the fragmented political framework. Coordinating existing policies, **broadening the attitude of the institutions and authorities** and bringing in new blood – not a question of age but above all of mindset – should be encouraged. **Specific policy guidelines** supporting mobility as part of the Italian cultural policies would allow long-term planning and overcome the current uncertainty about the duration and amount of public funding.

In terms of information provision, a **comprehensive view of the existing mobility opportunities and the bringing together of existing information** (which is currently scattered) would be welcomed by the whole sector, including public institutions. Difficulties lie mainly, as stated above, in the multiplicity of institutional players supporting mobility.

### **A new attitude towards mobility**

**Mobility should become an “ordinary” practice** and the terms of reference for all the layers of the cultural sector should go beyond the national borders (both physically and mentally); it should not be seen merely as a starting point for building a career, but as a life-long opportunity to develop and improve. Mobility opportunities and experiences should also be fostered for professionals and operators working within the institutions themselves.

For all the categories of professionals involved, **mobility should be valued as a “non refundable grant”**, which values and, more concretely, pays for preliminary research and not just for the actual production of a work: residencies have to be considered as opportunities for the artist to rethink their own ideas and projects, to look at them in a different context and in a new light, and even to decide not to go through with them. In other words, **attention must move from production to the creative process**.

**Research** is essential for artists to blossom and to develop their work and their art; artistic work must not be considered as such just at the moment when money is paid for it, while considering the exercise, research and training phases as being “lost” in the economic sense<sup>19</sup>. Research is also important for people running residency programmes, who need to explore the cultural scene abroad and to be constantly aware of the latest trends and artists, through visits to fairs and exhibitions, contacts with foreign colleagues and new connections for new joint projects.

### **Sharing knowledge**

Some companies, artists and organisations express a **need to know about each other and communicate** about each other’s projects; in their opinion meetings and contacts among operators are rare and limited, thus isolating them more and hindering the circulation of knowledge and experience. The many opportunities for communication provided by the new media cannot replace “real” encounters.

### **EU support to mobility**

Looking outwards, especially at EU mobility policies, some artists and operators feel a certain **distance from the EU**, from its rules governing access to funds and its cultural scene. Explanations for this range from the lack of attention paid by the EU itself to the Italian “specificities” to the limited ability of Italy to communicate her own “specificities” externally (for instance, the fragmented situation of cultural policies and support at the regional level).

Similarly, some Italian organisations would like to see **connections with Mediterranean non-EU countries** encouraged as they feel closer to the latter than to some EU countries, both for historical and cultural reasons and because of the structure and features of the artistic and cultural sector. It has been suggested that mobility tools and support provided at EU level could allow this cross-border connection.

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<sup>19</sup> See also IGBK, *Challenges for Mobility*

### 2.2.3. Possible solutions

#### **A national policy promoting contemporary Italian culture abroad**

More attention should be paid by public cultural policies to the promotion of contemporary Italian culture abroad. According to some interviewees, the creation of a sort of **national agency** for this purpose could improve the situation; foreign good practices could be taken as examples and be adapted to the specificities of the Italian context.

#### **New funds**

Given that the most frequently identified obstacle to mobility is the lack of funding, the solutions most frequently proposed have to do with financial support for mobility. Those who clearly suggest the **creation of new funds** devoted to international mobility quote the Roberto Cimetta Fund as a best practice: a “flexible” fund covering (most of) the travel costs for artists of different fields who are willing to travel abroad, be it for training, career or inspiration, without rigid limits linked to age or aims.

A **micro-credit system** specifically for artists was also suggested as a possible way to support the emerging companies and the smallest and youngest entities, which generally face huge difficulties in accessing national or European funding sources.

#### **Support for incoming mobility**

**Support for incoming mobility** could address mindset issues mentioned as an obstacle: contacts, exchanges and discussions with foreign colleagues could be particularly fruitful for young Italian artists, providing them with inspiration and suggestions. Incoming mobility also means **inviting** foreign curators (for the visual arts) and artistic directors (for the performing arts) so that exhibitions, meetings and festivals can act as “showcases” for Italian artists.

#### **Strengthening the cultural sector**

A new attitude is required so that “the sector”: operators should collaborate more with each other, become responsible and take initiatives, rather than sit back and wait for “the system” to change. **Fostering and promoting new strategic partnerships** within “the sector” is a key to bridge the gap left by the lack – or weakness – of policies and funds specifically supporting mobility; through collaboration, venues and organisations can develop original solutions at local and international levels, and concrete experience showing the reliability of the partners and the efficacy of the actions can gain unforeseen support from public institutions, which would hardly be possible if only individual organisations working alone were involved (see Chapter 2.3.5).

Opportunities for **meetings** among professionals – at all levels – and between the arts and cultural sector, public institutions and civil society would improve the situation and empower the cultural sector as a whole; creative **use of the Web** would facilitate communication and coordination and strengthen informal connections, which still remain the most effective source of information within the sector.

## 2.3. Support to cultural mobility in Italy: main features, key players, good practices

Support for cultural mobility in Italy reflects the cultural system and policies in general, as described in the first part of this chapter.

The **plurality of players** involved in cultural policies and support for international activities mentioned above is also reflected in the **fragmented support for cultural mobility**; different people are involved and each artistic field has its own patterns and its own key players for mobility. Only a few organisations mention support for mobility as part of their mission. It should also be noted that **no support just for mobility**<sup>20</sup> exists in Italy. Most of the existing opportunities consist in **residencies** and **travel grants** limited to some categories (e.g. *young artists* invited abroad). A form of indirect support concerns the **visibility** of Italian artists abroad, supported for instance through the inviting of foreign curators (visual arts sector).

In spite of the increasing importance of international activities for artists, mobility is not seen as a priority, and other issues are considered to be more urgent, starting with **funding** (also for ordinary activities). Some interviewees provided a sort of sociological interpretation, stating that “independence” and “mobility” are not typical Italian attitudes, as evidenced, according to some of them, by the lack of foreign language skills especially among the younger generations.

Some opportunities for a debate about mobility are provided during festivals and events which act as “showcases”, when workshops or conferences on issues including international mobility can be scheduled; the debate often takes place in restricted circles such as an existing a network or informal personal and professional relationships. The institutions are absent from this kind of meeting, thus making it very difficult to get the government to recognise the real needs and dynamics of the sector<sup>21</sup>.

The pages below briefly summarise the key players currently involved in support for mobility in Italy, highlight outstanding examples and good practices, and identify the main features and trends today.

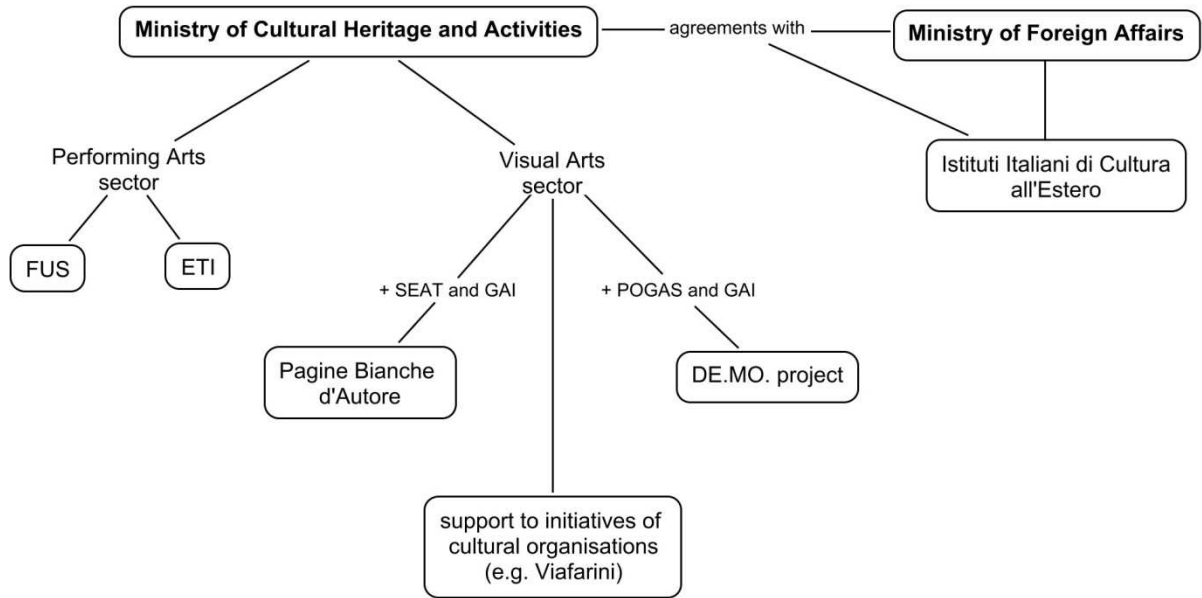
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<sup>20</sup> The model of the Roberto Cimetta Fund (<http://www.cimettafund.org>) is one of the most frequently named example

<sup>21</sup> The workshop “Encouraging cross-border cultural mobility” which took place in Turin in September 2009 (during the 4<sup>th</sup> edition of the ArtLab conference by Fondazione Fitzcarraldo) was attended by many artists and cultural operators from different regions and fields of practice, and was attended also by representatives of the Ministry of Cultural Heritage and Activities and from the Ministry of Foreign Affairs. The lively debate following the presentation of the Practics project was welcomed by the participants as a unique and fruitful opportunity to confront their points of view about mobility issues and to share their experiences, and it was pointed out more than once that this was the very first time that such a meeting – with such an audience and such speakers – had taken place in Italy.

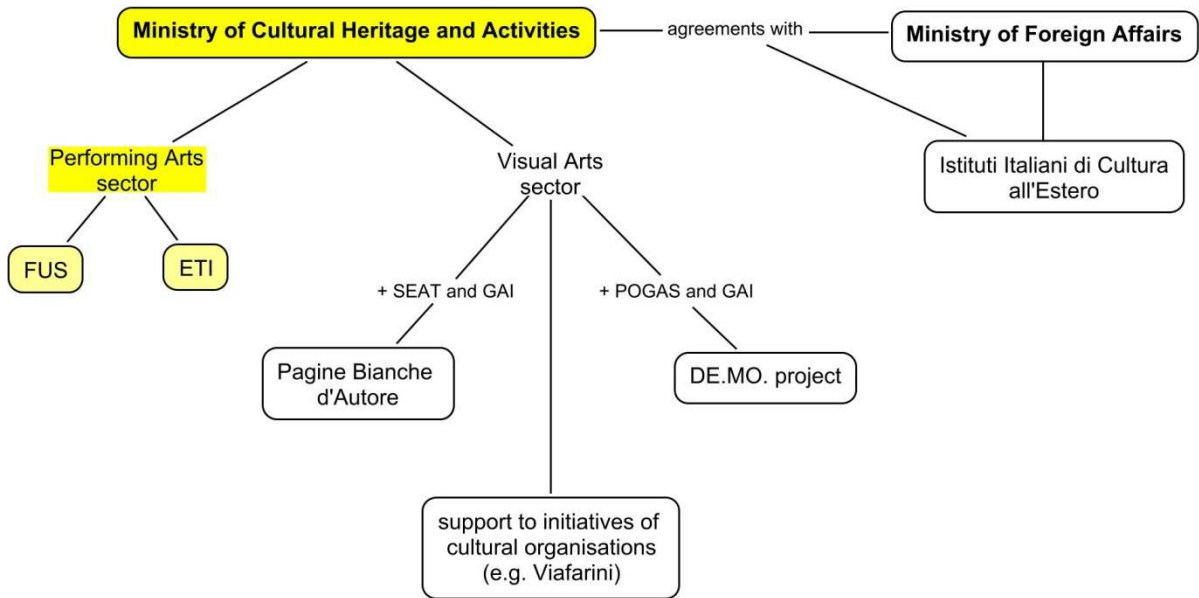
### 2.3.1. Central government

At central government level, the Ministry of Cultural Heritage and Activities and the Ministry of Foreign Affairs are in charge of issues related to international cultural cooperation and the promotion of Italian arts and culture abroad.



## Ministry of Cultural Heritage and Activities

The actions of the **Ministry of Cultural Heritage and Activities** are very different in the performing arts sector and the visual arts sectors, the latter evolving positively thanks to recent agreements and changes in the organisational structure of the Ministry and a specific focus on contemporary architecture and arts.



As far as the **performing arts sector** is concerned, at central government level the main public supporting programme for theatre, dance, music, circus (and cinema) is the **FUS** – Fondo Unico per lo Spettacolo (Single Fund for Performing Arts, from the Ministry of Cultural Heritage and Activities). It supports the activities of venues and companies but there are many limitations, some of which are even perceived as a disincentive to international activities:

- Rigid quantitative and qualitative eligibility criteria: for instance, a minimum number of performing and working days per year is required (with differences depending on the kind of venue or company), companies must prove at least 3 years of continuous activity before applying, the artistic directors' and the artists' CVs must have a "certified artistic quality". These conditions, which are based on a law going back to the eighties, mean that only "structured" companies and institutions can apply and are totally out-of-date; the situation has changed a lot since then.
- The FUS covers different activities for the different subsectors. It funds ordinary activities (production, distribution, promotion, training, management), festivals and special projects. International activities (e.g. touring abroad) can be funded as part of the ordinary or special activities of the applicant; however, **performances held in other EU countries** only count for 30% (or 20%, depending on the artistic field) of the number of days performed in Italy<sup>22</sup> and **performances held in third countries** cannot be taken into account in calculating the working days (see example below). This system is perceived as a disincentive to international activity and touring.
- Applications must contain details of the programme of the following year (e.g. a venue/company has to submit the application in 2008 – normally by the end of the autumn – in order to get funding

<sup>22</sup> [http://spettacolodalvivo.beniculturali.it/normativa/D.M.Danza\\_8\\_11\\_07.pdf](http://spettacolodalvivo.beniculturali.it/normativa/D.M.Danza_8_11_07.pdf)



for activities in 2009), so the venue must plan its activity before knowing whether or not it will get the money.

- The positive or negative answer to the application is given about one year after the application is submitted (in our example, the venue applying in 2008 for the 2009 FUS funding received an answer in autumn 2009, i.e. almost at the end of the year it needed to finance). Planning, organising and managing activities thus become more difficult, since the venue/company must begin by relying on its own resources – often asking for funding from banks – and without knowing if the FUS money will be earmarked or not.
- Depending on the total amount of funding awarded, money might be delivered in one or two instalments (an advance during the year of activity and the balance after the end-of-year accounts have been closed). It is always a very slow process (in our example, if the company is granted less than 30,000 euros<sup>23</sup>, the funding requested in 2008 for activity in 2009 arrives in 2011; if the grant exceeds 30,000 euros, an advance is paid in 2010 and the rest in 2011).
- The deadlines for paying the advance and the balance can vary every year, and the percentage of the advance depends on how often the beneficiary received the FUS grant in the previous years (for instance, a company/venue receiving a FUS grant for 3 years will receive an advance corresponding to 80% of the total amount starting from year 4).

**Example:** in order for a dance company to qualify for a FUS grant, it must not only meet a series of criteria concerning its structure and activity, but must also prove that it functions for at least 6 months a year, for at least 30 performances and at least 400 working days (number of working days of the members of the company, including rehearsals). When calculating the performing days, activities in other EU countries can only count for 30% of the total (i.e. if the company performs abroad for a higher percentage, the extra days are not considered). Performing days in non-EU countries are not mentioned by the regulation, and are not taken into account when calculating the number of performing days.

The **ETI – Italian Theatre Institute**<sup>24</sup> was created as a public body in 1942 (during World War II) with the aim of promoting an increase in theatre activities following the guidelines of the Ministry for Popular Culture. Today it is still a public institution, half-way between the Ministry of Cultural Heritage and Activities and the artistic sector, and its goal is to promote theatre and dance. Its activities concern first of all the promotion of theatre and dance productions in Italy and abroad, and also support for international exchanges.

An agreement with the Ministry of Cultural Heritage and Activities delegated to ETI for the period 2009/2011 a number of activities of the National Observatory of Performing Arts, including preparing the FUS annual report, doing a study based on a set of indicators to evaluate the efficiency of public funding for the performing arts, building organic relationships with the regional observatories of the performing arts and following European law governing the sector (international meetings are also planned for 2010)<sup>25</sup>. Mobility is not explicitly mentioned as one of the ETI activities, neither is information provision among its tasks, yet the internal know-how certainly exists and awareness of the importance of such issues is increasing. ETI is currently involved in the EU project SPACE<sup>26</sup> and this experience could possibly lead to the development of its future activities towards mobility issues.

<sup>23</sup> This 30,000 euro figure is not laid down by the law, but it was mentioned by performing arts organisations' administrators as a threshold adopted in practice during the administrative process

<sup>24</sup> <http://www.enteteatrale.it>

<sup>25</sup> <http://www.enteteatrale.it/index.php/Osservatorio-Nazionale-dello-Spettacolo/>

<sup>26</sup> [http://www.spaceproject.eu/SPACE\\_project/about\\_SPACE.html](http://www.spaceproject.eu/SPACE_project/about_SPACE.html)

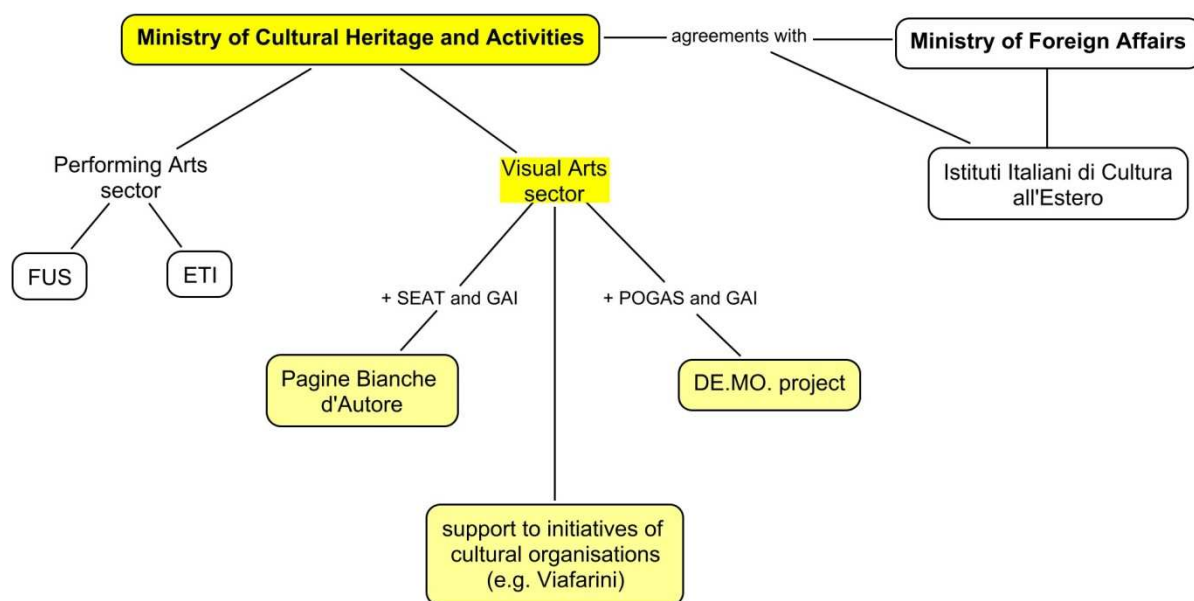
**The role of ETI within SPACE** consists, as for the other partner organisations, in the devising and management at local level of a series of activities along the three main axes of the project: training, information and capacity building. Regarding training, ETI collaborates on the implementation of the Travelogue platform, collecting information and data from different databases of single national, local and professional organisations concerning the mobility of artists and productions in Europe; in particular ETI is collecting information about professional structures in Italy (responding to specific quality criteria which allow them to apply for national funding). Regarding training, the aim is to contribute to the professional development of cultural managers, programmers, journalists and critics to allow them to interact at European level around mobility issues and to foster and strengthen networking; to pursue this goal they organise, during festivals or events, training sessions for each professional category. Regarding capacity building, they plan a mapping activity of the country to be compared with the situation of the other partner countries, taking into account imbalances and asymmetries between different national contexts and focusing on needs, in order to define possible actions to build new competencies and capacities. One of the topics in focus is the connection and interaction of competences and know-how at political and professional levels.

At the time of writing up the final version of this report (June, 2010) ETI has been put on the list of organisations being abolished under the new Italian budget and the Ministry Cultural Heritage and Activities is going to take over its functions and competences<sup>27</sup>.

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<sup>27</sup> <http://www.mef.gov.it/doc-finanza-pubblica/mf/2011/index.asp>

As far as the **visual arts sector** is concerned, the Ministry of Cultural Heritage and Activities has dealt explicitly with the **promotion of contemporary arts** since 2001; the Directorate General called **PaBAAC**<sup>28</sup>, which is in charge of landscapes, the fine arts, contemporary architecture and arts, participates directly or supports events and exhibitions of international relevance in Italy and abroad, signs cooperation agreements with the Ministry of Foreign Affairs and the Italian Cultural Institutes abroad, foreign museums and institutions, associations, individuals and institutions working internationally<sup>29</sup>.



The only example of a long-term incentive to mobility for the visual arts field is the Pagine Bianche d'Autore Prize, a yearly contest open to Italian visual artists which rewards the winner with a 6-month residency at the ISCP - International Curatorial Studio Program in New York. Since 1997 the Prize has been co-funded by the Ministry of Cultural Heritage and Activities<sup>30</sup>, SEAT – Pagine Bianche<sup>31</sup> and GAI<sup>32</sup>.

The Ministry also provides annual funding for residency programmes run by Viafarini for foreign artists, curators and professionals in Italy.

The programme **Milano on the move** was launched in 2006 by **Viafarini**, an Italian non-profit organisation based in Milan, with the support of the Ministry of Cultural Heritage and Activities<sup>33</sup> and the Province of Milan. *Milano on the move* invites the directors of the most prestigious international residencies to spend a short period in

<sup>28</sup> <http://www.pabaac.beniculturali.it/opencms/export/BASAE/index.html>  
<sup>29</sup> [http://www.pabaac.beniculturali.it/opencms/export/BASAE/sito-BASAE/Contemporaneo/Architettura-Contemporanea/Attivita-internazionali/index.html\\_1578259362.html](http://www.pabaac.beniculturali.it/opencms/export/BASAE/sito-BASAE/Contemporaneo/Architettura-Contemporanea/Attivita-internazionali/index.html_1578259362.html) - Please note that all translations from the Ministry of Cultural Heritage and Activities website are by the Authors of this research, since no English version of Web pages is available at present  
<sup>30</sup> In particular by the PARC - General Directorate for the quality and preservation of landscapes, contemporary architecture and art  
<sup>31</sup> Italian private company  
<sup>32</sup> GAI – “Giovani Artisti Italiani” (Young Italian Artist Circuit) is an umbrella organisation linking 50 municipal and local offices for youth policies; <http://www.giovaniartisti.it>  
<sup>33</sup> In particular the PARC

Milan to make contact with the Italian contemporary art scene through meetings and documentation opportunities provided by Viafarini (DOCVA - Documentation Centre for Visual Arts and the Italian Area database).

**VIR – Viafarini-in-Residence** is Viafarini's residency programme, started in 2008, that selects, invites and hosts international artists and curators, allowing them to spend a period of research and work in Milan, develop a curatorial project and make contact with the Italian art scene. VIR has been developed thanks to the contributions of the Ministry of Cultural Heritage and Activities, ACACIA Association (Associazione Amici Arte Contemporanea Italiana), the Australia Council for the Arts, Fiorucci and Gemmo (private entities)<sup>34</sup>.

Concrete positive signs appeared in 2007 with the **national strategy for artist's mobility** defined in the Agreement signed in November 2007 between POGAS (Department for youth policies) and the Ministry of Cultural Heritage and Activities<sup>35</sup>. The goals of the agreement are:

- to promote initiatives to support artist creativity,
- to improve the circulation of information and exchange of experience at national and international level,
- to favour sharing of experience at national and international level and the adoption of good practices,
- to set up, also in cooperation with public and private entities, experimental projects on creative expressive youth languages.

The Ministry of Cultural Heritage and Activities<sup>36</sup> together with POGAS and GAI set up the **DE.MO Project** (2007-2009), reinforcing "Movin'up", a mobility grant launched in 1999 by GAI covering the travel costs of young artists (from all sectors) invited abroad by foreign institutions, museums, galleries, theatres, etc.

**Movin'Up** is the most "structured" mobility grant for artists in Italy, supporting the international mobility of young Italian artists of the visual and performing arts sectors. Eligibility criteria are age (18-35 years old), Italian nationality (but foreigners living and working in Italy for at least 1 year may also apply), an official invitation from a festival, institutions etc. abroad. Artists who have received a grant cannot apply a second time.

The grant covers travel or production expenses; two deadlines are scheduled each year. Artists receiving funding are asked to provide information about their CV and experience, to be published on the GAI website<sup>37</sup> (which has become a useful database).

Movin'Up started in 1999 as an initiative of GAI – Associazione per il Circuito dei Giovani Artisti Italiani, a network of more than 40 local authorities working on culture and youth policies in Italy. From 1999 to 2004, Movin'Up grants were supported by the Ministry for Foreign Affairs<sup>38</sup>; since 2005 it has been supported by the Ministry of Cultural Heritage and Activities.

In its eleven editions Movin'Up supported 463 projects out of 1,226 applications

<sup>34</sup> <http://www.viafarini.org/english/mobility.html>

<sup>35</sup> In particular the PARC

<sup>36</sup> In particular the PARC

<sup>37</sup> <http://www.giovaniaartisti.it>

<sup>38</sup> In particular the Directorate General for Cultural Promotion and Cooperation

submitted by 905 artists.

Via the **DE.MO Project** (2007-2009), funds available through Movin'Up Grants increased and two new schemes were introduced: **Movin'Up Residencies** and **ArtContact**. Movin'Up Residencies selected two young Italian visual artists each year for a residency period (at Platform Garanti, Istanbul in 2008 and 2009, at Künstlerhaus Bethanien, Berlin, in 2008 and at the DENA Foundation, Paris in 2009). In 2008, a 3-month residency was granted in Istanbul and a 6-month residency was granted in Berlin. Funding covers travel, residency fees and daily expenses. Artists who have already received a Movin'Up grant can also apply.

Art-Contact aims to promote emerging Italian artists abroad and to introduce them onto the international art market/circuit. Three national curators select 30 young visual artists and present their works to 5 foreign curators. This programme responds to the need of visibility for young Italian artists.

In spite of some weaknesses (in particular the rather small budget), DE.MO is a concrete effort at public level to support and strengthen an action started by "the sector". In June 2010, DE.MO. was renewed for the period 2010-2012 with an agreement between GAI and the Ministry of Cultural Heritage and Activities<sup>39</sup>.

In general, what appears from the desk research and from direct interviews with representatives of the Directorate is an **awareness** of the importance of international activities. The principles listed in the Web pages, on the other hand, highlight the relevance of associations and other entities already supporting mobility and the intention of central government to provide cooperation and support (examples of mobility projects started by networks, associations, organisations etc. and supported by the Ministry of Cultural Heritage and Activities can be found in the following pages). Although a shift in mindset is happening, the **limited budget** available now appears as the main constraint to be overcome.

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<sup>39</sup> In particular the Direzione per la Valorizzazione and PABAAC

## **Ministry of Foreign Affairs**

The **Ministry of Foreign Affairs** provides education, training and employment opportunities “for Italian citizens in Italy and abroad, and for foreign nationals in Italy and companies operating abroad”<sup>40</sup>. It supports the international mobility of postgraduate foreign and Italian students and researchers, mainly through scholarships.

In the field of international cultural cooperation the Ministry of Foreign Affairs “carries out a broad-based and intensive activity aimed at the dissemination of Italian culture abroad through the network of Italian Cultural Institutes that are an extension of its Directorate General for Cultural Cooperation and Promotion”<sup>41</sup>. The DGPC “is responsible for the promotion and dissemination of Italian language and culture abroad, collaboration in science and technology and international scientific organisations”<sup>42</sup>. Mobility of artists and cultural operators does not appear explicitly in its mission<sup>43</sup>.

Mobility does not appear in the mission of the ninety Italian Cultural Institutes either, promoting “Italy’s image as a centre for the production, conservation and dissemination of culture, from the classical era till our own day”<sup>44</sup>. Lacking a precise policy and – consequently – a specific budget devoted to mobility, the ICI (89 real + one on Second Life) can sometimes support mobility through ad hoc projects and initiatives set up by the director of a single Institute, in collaboration with cultural authorities of the referring State.

As mentioned above, the Ministry of Foreign Affairs and the Italian Cultural Institutes abroad sign agreements for collaborations with the Ministry of Cultural Heritage and Activities.

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<sup>40</sup> [http://www.esteri.it/MAE/EN/Header\\_Footer/Opportunita.htm?LANG=EN](http://www.esteri.it/MAE/EN/Header_Footer/Opportunita.htm?LANG=EN)

<sup>41</sup> [http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/default.htm?LANG=EN](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/default.htm?LANG=EN)

<sup>42</sup> [http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/CooperCulturale/](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/CooperCulturale/)

<sup>43</sup> [http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/default.htm?LANG=EN](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/default.htm?LANG=EN)

<sup>44</sup> [http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/RetelIC.htm](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/RetelIC.htm)

### 2.3.2. Foreign cultural institutes

Foreign Cultural Institutes, in line with their mission to promote their own national culture abroad, have for decades been a reference point throughout Italy in supporting the incoming mobility of foreign artists and acting as facilitators for Italian artists and operators, providing for instance opportunities for participation in exhibitions and festivals in the country of the Institutes.

This outstanding role of the European national institutes has diminished in the last few years as their priorities worldwide have been redefined. In addition to a decrease in financial resources, the supporting function within Europe has suffered as their work has been redirected towards the emerging economies, above all China and the Asian countries.

The **British Council** is the UK's international organisation for educational opportunities and cultural relations, aimed at building engagement and trust for the UK through the exchange of knowledge and ideas between people worldwide<sup>45</sup>. Since 2008 the British Council has re-set its activity, operating no longer as a traditional cultural relations institute, offering a programme of arts events in a bilateral way<sup>46</sup> and looking at multilateral connections; in the arts field, the focus shifted from traditional funding to enhancing exchanges and collaboration opportunities among young cultural operators within well-known showcases (e.g. performing arts festivals) organised by the British Council in UK and abroad. More than “cultural mobility”, the British Council focuses on creating cross-sector and multilateral connections and building trust. Although the British Council is not an arts funding organisation and there is no application form<sup>47</sup>, the Grants-to-Artists scheme and the Short Film Submission Scheme provide support to UK-based visual artists and filmmakers invited by foreign institutions or organisations<sup>48</sup> and are an interesting resource for incoming mobility. The British Council website also offers a list of alternative resources that can support artists interested in international mobility through funding and useful information about copyrights and other relevant issues<sup>49</sup>.

**Cultural Leadership International**<sup>50</sup> is a new British Council programme which seeks to identify the next generation of international cultural leaders and help them to develop their skills and talent through individual development plans, designed specifically for their needs; these included training, work based placements, networking opportunities, creative collaborations and mentoring. The idea is that through the programme a new generation of arts and cultural practitioners will have the tools of leadership which will enable them to influence their societies in key areas such as employment creation, economic regeneration, social cohesion, cultural policy formulation.

The CLI pilot year (April 2009 – March 2010) involved 33 participants from 27 countries in the UK, Western Europe, the Middle East, North Africa and North America, who were also involved in international experiences. Although the CLI programme is not really aimed at supporting or fostering mobility, it certainly represents an interesting opportunity for cultural professionals willing to engage internationally and multilaterally.

For the second year of the CLI programme, the BC is trying to widen the

<sup>45</sup> <http://www.britishcouncil.org/arts-about-us-who.htm>

<sup>46</sup> <http://www.britishcouncil.org/italy-arts.htm>

<sup>47</sup> <http://www.britishcouncil.org/arts-performing-arts-funding.htm>

<sup>48</sup> <http://www.britishcouncil.org/arts-faqs-funding.htm>

<sup>49</sup> <http://www.britishcouncil.org/arts-music-funding.htm>

<sup>50</sup> <http://www.britishcouncil.org/arts-cultural-leadership-international-home.htm>

opportunities, involving more persons from the same countries looking also for external funding and setting up a “cultural innovators’ club”. Italian organizations were involved in the designing phase and Italian cultural operators were involved as participants in the two editions.

The **Goethe Institut** works both as a mobility “supporter” and as a mobility information provider. Besides its historical residencies for artists in Rome and Florence (see below), it runs residency projects for artists in Germany; it also organises professional visits for artists, operators and artistic directors to German festivals and events, fostering the networking of German and foreign professionals. Normally participants are selected by the Goethe Institut network in Europe and worldwide, but sometimes applications are open (and communicated through the Institut’s websites). Conversely, German artists are often invited by local Goethe Instituts to present their work to the local audience and during their short residences opportunities for contact with the local arts scene are organised by the Institut. The Goethe Institut also provides useful information for artists of all sectors about training, residencies and working opportunities in Germany, through its international website<sup>51</sup>.

**Embassies** – in particular their cultural services – can support specific projects in cooperation with Italian institutions and bodies; their focus is not on “mobility” but rather on cultural exchange.

**Face à face - parole di Francia per le scene d'Italia** is a cooperation project promoted by the French Embassy in Italy and the Fondazione Nuovi Mecenati, in continuity with the project TERI (Traduire, Editer, Représenter en Italie le théâtre français contemporain). Since 2007 the project has presented French contemporary playwrights in Italy, and since 2009 a parallel edition, started by ETI and the Italian Cultural Centre in Paris, has been organised in France, presenting contemporary Italian playwrights. Face à face is designed as a cultural exchange project between the Italian and French theatre scene; it focuses not just on performances, but also on translation and publication of French texts in Italy, thus also fostering the circulation of works through publications and the professional development of literary and translation professionals.

Some foreign institutions run residency programs in Italy which allow their country nationals to spend some months working on an artistic project, fostering the connection between Italy and their country. Most of these programmes are rooted in the historical “travels to Italy” which centuries ago led foreign artists to Rome and Florence to discover the traces of the past and to see historical buildings and art masterpieces; today they are renowned and prestigious opportunities to make contact with the contemporary arts scene and they are certainly interesting opportunities for incoming mobility.

The **French Academy in Rome – Villa Medici** – is an historical example of support for incoming mobility. Since the 17th century it has hosted the Prix de Rome; in the mid-20th century the Academy came within the remit of the French Ministry of Culture (Ministère de la Culture et de la Communication - Délégation aux arts plastiques)<sup>52</sup>. It pursues two missions: the “Mission Colbert”, i.e. giving French-speaking artists and professionals a chance for professional development and improvement; and the “Mission Malraux”, stimulating relationships and cultural exchanges between Italy and France. Eligibility criteria include age (20-45), language skills (applicants must speak French

<sup>51</sup> <http://www.goethe.de/kue/enindex.htm>

<sup>52</sup> <http://www.villamedici.it/it/candidacy/>



and preferably know Italian language and culture), professional features (applications are open to artists and professionals, not to students; applicants must submit a project to be realised within the residency period); interestingly, nationality is not an issue. The residency is open to architects, filmmakers, composers, designers, writers, arts historians, sculptors, photographers, restorers and set designers. The residency covers accommodation in the Villa Medici (also, if possible, for the grant-holders' families), space for working, and a monthly salary; residency periods normally last 12 months but they can last up to 24 months.

**Villa Massimo** in Rome<sup>53</sup> hosts the artists' residency programme run by the German Academy of Fine Arts, set up in the 20th century following the example of the French Prix de Rome. German artists from the visual arts, literature, music and architecture can live and work for one year in Rome, either in the Villa Massimo (inside the town), the Casa Baldi or the Villa Serpentaro (both located outside Rome). The programme enables the grant-holders to make contact with Italian and German professionals and institutions, as well as with other international institutes located in Rome.

**Villa Romana** in Florence<sup>54</sup> hosts German artists only from the visual arts sector, chosen every year by a professional Commission (an artist and an art historian, both well known); the grant, lasting from 6 to 10 months, enables the grant-holders to live and work in Florence and to collaborate on specific projects, and also invites international guests for discussion and for public meetings. The time spent in the Villa Romana culminates with an exhibition in a German institute or museum and a publication.

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<sup>53</sup> <http://www.villamassimo.de/>

<sup>54</sup> [http://www.villaromana.org/front\\_content.php?idcat=12&changelang=2&idart=11](http://www.villaromana.org/front_content.php?idcat=12&changelang=2&idart=11)

### 2.3.3. Local authorities

Local authorities (Regions, Provinces and Municipalities) have a prominent role in financing arts and culture in Italy but, as far as mobility is concerned, the keyword is definitely “fragmentation”. Differences exist in the different regions, provinces and municipalities, each one having its own rules and procedures. Generally speaking, artistic and cultural mobility is not supported **directly** by specific programmes or laws explicitly mentioning it, but is supported “**indirectly**” as part of international activities (whose importance is regulated by regional laws about culture, as for example by the **Regione Emilia-Romagna**<sup>55</sup>). As such, regional funds are set aside for professional training, activities in theatres, festivals and companies, *ad hoc* projects and one-off contributions earmarked for theatres or festivals.

It should be noted that often artists and companies seeking support for international activity present their project directly to the specific bureau dealing with cultural issues; personal initiative and the interest of the officials they contact therefore play an essential role, but artists and operators stress the fact that officials do not always have specific knowledge of the international artistic scene, or specific competences.

The **Autonomous Province of Trento**, following specific agreements (*convenzioni*)<sup>56</sup>, funds certain entities and their activities, which can include mobility in terms of international touring, invitations from foreign companies and artists, etc. (e.g. Il Gaviale scarl - Festival Drodese-Centrale Fies, Incontri Internazionali di Rovereto, Festival Oriente-Occidente). The **Regione Lazio** developed a project with Piemonte and Campania, co-financed by the Ministry of Cultural Heritage and Activities with the “Patto per le attività culturali di spettacolo tra il Ministero per i Beni e le Attività Culturali, le Regioni, le Province Autonome, le Province e i Comuni”<sup>57</sup>, as part of the project “Teatri nella rete – Spazi per la danza contemporanea”<sup>58</sup> coordinated by ETI; the project financed the incoming mobility of dance companies based abroad, which were invited to tour the three Italian partner regions.

The **Regione Lombardia** has no specific policy line supporting cultural mobility, but the issue is included in the action lines of the new regional authority. A Regional Law of 2000 on “Interventions for promoting European integration”<sup>59</sup> supports different international activities by associations, organisations and other individuals from civil society, and includes research and study projects, partnerships and agreements, and networking at European level. The **Autonomous Province of Bolzano** provides yearly funding for artists, split into “contributions” (*contributi*) for activities and projects and “qualification subsidies” (*sussidi di qualificazione*) promoting education, training, improvement and attendance of courses and classes, schools, workshops and residences, also abroad<sup>60</sup>. The Film Commission of **Friuli-Venezia Giulia** supports professional training for professionals from the cinema and audio-visual sector<sup>61</sup> based in that region, including courses and workshops abroad.

The **Regione Vallée d’Aoste – Valle d’Aosta** has projects strengthening its specific historic connections with France and French culture; the authority can fund professional theatre companies

<sup>55</sup> <http://demetra.regione.emilia-romagna.it/al/monitor.php?urn=er:assemblealegislativa:legge:1999;13>

<sup>56</sup> L.P. 3 October 2007, n. 15 “Disciplina delle attività culturali”

<sup>57</sup> [http://www.regioni.it/mhonarc/details\\_misc.aspx?id=4426](http://www.regioni.it/mhonarc/details_misc.aspx?id=4426)

<sup>58</sup> [http://www.regione.lazio.it/web2/main/sala\\_stampa/news\\_dettaglio.php?id=2388](http://www.regione.lazio.it/web2/main/sala_stampa/news_dettaglio.php?id=2388)

<sup>59</sup> l.r. 6/2000 “Interventi per la promozione dell’integrazione europea”,  
[http://consiglionline.lombardia.it/normelombardia/accessibile/main.aspx?exp\\_coll=lr002000020700006&view=showdoc&iddoc=lr002000020700006&selnode=lr002000020700006](http://consiglionline.lombardia.it/normelombardia/accessibile/main.aspx?exp_coll=lr002000020700006&view=showdoc&iddoc=lr002000020700006&selnode=lr002000020700006)

<sup>60</sup> L.P. n. 7, 29/10/1958 s.m.i.; deliberazione della Giunta provinciale n. 2648, 09/11/2009.

<sup>61</sup> [https://www.egov.bz.it/Service\\_Detail\\_it.aspx?ServID=1009780](https://www.egov.bz.it/Service_Detail_it.aspx?ServID=1009780)

<sup>61</sup> <http://www.fvgfilmcommission.com/english/fondoregionale/fondoregionale.html>

based in a French-speaking country and carrying out their activity mainly in Valle d'Aosta<sup>62</sup>, and the cultural centre Espace Vallée d'Aoste in Paris<sup>63</sup>, directly managed by the Region, hosts exhibitions.

As defined in its Programme of Activities 2009-2011<sup>64</sup>, the **Regione Piemonte** coordinates a number of projects focusing on international activity, visibility and promotion of regional artists and companies abroad, especially for the performing arts sector. Structured international activities, mainly focused on the closest French regions and on some cities with strong historical links (e.g. Chambéry), include sending regional companies to performing arts and street arts festivals in France, a space for regional companies in the Avignon fringe festival, and projects for touring and exchange between French and Piedmont theatre productions (e.g. Carta Bianca<sup>65</sup>). The Region promotes theatre, music and audiovisual activities through a regional law<sup>66</sup> covering, among others, travel expenses for artists and companies invited abroad by Italian Cultural Institutes and foreign festivals; a specific collaboration agreement was signed with the Ministry of Foreign Affairs for the period 2008-2010<sup>67</sup>. The Regione Piemonte is also developing a specific project addressing **cultural mobility** within the Alps-Mediterranean Euroregion (Piedmont, Liguria, Vallée d'Aoste, Rhône-Alpes and PACA), to be developed through (1) the creation of a web tool mapping spaces for performing arts shows, professional performing arts companies in the partner regions, useful laws and regulations for mobile companies; and (2) a specific mobility fund for artists and companies, supporting interregional mobility. This project is considered as having a high "symbolic value" and it responds to the increasing interest of cultural operators for international activities.

**Piemonte dal vivo**<sup>68</sup> is a project of the Regione Piemonte started in 1996 by the Sector in charge of Culture, Tourism and Sports. Designed as a tool for increasing the visibility of performing arts festivals in Piedmont, considered as a wealth of the regional territory and as part of the wide cultural offering of the region, Piemonte dal Vivo has evolved towards an international perspective and fosters the visibility and participation of regional artists and companies in outstanding international "showcases".

Piemonte dal Vivo works on the promotion and visibility of regional performing arts festivals through catalogues, an e-newsletter, a website, and a blog developed in partnerships with DAMS and Multid@ams of the University of Turin (for the arts, music and performing arts).

Piemonte dal Vivo also promotes the participation of regional companies in European festivals, namely Avignon (27 Piedmont companies were involved in the Avignon fringe between 1996 and 2009 – the Regione Piemonte with Liguria and Valle d'Aosta and Agis pays for travel, accommodation and promotion), Chalon sur Saône (11 street arts companies involved in the Chalon dans la Rue festival in 2008) and Charleville-Mézières (11 companies invited to the Festival Mondial des Théâtres de Marionnettes 2009).

<sup>62</sup> l.r. 19 December 1997, n. 45, "Disposizioni a favore dell'attività teatrale locale", [http://www.consiglio.regione.vda.it/banche\\_dati/leggi\\_regolamenti/dettaglio\\_i.asp?pk\\_lr=2455&versione=V](http://www.consiglio.regione.vda.it/banche_dati/leggi_regolamenti/dettaglio_i.asp?pk_lr=2455&versione=V)

<sup>63</sup> <http://www.spacevda.com/>

<sup>64</sup> [http://www.regione.piemonte.it/spettacolo/dwd/prog\\_att10\\_11.pdf](http://www.regione.piemonte.it/spettacolo/dwd/prog_att10_11.pdf)

<sup>65</sup> <http://www.cartabiancafranceitalia.eu/news.html>

<sup>66</sup> legge regionale 28 August 1978 n. 58 "Promozione della tutela e dello sviluppo delle attività e dei beni culturali", <http://www.regione.piemonte.it/spettacolo/teatrali/lr58.htm>

<sup>67</sup> See Programme of Activities 2009-2011, [http://www.regione.piemonte.it/spettacolo/dwd/prog\\_att10\\_11.pdf](http://www.regione.piemonte.it/spettacolo/dwd/prog_att10_11.pdf)

<sup>68</sup> <http://www.regione.piemonte.it/piemontedalvivo/index.htm>

### 2.3.4. Private players

The involvement of private players in supporting the arts and culture is a hot topic today in Italy and there is lively debate about the need to open culture to the market and to stop considering public funding as the lifeblood of the arts and culture.

**Bank foundations** are key players of the Italian cultural scene, especially in the northern and central regions (only 12 out of 88 foundations – i.e. 13% of the total number – are to be found in southern Italy)<sup>69</sup>. Depending on the financial capital, its location and objectives, a number of strategies are adopted in a plurality of fields and sectors, ranging from social issues to the environment, from scientific research to “innovation” and to arts and culture. A variety of goals are pursued, focused – according to their statutes – on generating an impact at local level (e.g. residency programs within a single region, local networks of theatres and companies, etc.) rather than on the international dimension. The priorities, programmes and schemes of the bank foundations in the cultural sector mostly reflect the priorities of national policies and the weak support for contemporary creation. Bank foundations supporting contemporary arts and culture mainly act as training institutions, thus also indirectly supporting “mobility”, which nonetheless is never explicitly mentioned. As an example, the Fondazione Cariplo (a bank foundation) is one of the funders of the “Memories and Encounters” project by Viafarini in Residence, mentioned above<sup>70</sup>, while the Fondazione CRT (Cassa di Risparmio di Torino) supports training and residency periods abroad for young diplomats of the conservatoire.

**Fondazione CRT** is a bank foundation based in Turin which promotes among others the “**Master dei Talenti**”, a grants programme open to high school and university students from Piedmont and Valle d’Aosta and from abroad, who wish to integrate traditional methods of learning with highly formative work experiences in the two regions concerned by the Foundation’s activity. Among the grants, the **Master dei Talenti Musicali**<sup>71</sup> (Master of Music Talents) in particular is a grant open to young diplomats from the conservatoires of Piedmont and Valle d’Aosta interested in a period of post-graduate training (8-12 months) in institutions, academies, specialist courses of their choice, in Italy or abroad.

**Fondazione per l’Arte Contemporanea**<sup>72</sup>, an ad hoc institution specialised in promoting contemporary art, set up by the Fondazione CRT in 2000, launched in 2010 **Reso**<sup>73</sup>, a project of international residencies for young artists. The project organises three *internal* residencies in line with the specificities of each institution involved (Unidee Cittadellarte, Fondazione Spinola Banna per l’Arte and PAV-Parco Arte Vivente), and three *external* ones, i.e. abroad.

Where bank foundations provide support for organisations whose activity has a strong international component, this is considered an indirect but relevant way of supporting mobility and might include funding international festivals as well as an Italian theatre company touring abroad.

<sup>69</sup> [http://www.acri.it/17\\_ann/17\\_ann\\_files/14\\_Tabelle\\_4\\_19\\_28.pdf](http://www.acri.it/17_ann/17_ann_files/14_Tabelle_4_19_28.pdf)

<sup>70</sup> <http://www.viafarini.org/english/vir.html>

<sup>71</sup> <http://www.fondazioneartecrt.it/index/attivita/progettiFondazione/masterTalenti/masterMusicali.html>

<sup>72</sup> <http://www.fondazioneartecrt.it/chisiamo.php>

<sup>73</sup> [http://www.fondazioneartecrt.it/news.php?page\\_id=21](http://www.fondazioneartecrt.it/news.php?page_id=21)

Other private players support mobility through grants and awards for artists, mostly for the visual arts sector, a field in which private individuals play an outstanding role as sponsors, owners of art galleries etc.

**Premio Furla** (visual arts): The private foundation Fondazione Querini Stampalia, based in Venice, together with MAMbo di Bologna (Museum of Modern Art), FURLA S.p.A. (a private fashion company) and UniCredit Group (bank) supports the *Premio Furla*<sup>74</sup>, one of the most important prizes for emerging Italian artists. The winner, chosen by a board of Italian and foreign critics and curators, wins a residency at Künstlerhaus Bethanien in Berlin and a solo exhibition.

Financial support from public institutions is often essential to allow **NGOs and non-profit associations** to support mobility through long-term planning and activities, providing a more “structured” support for international creations and exchanges.

Established in 2007 in a private building in Bologna, the association **Nosadella.due**<sup>75</sup> invites foreign artists and curators from the visual arts sector in residence (2-3 months for artists, 2 weeks-2 months for curators); besides working on their own project, the guests have an intensive programme of studio visits and meetings with Italian artists and operators, and make contact with the local artistic scene. Nosadella.due has been set up under the patronage of the Region Emilia-Romagna, the Province of Bologna, the City Council, the Academy of Fine Art, and MAMbo (public Museum of Modern Art), which support its activity through structures and spaces (e.g. rooms for public conferences, laboratories in the Academy) and travel funding (the Municipality covers travel expenses of foreign guests and of the staff visiting foreign countries).  
Through the residencies Nosadella.due collects important information about the structure of the cultural sector in other countries and provides such information to interested artists upon request; it also organises public meetings with the directors of foreign residencies, enabling artists to make contact and to see if a residency corresponds to his/her artistic project.

<sup>74</sup> [http://www.querinistampalia.it/arte\\_cont/furla.html](http://www.querinistampalia.it/arte_cont/furla.html)

<sup>75</sup> [http://www.nosadelladue.com/missione\\_eng.asp](http://www.nosadelladue.com/missione_eng.asp)

### 2.3.5. The cultural sector

Many cooperation, co-production and residency initiatives result from the direct initiative of festivals, theatres and venues: projects in these cases come from the personal initiative of the individual artist/company, which are built on the basis of personal contacts and can bridge the gap left by the lack of structural support for mobility by the public institutions. Financial resources often come from different entities including public institutions, at various levels.

Since 2005 **MOVING\_Movimento** by Fondazione Fabbrica Europa per le Arti Contemporanee<sup>76</sup> aims to encourage young choreographers, performing artists and dancers based in Italy or working abroad, in order to support contemporary dance research, to encourage creation and to offer the possibility to perform new works in important venues. It also promotes creative exchanges between artists with different origins and cultural backgrounds. Every year, after a call for proposals, a commission of dance experts and representatives of the partner structures of MOVING\_Movimento selects 3 projects, and provides a residency period including food and accommodation, rehearsal spaces, technical facilities and financial support. The works are then shown during the Fabbrica Europa festival and in other venues. The project partners are theatres and associations of theatres and festivals based in different regions: Fabbrica Europa, Santarcangelo dei Teatri and Giardino Chiuso/Teatro dei Leggieri from Tuscany, Mov|mentale, Interno 5 - CDTM from Naples, Fondazione Teatro Vittorio Emanuele from Sicily; the Municipality of Prato, Tuscany, is a partner too. Fabbrica Europa is recognised by the EU as an organisation promoting European culture.

Networking enables partners to build shared solutions to common problems through individual skills and resources. Although many interviewees point out that Italian operators and venues are not used to build networks and share knowledge, networking and informal meetings take place more and more frequently, with fruitful results; sometimes they follow the examples of foreign models, in which public institutions provide space for meeting and discussion among professionals and with the institutions themselves.

**“Informal working groups”**: the Festival delle Colline Torinesi is a theatre festival based in Turin which is among the promoters of Carte Blanche, a collaboration between Italian entities and the French ONDA, promoting the dissemination and circulation of theatre companies and productions between France and Italy. During the festival, a limited group of artistic directors of Italian festivals and theatres, who already know each other and have already worked together, join informal meetings to meet and discuss and present interesting French companies. Such meetings foster synergies between the different structures and venues, who can host the same foreign companies in different periods (so that the cost of travel and accommodation is shared among the different structures). The positive results depend on the “informal” feature of such meetings and on the commitment of the participants; the consequence is the development of a new collaborative attitude. This kind of informal collaborative meetings is modelled on the RIDA – Rencontres Inter-régionales de Diffusion Artistiques<sup>77</sup> by ONDA, which develop a collaborative attitude of artistic directors and foster the circulation of ideas and knowledge among professionals.

<sup>76</sup> <http://www.ffeac.org/321.page>

<sup>77</sup> [http://www.onda.fr/presentation/\\_fr/frameset\\_londa.php?srub=1](http://www.onda.fr/presentation/_fr/frameset_londa.php?srub=1)

Networks of festivals, venues, etc. who initially have to rely on their own resources can become interesting interlocutors for local and regional authorities, thus attracting new funds and building fruitful collaborations. Successful projects and initiatives started by “the sector” and developed internationally can also enhance the partners’ visibility in their own country, thus re-shaping their role in the local cultural landscape. As for artists, building new connections and getting in touch directly with foreign organisations through projects carried out by international networks is a boost to mobility in the long term, with positive results also after the project ends. This is particularly useful for emerging artists who can start to develop a personal network of contacts with artists and venues.

The **Choreoroam** project<sup>78</sup> involves 7 partners from Croatia, the Netherlands, Italy, United Kingdom, Denmark, Spain and Portugal who select a group of choreographers who spend some months through residencies and workshops, research seminars, presentations of their work, debates and meetings with the local scene in each of the partner countries. The project supports research rather than production: participants enjoy a secure environment to research and share, to challenge and review their work together and stimulate their working practice through a dialogue across cultures and among professionals.

Each partner supports the project with its resources, paying all the costs in connection with travel, residencies, work etc. in its home country, and can gain unforeseen support from local institutions: for instance in 2008 the British Council acquired Choreoroam as a pilot project for the Creative Network Programme (and the BC will support the English partner in 2010). A very important legacy of the project is the links between the participants and with the partner organisations, which fosters the international touring of the participants through the partner venues. Promoted in 2008 by Operaestate Festival Veneto in Bassano del Grappa, The Place in London, Dansateliers in Rotterdam and Dansescenen in Copenhagen, Choreoroam now involves as partners Paso a 2 – Certàmen Coreografico de Madrid, Dance Week Festival – Zagreb, O Espaço do Tempo – Montemor O Novo.

**Le città del Mediterraneo** is a project “inviting the Cities of the Mediterranean to represent themselves in the Cities of Southern Italy”<sup>79</sup>. It is supported through an agreement between the Assessorato ai Beni Culturali of Sicily Region and the Ministry of Economic Development, and it includes a number of initiatives scheduled in southern Italy between 2010 and 2012, aiming at building international networks actively involving southern Italian cities. Among them, **Others**<sup>80</sup>, launched in summer 2010 by Palazzo Riso, the Contemporary Arts Museum of Palermo, GAM of Palermo, Puglisi Cosentino Foundation of Catania, consists in an exhibition hosted by the 3 partner museums, videos and performances, and residencies, involving outstanding artists and connecting the main Biennales of the Mediterranean.

Information about these kinds of initiatives is not always widely shared within the sector; some interviewees suggested that this has to do with a kind of “protective” attitude of the leaders, who do not want to share too much of their experience or are not used to networking. Yet an – at least – equally important reason seems to be a lack of resources (money, time, staff, tools, skills) to devote to communication and visibility.

<sup>78</sup> <http://www.operaestate.it/choreoroam/index.php?lang=en>

<sup>79</sup> [http://www.ansa.it/documents/1267724972796\\_progettocittadelmediterraneo.pdf](http://www.ansa.it/documents/1267724972796_progettocittadelmediterraneo.pdf)

<sup>80</sup> <http://www.galleriadartemodernapalermo.it/news.asp?id=129>

# Chapter 3 – Information needs and provision about mobility

For the purposes of this research, interviewees were split between “information seekers” and “information providers”. In theory, the first group included Italian artists who have enjoyed or are still enjoying mobility opportunities for working and training purposes, while the second group included people working in organisations, structures or institutions providing information about mobility opportunities or directly supporting mobility, through residency programmes, international festivals, high level educational programmes etc.

In practice, the distinction between information seekers and information providers proved to be blurred (as highlighted in the 2009 ECOTEC study mentioned earlier<sup>81</sup>): there is no organisation or entity of any kind in Italy currently working either only or explicitly as an information provider; at the same time those who provide information about mobility (resources, opportunities, documents etc.) often expressed the same needs and concerns as artists and operators.

Information provided by the interviewees is incorporated in the analysis below, which gives a general overview of the information needs for the cultural sector, including “artists” as well as operators, funders, trainers, hosting venues, etc.

Unless stated explicitly, this chapter refers to artists and operators from the visual and the performing arts sector.

The heritage field, as mentioned in Chapter 2, has very specific mobility patterns: mobility does not really seem to be an issue, and when there is mobility it is usually in the form of missions abroad as part of the working practice of museum professionals. For this group, as well as for an individual professional moving abroad to work in an institution or a company, mobility and working conditions (contracts and legal issues in the first place) are much clearer compared to those in the other cultural sectors. Therefore, the topics on which heritage professionals need information mainly concern job opportunities abroad, as explained below.

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<sup>81</sup> ECOTEC Research & Consulting Ltd, Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study



## 3.1. Information needs: topics and sources, obstacles and solutions

When planning a cross-border mobility experience, information needs, topics and sources vary according to:

- the direction of mobility (outgoing v. incoming);
- the sector (visual arts v. performing arts);
- the category of artist or organisation (emerging v. experienced; independent v. employed; local/national v. international scale of activity).

The pages below analyse the information needs mainly with respect to the first feature (outgoing v. incoming); specificities related to the sector and the scale of activity are highlighted when needed.

### 3.1.1. Topics

#### Outgoing mobility

When contemplating cross-border mobility for their artistic work, Italian artists need **information on funding possibilities** for mobility projects for a precise country, if they have already selected their destination, and about Europe in general, especially when a mobility experience is conceived as an opportunity to explore new regions and markets and the destination hasn't yet been decided. The choice of destination also depends on the **structure and functioning of the cultural sector**: the number and role of independent spaces for exhibitions and performances, the attention paid to contemporary creation, the role of artists in society and the support of the public and private sectors, the cost of living and the possibility of being able to survive on a low budget are other essential elements to take into account when choosing the country of destination. Knowing the structure of the cultural sector and understanding the key players and the typical features also help when looking for contacts, for instance addressing hosting venues whose activity corresponds to one's artistic work (this is useful especially for artists and companies lacking direct contacts in the country in question).

Funding opportunities appear as a "transversal" issue, of interest not only for emerging and independent artists; the structure of the cultural sector and the cultural policies of a country have a direct impact on funding opportunities.

**Mobility story #1:** a young Italian visual artist was interested in a mobility experience to enrich her views and to explore new markets. She chose Berlin because she knew that the contemporary cultural scene is very lively and active, with lots of independent spaces where she could show her work, and also because she could apply for an unemployment allowance. The Berlin municipality paid her a small salary, so that she was able to spend a few months in the city, show her works in some independent spaces, sell them and enrich her network of contacts.

When an artist or a company is invited abroad (e.g. by a theatre for a performance, or by a gallery for an exhibition), generally mobility costs are covered by the inviting venue or organisation. But if the artist or company decides to spend more time in the hosting city to look for new contacts, s/he might need funds to cover additional accommodation and living expenses. The same happens in the case of residency programmes, which often provide artists with space to work, create, rehearse, and sometimes with public performances at the end of the programme, but require the artist to pay for accommodation and/or living expenses. Another important topic about which artists seek information is **details of residency programmes**, which can offer very different opportunities for artists and have to be chosen carefully, according to the needs, interests and projects of each person.

Legal issues concerning **social security** (pension rights, unemployment benefits, health insurance) and **taxation** are particularly important topics especially for performing artists. Italian visual artists, from the social security and the financial point of view, are like free-lance professionals of any other sector (doctors, lawyers or architects, for instance); if they sell their works abroad they generally need to be sure that they only pay taxes in their home country (if they are represented or invited by a gallery often the latter provides information). Social security and insurance are the same as for all Italian citizens, as long as they are resident in Italy, and no particular information is needed in the case of cross-border mobility.

For the performing arts sector (theatre, dance, music), insurance and social security issues have a specific regime. Italian workers of this sector (actors, dancers, choreographers, writers, technicians etc.), be they free-lance, independent or employees, have to sign up with the national agency ENPALS<sup>82</sup> and to work at least a certain number of days per year, to qualify for health insurance and pension rights at the end of their career. Contributions to ENPALS are paid by the employers (not by the employees) and the criteria concern the nationality of the employer. When a professional is under contract to an Italian employer, contributions are paid to ENPALS, no matter where the performance takes place. If a professional is working abroad for a foreign employer, contributions are paid directly to her/him or to the foreign equivalent of the ENPALS (and at the end of her/his career the worker will be able to ask ENPALS to take into account contributions paid abroad for the final calculation of the pension). Up until recently the same rules applying to any kind of worker also applied to performing arts sector workers; in May 2010 the Ministry of Work and Social Policy recognised the EU rules and the E101 form for workers of the performing arts and sports sectors<sup>83</sup>, and introduced some small changes in the procedure.

For the heritage sector, mobility is mainly participation in conferences, symposia etc., or in the decision to work in foreign institutions. Mobility information needs relate therefore to **working opportunities** (job offers).

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<sup>82</sup> Ente Nazionale di Previdenza e Assistenza per i Lavoratori dello Spettacolo (National Institute of Protection and Assistance for the Performing Arts Sector Workers), [www.ENPALS.it](http://www.ENPALS.it)

<sup>83</sup> ENPALS, Messaggio n. 2 del 05/05/2010, *Regolamento (CE) n. 883 del 29 aprile 2004; Regolamenti (CE) di attuazione n. 987 e n. 988 del 16 settembre 2009. Chiarimenti in ordine al rilascio del formulario E101*, [http://www.ENPALS.it/export/sites/ENPALS/normativa/disposizioni/messaggi/allegati\\_messaggi/Messaggio2\\_0100505\\_002-Contr\\_modello\\_E101\\_5maggio2010.pdf](http://www.ENPALS.it/export/sites/ENPALS/normativa/disposizioni/messaggi/allegati_messaggi/Messaggio2_0100505_002-Contr_modello_E101_5maggio2010.pdf)

## Incoming mobility

When inviting and contracting foreign artists/companies, Italian **venues or festivals** have to pay particular attention to a series of topics.

**Taxation** is a “hot topic”, particularly the risk for foreign artists performing in Italy to pay taxes both in Italy and in the home country. In the absence of a single EU regulation on this issue, the question is governed by bilateral agreements between countries, which means adapting contracts and fees for each single case in order to guarantee equal treatment for artists and companies from different countries who are invited to perform in the same festival. The situation is more complicated when a company involves artists from different countries and/or third-country nationals. Information is not always easy to find and inviting venues and organisations must navigate through the morass of bilateral agreements in order to find the right information and to understand how to handle each case, thus guaranteeing that artists will be treated the same in matters of taxation, thereby creating a comfortable environment for the work of the artists (essential for co-productions and for building fruitful and serene collaboration over the medium and long term).

**Royalties and authors’ rights** for texts and music are governed by different national laws and regulations; when inviting foreign artists/companies, a venue has to pay an income tax to both the country of origin of the artist/company and the SIAE<sup>84</sup>, which deals with intellectual property rights for all art sectors in Italy.

**Example:** an Italian performing arts festival inviting a foreign company for a live performance should normally pay the income tax to the country in which the company is based plus the SIAE in Italy. To avoid this double taxation, the festival often asks the author of the text to sign an escape clause in which s/he waives their author’s rights, so the festival only has to pay the income tax (on average 12% of the income from the performance) to the country of the company and does not pay the SIAE.

**Contracts** with foreign artists/companies require particular attention not just for fiscal matters (as mentioned above) but also for legal issues. For instance, it is important to decide which court has jurisdiction over any disputes, to state explicitly which national law is applicable and which language is to be used (or, in the case of bilingual court cases, the language of reference where there are contradictions).

Individual foreign artists or companies could consider **information about the structure of the cultural sector** in Italy an incentive to working experiences in this country; for instance, mapping the private and independent spaces in Italy could facilitate the incoming mobility of visual artists.

**Visas and work permits for third country nationals** can be a useful and important topic, especially for venues and festival inviting non-EU artists and companies which have to face the obstacles briefly explained in Chapter 2.2. The interviewees didn’t mention any particular information needs here, other than rather less burdensome and time-consuming procedures.

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<sup>84</sup> SIAE – Società Italiana degli Autori ed Editori is an entity which issues licenses for the use of artworks. Membership of the SIAE is not compulsory; authors, publishers and other rights-holders who join are guaranteed that royalties are paid by all those using their work in Italy and abroad. <http://www.siae.it/siae.asp>

### 3.1.2. Sources of information

Both for incoming and outgoing mobility, the **internet** is the main source of information. Every single interviewee referred to a short personal list of websites that they consider reliable and up-to-date for seeking information about funding, grants, mobility and residency programmes, as well as about spaces, festivals and venues offering mobility opportunities. A few interviewees were able to list the sites they consider as essential references, among which Res artis<sup>85</sup> and Trans artists<sup>86</sup>, at international level, and the GAI – Giovani Artisti Italiani<sup>87</sup> with the Movin'Up mobility grant for young artists, at national level. In addition, each artist or operator has their own references, depending on their connections and past experience. Search engines such as Google offer additional information sources to update lists and to find new resources. The newsletters sent by some websites are also a very practical tool, which can be customized with information about specific topics (e.g. only residency programmes, a selected geographical area, a specific artistic sector, etc.).

**Personal contacts** are essential sources of information about funding and opportunities, as well as questions of social security and taxation: **informal channels** include consulting “experts” (e.g. the administrative office of the hosting or inviting venue, a legal expert, a gallery, etc.) and, more frequently, friends and colleagues, or similar venues or organisations considered in a position to provide a peer-to-peer advice thanks to past and current experience. Information through “word of mouth” can be confused or out-of-date and should always be checked, but it can be a good starting point when information about a topic is hard to find or to understand. This is often the case for bureaucratic issues; public authority websites are not always updated and information on legal issues is fragmented. Personal contacts are therefore also important for structures and organisations which have an administrative department: for instance the artistic director of a festival which is inviting foreign artists and has to deal with international contracts can contact the artistic director of another festival for advice, thus facilitating the work of the administrative staff.

Direct contacts have received a new impulse from the **social networks**, which enable emerging artists to build up a network of contacts, thus overcoming what had previously been a “historical” privilege of experienced artists. In addition to information about mobility opportunities, the websites of grant-giving organisations often provide the list and contact details of artists who had been awarded grants over the years, thereby enabling artists to get in touch and to build possible useful relationships. It was noted that the “new sociality” which started with Facebook also makes it possible for emerging artists to get in touch with critics and curators, who would normally be much more difficult to find and contact.

**Magazines** and reviews, used mainly by artists and operators of the visual arts sector, are considered poor sources of information about mobility; updates are slower than on the Web, information is necessarily narrow in scope, and information about interesting spaces where independent artists could have the chance to present their works (art galleries, cultural centres, etc.) is fragmented.

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<sup>85</sup> <http://www.resartis.org/>

<sup>86</sup> <http://www.transartists.nl/>

<sup>87</sup> <http://www.giovaniartisti.it/>

### 3.1.3. Obstacles

Most of the interviewees agree that information about mobility opportunities exists and is not impossible to find, but the **lack of a comprehensive source of information** obliges information seekers to browse many different websites before finding all the necessary information. Funding opportunities, grants, residency programmes are generally presented on the websites of each institution or organisation that provides them; websites offering a general overview of possibilities (e.g. Transartists, Resartis) focus only on a specific issue (e.g. residency programmes).

Information about **applicable regulations** (social security, taxation, etc.) is available on the websites of the specific institution dealing with such matters (e.g. ENPALS, SIAE) but, again, information is so focused and detailed that it is necessary to consult different sources to be sure to have a general overview. Looking in the right place and collecting scattered information is therefore the first obstacle when considering mobility.

Furthermore, in the case of structures or organisations with a professional staff dealing with international activities, theoretical knowledge or specific studies are not enough, especially when legal and tax issues are concerned. Practical experience is essential to deal appropriately with international contracts, bilateral agreements to avoid double taxation, property rights issues, etc., especially for the performing arts field.

**Information** about residency programmes **is sometimes incomplete** and it can be difficult at a first glance to understand what a residency offers (just space to work, or also accommodation, contacts with local artists and critics, final exhibition/performance, etc.). **Deadlines** are not always clear and it can be necessary to get in touch with the venue or organisation to get more details. In addition, the **reliability** of information found on the Web cannot be taken for granted; the possibility of feedback and comments from users (participants on residency programmes, artists awarded grants, etc.) would be a better guarantee for the information seekers.

### 3.1.4. Possible solutions

A **website** providing a comprehensive view of “what one must know” when thinking about mobility, avoiding the duplication of existing information by integrating and connecting existing sources, would help the information seeker save time when planning their mobility experiences. Specific websites could also provide “mobility handbooks”, with checklists and practical tips guiding the users and sending them to the most appropriate and reliable sources of information.

Besides using the opportunities provided by the Web, it could be helpful to find a way to circulate the information among artists and operators “horizontally”, through a peer-to-peer approach: for instance, an organisation with administrative staff who deal with international issues could **train the administrative staff** of other organisations, or develop its service and open it to other organisations.

The **Teatro Regio of Torino** has an internal office handling specifically national and international collaborations, whose small staff matches specific theoretical competences with practical experience and is therefore able to deal with all issues related to international activities (contracts, social security, taxation, technical and logistic issues, etc.). The office is intended as an internal resource for the theatre (an outstanding Italian cultural institution), but in the past it provided specific training for the administrative staff of other organisations involved in international activities and, with a few additional resources, it could work as an information and training provider for other organisations, theatres and companies of the performing arts sector.

As already stated, looking for information about opportunities, logistics, regulations, etc. is a chore, especially for young artists and emerging companies having to deal directly with all those issues; **intermediaries** (professionals or structures) providing a **consultancy service** would be more than welcomed. This could be designed as a tailor-made service, providing internet and “live” consultations about general issues and specific problems and offering, when needed, a sort of **tutoring** or mentoring service, such as help in writing applications for grants and funding and preparing a portfolio.

The **Premio GD’A – Giovani Danz’Autori**<sup>88</sup> is open to professional choreographers from the Emilia-Romagna region at the beginning of their career. The participants, selected by a Commission of experts, follow a two-year training course covering both artistic and managerial aspects. They improve artistically and develop their project through theory classes, workshops, creative residencies, performances, meetings with artists, operators, critics and technicians (as well as a number of tests towards the final selection, when a money prize is assigned to the winner). They also attend training sessions with professional consultants, focusing on social security, taxation, contract issues and equipping them with all the essential tools for their career.

A tutoring service is also provided at the end of the two years, with operators and professionals helping artists to select interesting opportunities for residency and

<sup>88</sup> <http://www.anticorpi.org/premio-giovani-danzautori-er/>

work at local, national and international levels.

The project, started in 2002 by the Cantieri association, has since 2007 involved all the partners of the Anticorpi network<sup>89</sup>. Links with the wider network Anticorpi XL<sup>90</sup> (involving professionals and venues from 13 Italian regions) and the involvement of operators with broad international connections and networks as tutors is a boost to the international circulation of the artists.

The results of this part of the survey confirm what has already been pointed out in previous studies and research: what artists need for their mobility is *structured knowledge*, intended as *information structured into a form where meaningful action can be undertaken*<sup>91</sup>. “*The provision of information is often not enough that is why the implementation of a serviced knowledge network is much appreciated*”<sup>92</sup>.

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<sup>89</sup> <http://www.anticorpi.org/info/>

<sup>90</sup> <http://www.anticorpi.org/anticorpixl/>

<sup>91</sup> ECOTEC Research & Consulting Ltd, *Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study*

<sup>92</sup> IGBK, *Challenges for Mobility*

## 3.2. Information provision: topics, key players, tools

The principal method used by those providing information on specific matters (taxation, social security, funding opportunities, etc.) is through their websites but often **no specific information about mobility** is available, since the same regulations apply for all activities and sectors, including the arts and culture.

In the following pages the interviews with information seekers are used to analyse the main topics of interest; for each one the key players and currently available information tools are given.

### 3.2.1. Topic 1: Mobility opportunities

Information about funding opportunities, residency programmes and structures, grants, prizes etc. is provided on the websites of the different institutions and organisations involved; information seekers have to target their research and exploit their internet skills in order to collect the appropriate information, and often have to cross-check the references.

A particularly interesting example of a good balance between complete information and customised searching criteria is the **Artbox**<sup>93</sup> website, managed by the Italian ONG Viafarini, which provides a long list of opportunities for all areas of the arts and culture, in Italy and abroad, through a very user-friendly Web interface (a simple page with check-boxes to tick). There is a free newsletter which can be customised to receive only the most relevant information, and Viafarini offers a consultancy service for additional information (more information about the projects listed, how to write the application, direct contacts with organisers, etc.).

As far as heritage is concerned, the specificities of the sector lead to a muddled picture of professional mobility, which is a (still rare) initiative of individuals rather than an emerging trend of the sector as a whole. The heterogeneous job recruitment and contract systems adopted in different European countries make it difficult to imagine a single institution, organisation or office providing a comprehensive picture of all the existing mobility opportunities, job offers, etc. in Europe. However, some specific tools have been developed by professional organisations to disseminate information among professionals working in the heritage sector in different countries: in particular ICOM – International Council of Museums – provides “distribution lists”<sup>94</sup> informing the subscribers about job opportunities, conferences, events, etc., and its national committees (for Italy, ICOM Italia<sup>95</sup>) provide information about calls, grants and training opportunities. Besides this, Museumjobs<sup>96</sup> is an international reference for jobs in museums located in the UK, Australia and the USA.

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<sup>93</sup> <http://www.bancadatiartbox.it/cgi-bin/artbox/home.pl>

<sup>94</sup> [http://icom.museum/mus\\_dist\\_list.html](http://icom.museum/mus_dist_list.html)

<sup>95</sup> [http://www.icom-italia.org//index.php?option=com\\_content&task=view&id=221&Itemid=184](http://www.icom-italia.org//index.php?option=com_content&task=view&id=221&Itemid=184)

<sup>96</sup> <http://www.museumjobs.com/>



### 3.2.2. Topic 2: National features of the cultural sector

Information about the features of the cultural sector in other countries could facilitate the choice of Italian artists who are interested in outgoing mobility experiences and need guidance and/or lack personal contacts to whom they could turn for advice. Collecting and providing information about the features of the cultural sector in other countries is a challenge which at present is addressed by only a few organisations, not as a specific mission but as part of their activity. This kind of information is necessarily limited to a specific sector, as in the case of the DOCVA Archive in Milan<sup>97</sup>, which is managed by Viafarini and collects information about the international contemporary visual arts scene, or in the case of Italian residency structures providing information about similar organisations in other countries, usually foreign partners or structures with whom collaborations and agreements exist (for instance, Nosadella.due in Bologna, which organises meetings with the directors of foreign residency programmes for artists and curators in residence).

An interesting case is the Intercity festival, whose mission, since the beginning, has included the dissemination of information about the contemporary theatre scene in other countries.

**Intercity festival**<sup>98</sup> began in 1988 in Sesto Fiorentino (Florence) with the idea of taking every year the contemporary theatre scene of a different city (considered as the mirror of a nation) and presenting it to the Italian audience. Every year the festival's staff spends about 3 weeks in the chosen city and, thanks to the support of the local authorities, they meet and interview the highest possible number of artists, operators, venues, attending as many performances and events as possible and collecting materials (DVDs, books, publications, etc.). Back in Italy they organise the festival, select the works which the Italian audience would appreciate more, and organise readings and meetings with authors, cinematographic exhibitions, performances and theory-practice seminars.

Intercity also has its own library, with sections specifically devoted to the different countries including unpublished scripts and "grey material" excluded from public collections. The library is open to a wide audience, from professionals to students and enthusiasts. Intercity Library cooperates with several successful national publishing houses and runs an autonomous publishing activity, addressing theatre professionals and enabling them to follow the promotion of new foreign drama even beyond the event of the Festival.

The Festival is promoted by the Teatro della Limonaia, the Sesto Idee –Institution for Cultural, Educational and Recreational Services of Sesto Fiorentino, the Commune of Sesto Fiorentino, the Commune of Florence, the Province of Florence, the Region of Tuscany and the Minister of Cultural Affairs.

<sup>97</sup> <http://www.docva.org/english/home.html>

<sup>98</sup> <http://www.teatrodellalimonaia.it/Limonaia/Intercity/IntHome.html>

Information about the features of the Italian cultural sector could be a useful tool for foreign artists interested in spending some time in Italy for professional and training purposes, as well as for foreign structures, venues and festival interested in inviting Italian artists and companies. At present no comprehensive source of information exists, but some Internet databases provide information about specific sectors and/or geographical areas (limited purely for lack of resources).

The **Registro della Danza Contemporanea e di Ricerca dell'Emilia-Romagna**<sup>99</sup> is an Internet database listing artists and companies of contemporary dance based in the Emilia-Romagna region, their productions and their tours in Italy and abroad. Each artist/company can register for free on the website, and fill out a form which they can update with information about their activities. The site thus maps contemporary dance production in Emilia-Romagna and constitutes a tool for the national and international promotion of artists. The site also includes a list of regional, national and international programmes which have invited Emilia-Romagna authors, thus helping artists and companies to have a clearer picture of promotion opportunities and to plan the distribution of their works. The project is an initiative of Anticorpi<sup>100</sup>, a network of theatre venues, festivals and creative residencies located in Emilia-Romagna, and is supported by the Ministry of Cultural Heritage and Activities (Performing Arts Department), Emilia-Romagna Region, Bologna Province and Ravenna Province.

Thanks to the connection with Anticorpi XL<sup>101</sup>, a wider network which extends Anticorpi's actions to partners based in 12 other Italian regions, a regional Register for contemporary dance was set up in Veneto, listing and monitoring the artists and companies based in this region, their activity in Italy and abroad as well as hosting venues at local, national and international level. The **Registro della Danza Contemporanea e di Ricerca del Veneto**<sup>102</sup> is supported by the Region, the Ministry of Cultural Heritage and Activities, Arteven – Circuito Teatrale Regionale and Operaestate Festival del Veneto.

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<sup>99</sup> <http://www.registrodanzaer.org/>

<sup>100</sup> <http://www.anticorpi.org/info/>

<sup>101</sup> <http://www.anticorpi.org/anticorpixl/>

<sup>102</sup> <http://www.registrodanzaveneto.org/>

### 3.2.3. Topic 3: Taxation

There are no specific regulations for artists' mobility. Bilateral conventions between Italy and other countries (EU and non-EU) govern the tax rules for foreign workers of all professional sectors and ensure there is no double taxation. Information is available on the website of the **National Revenue Agency** (of the Ministry of Economy and Finance), which is responsible for implementation of tax law in Italy<sup>103</sup>, and on the website of the INPS (National Institute for Social Protection)<sup>104</sup>. The National Revenue Agency has also published several Thematic Guides<sup>105</sup>:

- "La dichiarazione dei redditi dei residenti all'estero" ("Tax returns for Italians living abroad"), June 2007; available in Italian;
- "Guida fiscale per stranieri" ("Tax guide for foreigners"), November 2007, available in Italian, Albanian, Arabic, Rumanian, Bosnian, Serbo-Croatian;
- "Guida fiscale per gli stranieri" ("Tax guide for foreigners"), December 2005, available in Bosnian, Croatian, French, English, Serbian, Spanish, German.

### 3.2.4. Topic 4: Intellectual property rights

The key entity responsible for the intellectual property rights of Italian authors and publishers is the **SIAE**<sup>106</sup> – Italian authors' and editor's' copyright society. It deals with international activity through agreements (Contratti di rappresentanza reciproca – Reciprocal representative contracts) with its foreign counterparts<sup>107</sup>, has offices in all the Italian regions and provides specific consultancy for international activity.

Other category-specific organisations also deal with intellectual property rights, for instance SNAD – Sindacato nazionale autori drammatici (National Society of Playwrights)<sup>108</sup>, SAI – Sindacato attori (Actors' Union)<sup>109</sup>, SIAM – Sindacato italiano artisti della musica (Italian Musicians' Union)<sup>110</sup>, UIL – Unione Nazionale scrittori e artisti (National Writers' and Artists' Union)<sup>111</sup>, IMAIE – Istituto per la tutela dei diritti degli artisti, interpreti ed esecutori (National Organisation for Artists, Performers and Operators)<sup>112</sup>. However, they do not offer specific information through their websites.

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<sup>103</sup> Agenzia delle Entrate,  
<http://www.agenziaentrate.it/ilwcm/connect/Nsi/Documentazione/Fiscalita+internazionale/Convenzioni+per+evitare+le+doppie+imposizioni+Modulistica/>

<sup>104</sup> <http://www.inps.it/newportal/default.aspx?SID=%3b0%3b4763%3b4764%3b&lastMenu=4764&iMenu=1&iNodo=4764>

<sup>105</sup> <http://www.agenziaentrate.gov.it/ilwcm/connect/Nsi/Documentazione/Guide+Fiscali/>

<sup>106</sup> <http://www.siae.it>

<sup>107</sup> [http://www.siae.it/contatti.asp?link\\_page=rapporti\\_contatti.htm](http://www.siae.it/contatti.asp?link_page=rapporti_contatti.htm)

<sup>108</sup> <http://www.snadteatro.it/Pages/Home%20Page.htm>

<sup>109</sup> <http://www.cgil.it/sai-slc/> or <http://www.sai-slc.cgil.it/>

<sup>110</sup> <http://www.sindacatomusicisti.it/>

<sup>111</sup> <http://www.uil.it/uilcultura/>

<sup>112</sup> [http://www.imaie.it/imaie\\_conv\\_int.html](http://www.imaie.it/imaie_conv_int.html) and [http://www.imaie.it/rapporti\\_internazionali.html](http://www.imaie.it/rapporti_internazionali.html) (for international agreements with foreign counterparts)

### 3.2.5. Topic 5: Social security

There are no specific regulations for artists' mobility concerning "social security", which covers a wide range of issues: unemployment benefits, family allowances, retirement pensions, occupational diseases, accidents at work, invalidity benefits, sickness and maternity leave, survivors benefits, death grants.

Social security for foreign workers is guaranteed by:

- Application of European Council Regulations, extended to Switzerland and those countries that have signed the agreement on the European Economic Area (EEA) (Iceland, Norway, Liechtenstein);
- Respect of Bilateral International Agreements and Partial Agreements with third countries, which do not cover all the social security issues (see above), but only some of them (depending on the country).

**Four Ministries** are responsible for social security issues, namely the Ministry of Work, Health and Social Policy<sup>113</sup>, the Ministry of Foreign Affairs<sup>114</sup> (Directorate General for Italians Abroad and Migration Policy<sup>115</sup>), the Ministry for Equal Opportunities<sup>116</sup> and the Ministry for European Policy<sup>117</sup>.

General information and support are provided by some public structures. The Italian social security and assistance system (mainly for pension funds) is based on national organisations called "Enti di previdenza e assistenza", some of which deal specifically with artists and cultural professionals.

The **INPS** (Istituto nazionale di previdenza e assistenza<sup>118</sup>) is the general national organisation for workers, which covers artists and operators from all sectors, except for the performing arts. Its website also provides some information about international regulations<sup>119</sup>. No specific information is provided for artists and cultural operators.

The **ENPALS** (Ente Nazionale di Previdenza e assistenza lavoratori dello spettacolo e dello sport professionistico<sup>120</sup>) is the national organisation for all professionals from the performing arts sector (actors, technicians, artistic directors, etc.). The website does not offer specific information for international activities, but allows the free download of all useful forms (e.g. the E101); information (about all matters) is provided by staff in the central and local offices (there are 12 of them, located in different Italian cities).

As for workers from other fields, **category-specific organisations** also deal with social security issues for artists; among them, UIL - Unione nazionale scrittori e artisti (National Writers' and Artists' Union)<sup>121</sup>, SIAM - Sindacato italiano artisti della musica (Italian Musicians' Union)<sup>122</sup>, SAI – Sindacato

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<sup>113</sup> <http://www.lavoro.gov.it/lavoro/> and <http://www.salute.gov.it/assistenzaSanitaria/paginaInternaMenuAssistenzaSanitaria.jsp?id=903&menu=stranieri>

<sup>114</sup> [www.esteri.it/MAE/IT/Ministero/Servizi/Italiani/Servizi\\_Rete\\_Consolare/Guida\\_Consolare/SicurezzaSociale](http://www.esteri.it/MAE/IT/Ministero/Servizi/Italiani/Servizi_Rete_Consolare/Guida_Consolare/SicurezzaSociale)

<sup>115</sup> <http://www.esteri.it/MAE/EN/Ministero/Struttura/DGItalianiEstero/default.htm?LANG=EN>

<sup>116</sup> <http://www.pariopportunita.gov.it/>

<sup>117</sup> <http://www.politichecomunitarie.it/>

<sup>118</sup> <http://www.inps.it>

<sup>119</sup>

<http://www.inps.it/newportal/default.aspx?SID=%3b0%3b4763%3b4764%3b&lastMenu=4764&iMenu=1&iNodo=4764>

<sup>120</sup> <http://www.ENPALS.it/>

<sup>121</sup> <http://www.uil.it/uilcultura/>

<sup>122</sup> <http://www.sindacatomusicisti.it/>

attori (Actors' Union)<sup>123</sup>. Their websites do not provide any specific information about international activities. The strength of the unions relies on their belonging to international networks of category-specific organisations, so their role is that of hubs. If the office is not able to provide the specific information required by users, it can nonetheless contact organisations in other countries to ask for information. These organisations seldom have a specific office dealing with international affairs, and it should be noted that in theory users have to sign up to receive assistance (although, in practice, this rule is not so strict).

**Fistel**<sup>124</sup>, which belongs to the national union CISL, represents employed workers of the information sector, including performing arts, and its FAI section (Forum Artisti Interpreti) represents self-employed workers and professionals. Although its mission is not to provide information about international activities, Fistel has a specific **international department** and assists all workers needing information about international activity; through FAI, the service is also offered to self-employed professionals. Information, mainly concerning social security issues, is provided through direct consultancy and when possible via e-mail. Fistel has a national office in Rome and offices located in different regions (especially those which offer more performing arts), but FAI only has an office in Rome. Fistel is in contact with a network of international organisations and works as a hub; if the office is not able to provide the specific information required it can nonetheless contact organisations in other countries to ask for information.

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<sup>123</sup> <http://www.sai-slc.cgil.it/>

<sup>124</sup> <http://www.fistelcisl.it/>

### 3.2.6. Topic 6: Visas and work permits for third country nationals

EU citizens wishing to live in Italy for less than 3 months have to take a “declaration of presence on the national territory” to the local police station; for periods over 3 months, they have to register with the Municipal Registry of the town of residence.

Third country nationals wishing to stay more than 3 months in Italy must apply for a “permesso di soggiorno” (residence permit) within eight days of arriving in Italy, and have to provide specific documents. There are different kinds of permits depending on the reason for going to Italy (tourism, study, work, etc.). Third country nationals wishing to go and work in Italy must always have a valid entrance or transit visa<sup>125</sup>, delivered by Italian Embassies and Consulates in their country of origin or residence.

The ever stricter regulations that have been introduced or announced by the right-wing governments in the last few years are among the “hot topics” in the current Italian political debate, and they concern all third countries citizens including artists and cultural professionals.

All official information concerning visas is provided by the **Ministry of Foreign Affairs**, which is responsible for such matters<sup>126</sup>.

General information about visas and permits is also provided by the **Ministry of Internal Affairs**<sup>127</sup>, the **Ministry of Social Solidarity**<sup>128</sup> and the **State Policy Department**<sup>129</sup>, through their websites.

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<sup>125</sup> Visa applications submitted by third country nationals must contain the following: reasons for their trip, proof that they have enough resources to cover travel and living expenses, documentation on their current income in their country of origin, details of their accommodation in Italy, a photo, a valid travel document, a *Nulla Osta* (“no obstacles”) from the Questura for the requested visa and a signed “declaration of responsibility” (<http://www.esteri.it>).

<sup>126</sup> <http://www.esteri.it/visti/home.asp#6>

<sup>127</sup> [www.interno.it](http://www.interno.it)

<sup>128</sup> [www.solidarietasociale.gov.it/](http://www.solidarietasociale.gov.it/)

<sup>129</sup> <http://www.poliziadistato.it/pds/ps/immigrazione/visto.htm>

### 3.3. Information about mobility: matching needs and provision

The table below summarises the content of the previous chapters, in terms of information needs and provision.

Topic	Information needs (topics)	Information provision (providers)
<b>Mobility opportunities</b>	Funding possibilities Grants Residency opportunities Job offers	Artbox (complete and customisable list of opportunities + consultancy and support) Specific information on the websites of individual support providers (e.g. foundations, associations) Museum Jobs website; ICOM
<b>National features of the cultural sector</b>	Mapping independent cultural spaces Information about the role of the artist in society Public support for artists (also as unemployed, foreign workers, young entrepreneurs, etc.)	Partial information is available through: - DOCVA Archive (Milan) (contemporary international visual arts scene) - meetings with representatives of foreign residencies in the framework of residency programmes (e.g. by Nosadella.due) - Registro della Danza Contemporanea e di Ricerca - Emilia-Romagna and Veneto (contemporary dance scene in the two regions) - Intercity Festival Library (contemporary theatre in other cities/countries)
<b>Taxation</b>	Double taxation	National Revenue Agency Administrative officers of each organisation (e.g. theatres)
<b>Intellectual property rights</b>	Protection of intellectual property rights Payment of property rights and royalties	SIAE Unions
<b>Social security</b>	Health insurance Payments of contributions for pension rights	Ministry of Work, Health and Social Policy Ministry of Foreign Affairs Ministry for Equal Opportunities Ministry for European Policy INPS; ENPALS; category-specific organisations
<b>Visas and work permits for third country nationals</b>	Requirements to obtain visas and working permits	Ministry of Foreign Affairs Ministry of Internal Affairs Ministry of Social Solidarity State Policy Department

As shown in the table above, information exists but not in one place; moreover (as became clear through the desk research) it is often confused and hard to find, and references to specific regulations about artistic mobility – when they exist – are not explicit or are hidden among the other information contained in the downloadable documents. Information seekers therefore have to cross-refer to different sources and to double-check the information, and can easily be discouraged by the complexity of the research.



# Chapter 4 – Towards an Italian Mobility Infopoint

## 4.1. General remarks

The multiplicity of players in Italy who provide information about mobility– as well as all cultural mobility issues in general – leads to a critical **fragmentation** of the final picture, which is compounded by the fact that the different institutions involved deal with different matters and activities. In the face of such complexity, with scattered responsibilities, a certain amount of overlapping and a number of gaps, “information seekers” need all the skills and patience they have to find their way through the jungle of regulations, which do not always take into account the differences between professionals working in the arts and culture and other professionals. The many actions carried out by “the sector” and by private entities are however a positive sign of a proactive attitude and of a growing interest in the international dimension, but the lack of an overall picture of all the existing opportunities generates the impression that resources and initiatives for mobility are scarce and that mobility experiences risk turning into an obstacle course.

The mapping exercise in this research project however, pinpoints the existence of a small number of entities which already provide mobility information, as well as other direct and indirect forms of support for mobility. Currently they only target some groups (e.g. artists from a specific geographic area), but with some additional resources (in financial and human terms) and with a networking effort to coordinate activities and foster visibility, they could improve and expand their action and reach wider groups of users. This is the case of some of the good practices mentioned throughout the report, such as Viafarini, for the visual arts sector, the Teatro Regio office dealing with international activities and collaborations, with a specific expertise in all administrative issues (taxation, contracts, social security, insurance, etc.) for theatre and performing arts, and the Anticorpi Network, currently providing information and training on a number of issues (from mobility opportunities to social security, etc.) for dance artists based in the Emilia-Romagna region and involved in the GD’A prize.

All the interviewees agree that the best way to respond to mobility information needs for the cultural sector would be to **strengthen the activity of the entities which already provide information on mobility**, improve their **visibility** and create a **network of mobility information providers** rather than to think in terms of a single office or organisation. Resources should be used to enhance existing skills and know-how, provide constant updates and training, and reinforce communication and links between decision- and policy-makers and information providers, thus building a two-way dialogue between the decision-making level and the “mobility stakeholders”. The results of the Italian mapping exercise therefore confirm that at national level, and for all cultural sectors, the recommendations put forward in recent studies focusing on the visual arts sector, i.e. developing synergies with appropriate existing information providers, could well offer cost-effective solutions, and existing networks and specialists that focus on specific art forms or particular issues need to be taken into account<sup>130</sup>.

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<sup>130</sup> IGBK, *Challenges for mobility*

## 4. 2. Features and role of a possible Italian Infopoint

The interviewees provided a number of ideas and information which can be used to define a set of criteria for a possible “mobility Infopoint” to be set up in Italy. First of all, the most appropriate solution for Italy would be to build a **network of mobility information providers**, with the following features:

- the network should be made up of those entities which already provide support for artistic and cultural mobility (also through information provision) and/or are experienced in international activities, and which only need some additional resources to strengthen their ordinary activities and to focus better on mobility information provision. This would make it possible to take advantage of the experience of organisations and entities which are already active in support for mobility and international exchanges;
- different information providers should specialise, and focus on the specific regulations, mobility patterns and information needs of the visual arts, performing arts and heritage sectors;
- the “Infopoints” should provide two levels of services:
  - direct consultancy to individual artists and small organisations with little or no experience of mobility issues;
  - periodic training for the staff of organisations which invite foreign artists and companies (especially theatres and performing arts organisations), so that each organisation can cope independently with frequent questions in their daily practice, thus strengthening the sector as a whole;
- in a new mobility information provision system virtual and physical layers should co-exist, where the strong points of the two should be used together to the full:
  - quick, reliable, complete information provided by a user-friendly and constantly updated website, supplemented by a customisable newsletter. The site could be enriched by user comments and feedback in real-time which would give information about customer satisfaction and foster the creation of a virtual community of mobility stakeholders who share their experiences and build up new contacts;
  - specific, tailor-made information delivered through direct consultancy, via telephone (toll-free number), e-mail and personal meetings. The information provision offices (which could of course be located on the premises of a theatre, an association or any other existing structure) should be spread out geographically, i.e. the information providers should not all be set up in the same city or region;
- in the provision of information the “Infopoints” should act as one-stop shops where ad hoc trained staff can help the users either directly or knowing where to ask. What it is essential is that informative support is provided immediately or very rapidly;
- the “Infopoints” should handle all mobility-related issues both for incoming and outgoing mobility (keeping in mind the differences in Regional legislation in Italy):
  - existing support for mobility (funds, grants, residencies, etc.);
  - administrative and legal matters (contracts, taxation, copyright, etc.);
  - social security;
  - training opportunities and professional development;

- information about the structure of the cultural sector in Italy and in other countries (e.g. number and role of independent spaces, subsidies for artists, etc.);
  - information about, and contact with, documentation centres (e.g. about contemporary theatre production abroad, contemporary Italian visual artists, etc.);
  - information about forthcoming events with an international relevance allowing artists and operators to get in touch with foreign professionals (e.g. debates or meetings during festivals, etc.);
  - tutoring activities for help in drafting cultural cooperation projects, for help to set up international partnerships, and for help to write CVs, letters, applications and portfolios, with the assistance of experts in international projects;
  - FAQs and general information about mobility (e.g. a “mobility handbook” listing advantages and risks, practical hints, etc.), including, if possible, information about the experiences of other artists and contacts with artists, organisations, galleries and spaces (abroad and in Italy);
- the staff of the “Infopoints” should be able to deliver information in Italian and in English (through all channels, both virtual and real);
  - the users should feel that they can trust the staff of the “Infopoint” because they have both theoretical knowledge and practical experience in each sector; the users should also feel that by using this service they are saving time and energy while getting handy, reliable and up-to-date information;
  - the users should feel that political changes at national and local level will not affect the quality, reliability and stability of the information service;
  - information providers should be guaranteed long-term sustainability through long-term financial support from the institutions, especially at central level but also, when possible, at regional and local levels;
  - the “Infopoints” should build a permanent dialogue with institutions at all levels, in order to make the sector’s voice heard at the decision- and policy-making levels and to provide concrete input for innovative cultural policies.

An “information provision system” set up along the above-mentioned lines would certainly benefit from discussion with the Infopoints set up within the Practics project, both in the setting-up phase and once it is off the ground. Regular feedback from the users and periodic evaluations would also ensure the efficiency of the system and help it adapt its service, where necessary, to respond to the real needs of the cultural sector.

## 4.3. Conclusions and recommendations

The mapping exercise highlights four main **features of mobility information provision** in Italy:

- since information is scattered among a multiplicity of sources, information provision involves a **multiplicity of players** (organisations, networks, venues, structures, festivals, public authorities), but none of them explicitly includes “mobility information provision” in its mission;
- mobility-related information is often relayed through **informal channels**, relying on personal connections and networks, rather than through formal and official channels, which paradoxically appear less reliable, clear and up-to-date than professionals, artists, venues, etc;
- current “mobility information providers” target **precise groups**, not a wider audience (e.g. only visual artists; only artists based in a single region, etc.);
- **existing information provision services are not well-known** among artists and operators.

Existing information provision activities need visibility and additional resources targeted on **formalising a real information provision system**, a solution which would seem to be more time- and cost-effective than creating a brand new “Infopoint” and which would definitely be a fair and useful recognition of successful activities already put in place by the cultural sector.

As a result of the mapping exercise, four **recommendations** can be made:

- improve the **visibility** of the existing structures (networks, organisations, projects) currently providing different kinds of information about mobility;
- foster opportunities for **meetings**, comparisons and discussions between those who currently provide information, so they can work together on developing existing tools and fostering **networking and lobbying**, thus empowering the sector and allowing it to “speak with one voice” to the public institutions and the private sector;
- provide **additional resources to the existing information providers**, thus enabling them to widen, deepen, strengthen and focus their information provision service (which could be explicitly stated in their mission);
- strengthen and increase **training opportunities** clearly targeting professional development in an international perspective, including tutoring and mentoring.

Such recommendations can be considered as guidelines for the creation of an Infopoint Italy; for each of them, suggestions can be made to put these recommendations and guidelines into practice.

### 4.3.1. Visibility

Visibility is essential for the structures (networks, organisations, projects) currently providing different kinds of information about mobility in order to reach a wider audience, to get recognition for the service they provide, and to pave the way for future collaborations and synergies.

Possible suggestions to improve visibility mainly concern new technologies, but also include “traditional” channels and tools.

- Organisations providing information about mobility should pay attention to their **websites**, update them regularly, and provide complete information and links with other websites.
- The same structures should incorporate **social networks** in their communication strategy, and develop specific competences. Social networks offer great possibilities to share first-hand experience and practical tips, provide comment and feedback on personal mobility experiences, and give real-time updates about events and opportunities. Facebook and Twitter in particular are used every day by millions of people in Italy – especially young people – and many cultural organisations, artists, companies and venues have interesting pages on Facebook. “Groups” can be used to communicate and promote events, to distribute cheap tickets, to start a debate about an event or a performance (before or after), etc. and to disseminate information about mobility opportunities, meeting, residencies, calls, etc.
- Entities currently supporting mobility should devote part of their communication strategy to the **exchange of information** with other structures providing similar services and within the cultural sector in general. This could be done via e-mail, or newsletters, leaflets and publications to be sent to theatres and other venues to be distributed during festivals and events.
- Communication efforts should also target the final audience; information providers could work on “mobility handbooks” covering core issues to be distributed for free during performing arts festivals and any other event attended by artists and cultural operators. Such publications could be prepared jointly by different organisations – all of them clearly named and briefly described – and could be released periodically (once a year, for example), with a Web version constantly updated on the partners’ websites.

### 4.3.2. Networking

Networking and lobbying are essential for the cultural sector as a whole, as a tool for empowerment, to make it possible to “speak with one voice” to the public institutions and the private sector, to acquire legitimacy and support. In order to build and foster networking, direct contacts and meetings are essential.

Through **coordination and networking**, the existing information providers might need only a few additional resources to widen, deepen, strengthen and focus their information provision service: sharing experiences and analysing successful case-studies is better than the “trial-and-error” approach, mailing and contact lists can be shared and combined to create a comprehensive database of contacts, information which is scattered in many different sources can at least be made visible through a reduced number of websites working as hubs of a network.

Structures providing useful information for mobility could:

- create opportunities for **meeting**, confrontation, discussion among themselves and with representatives from the cultural sector, policy-makers and the private sector, in order to work together on developing existing tools and fostering networking, collaborations and **strategic partnerships**; meetings could be organised during other events, for instance as informal round tables during performing arts festivals, both in Italy and abroad.
- **collect and share knowledge** about opportunities, existing rules, the situation in other countries, etc., with the idea of *sharing* rather than *protecting* one’s achievements and *discussing* rather than *hiding* problems and obstacles. Spaces for debate and confrontation can be set up both at physical and virtual levels.
- foster **mapping** activities and work on databases containing relevant information on mobility-related issues: for instance, adding information to existing databases (e.g. regional registers for contemporary dance).

Together with the cultural sector, the public authorities could encourage the creation of new **databases and tools useful for identifying** companies and structures involved in international activities, residency programs, exchanges, etc. For instance, internet databases could be set up with information about artists, companies and venues from the visual and the performing arts sectors in each region, which are active or interested in incoming and outgoing mobility.

### 4.3.3. Additional resources

The scarcity of funding available for culture should not be considered an insurmountable obstacle to initiative, but rather as a source of inspiration for original solutions and different approaches to reach new goals.

Existing structures providing mobility-related information could:

- work on visibility, coordination and networking in order to get recognition and support from policy makers and new donors;
- partly adapt their activity, by stating explicitly that their mission includes support for mobility information provision and asking for reasonable additional resources from public and private entities. Planning is essential for success and for credibility and information providers could consider developing information provision activities over a medium-term testing period (e.g. 5 years), then become fully operational.
- Specific competences should be focused on **fund raising** on the part of “new” entities, e.g. private sponsors, foreign institutions, etc.

Public institutions could explicitly mention “cultural mobility” in legislation and regulations and devote a specific budget or action line to effective, practical actions supporting it. This could also include support for current information providers, in financial terms or, for instance, in terms of providing opportunities for meetings, by encouraging the participation of public officials in round tables and discussions on the topic, and by providing opportunities for training and updates about current legislation on mobility-related issues.

### 4.3.4. Training

In order to provide reliable information about all the issues of interest, current information providers need to match theoretical knowledge and practical experience on a number of topics.

- Representatives of the current information providers and policy-makers, together with other key players such as private consultants, representative of the cultural sector, foreign professionals and Infopoints, could organise **training opportunities** for the information providers. Each of them could bring knowledge and expertise about specific subjects with a peer learning approach.
- Training sessions could be organised during meetings, events, festivals, etc, focusing on specific subjects (e.g. contracts, copyright, etc.).
- Where there are changes to the legislation and regulations, whatever the level (from Ministries to Municipalities), public institutions could organise short training sessions for information providers, which could possibly be open to cultural workers (companies, organisers, etc).

# Annexes

## a. Bibliography and links

Below are the links listed in the report (last URL check: May 31 2010).

### a.1. Research

Carla and Simona Bodo, *Compendium of Cultural Policies and Trends in Europe – Italy*, Ericarts, update: November 2008

<http://www.culturalpolicies.net/web/index.php>

ECOTEC Research & Consulting Ltd, *Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study*, ECOTEC, March 2009

[http://ec.europa.eu/culture/key-documents/doc/cultural\\_mobility\\_final\\_report.pdf](http://ec.europa.eu/culture/key-documents/doc/cultural_mobility_final_report.pdf)

Internationale Gesellschaft der Bildenden Künste (IGBK), *Challenges for Mobility. Recommendations from the Visual Arts Sector* (Results of the experts' meeting on "Mobility in the visual arts sector in Europe", December 2009 in Linz and follow-up consultations during spring 2010)

<http://igbk.de/page.php?pgid=74&lang=de>

ERICarts – European Institute for Comparative Cultural Research gGmbH, *Mobility Matters. Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals. Final Report*, October 2008

[http://www.mobility-matters.eu/web/files/14/en/Final\\_Report\\_-\\_Mobility\\_Matters\\_\\_\\_ERICarts.pdf](http://www.mobility-matters.eu/web/files/14/en/Final_Report_-_Mobility_Matters___ERICarts.pdf)

### a.2. Public institutions and authorities, foreign institutes

#### National institutions and agencies

Ministero dei Beni e Attività Culturali, <http://www.beniculturali.it>

PABAAC – Direzione Generale per il Paesaggio, le Belle Arti, l'Architettura e l'Arte Contemporanea, <http://www.pabaac.beniculturali.it>

Ministero dei Beni e Attività Culturali – Direzione Generale per lo Spettacolo dal Vivo, <http://www.spettacolodalvivo.beniculturali.it>

Ministero degli Affari Esteri, <http://www.esteri.it>



Ministero del Lavoro e delle Politiche Sociali, <http://www.lavoro.gov.it/lavoro/>

Presidenza del Consiglio dei Ministri – Dipartimento per le Pari Opportunità,  
<http://www.pariopportunita.gov.it/>

Presidenza del Consiglio dei Ministri – Dipartimento per le Politiche Comunitarie,  
<http://www.politichecomunitarie.it/>

Agenzia delle Entrate, <http://www.agenziaentrate.gov.it>

INPS – Istituto Nazionale di Previdenza Sociale, <http://www.inps.it>

Polizia di Stato, <http://www.poliziadistato.it>

### **Social security system and intellectual property rights for arts and culture**

ENPALS - Ente Nazionale di Previdenza e Assistenza per i Lavoratori dello Spettacolo,  
<http://www.ENPALS.it>

SIAE – Società Italiana degli Autori ed Editori, <http://www.siae.it/siae.asp>

### **Category-specific organisations**

SNAD Teatro – Sindacato Nazionale Autori Drammatici, <http://www.snadteatro.it>

SAI – Sindacato Attori Italiani, <http://www.cgil.it/sai-slc/> or <http://www.sai-slc.cgil.it/>

SIAM – Sindacato Italiano Artisti della Musica, <http://www.sindacatomusicisti.it/>

UIL Cultura, <http://www.uil.it/uilcultura/>

IMAIE – Istituto per la Tutela degli Artisti Interpreti Esecutori, [http://www.imaie.it/imaie\\_conv\\_int.html](http://www.imaie.it/imaie_conv_int.html)

Fistel – Federazione Sindacale CISL – Stampa, Telecomunicazioni e Spettacolo,  
<http://www.fistelcisl.it>

### **Regional and provincial authorities**

Regione Lazio, <http://www.regione.lazio.it>

Regione Piemonte, <http://www.regione.piemonte.it>

Piemonte dal Vivo, <http://www.regione.piemonte.it/piemontedalvivo/>

Banca Dati del Consiglio Regionale della Lombardia,  
<http://consiglionline.lombardia.it/normelombardia/accessibile/main.aspx>

Banca Dati del Consiglio Regionale della Valle d'Aosta,  
[http://www.consiglio.regione.vda.it/banche\\_dati/default\\_i.asp](http://www.consiglio.regione.vda.it/banche_dati/default_i.asp)

Provincia Autonoma di Bolzano, <http://www.egov.bz.it>

Provincia Autonoma di Trento, <http://www.provincia.tn.it>

Film Commission Friuli-Venezia Giulia, <http://www.fvgfilmcommission.com>

Espace Vallée d'Aoste, <http://www.espacevda.com>

ETI – Ente Teatrale Italiano, <http://www.enteteatrale.it>

### **Foreign institutes and institutions**

Villa Medici – Accademia di Francia a Roma, <http://www.villamedici.it>

Villa Massimo – Accademia Tedesca a Roma, <http://www.villamassimo.de.it>

Villa Romana – Firenze, <http://www.villaromana.org>

British Council, <http://www.britishcouncil.org>

Goethe Institut, <http://www.goethe.de/kue/enindex.htm>

ONDA – Office National de Diffusion Artistique, <http://www.onda.fr>

## **a.3. Cultural sector: organisations, associations, venues, projects**

Anticorpi network, <http://www.anticorpi.org>

Artbox, <http://www.bancadatiartbox.it/cgi-bin/artbox/home.pl>

Choreoroam project, <http://www.operaestate.it/choreoroam/index.php?lang=en>

DOCVA Archive, <http://www.docva.org>

Fabbrica Europa per le Arti Contemporanee, <http://www.ffeac.org>

GAI – Giovani Artisti Italiani, <http://www.giovaniantisti.it>

ICOM – International Council of Museums, [http://icom.museum/mus\\_dist\\_list.html](http://icom.museum/mus_dist_list.html)

ICOM Italia, <http://www.icom-italia.org>

Movimento zeropuntotre degli artisti, <http://zeropuntotre.blogspot.com/>

Museum Jobs, <http://www.museumjobs.com/>

Nosadella.due, <http://www.nosadelladue.com>

Registro della Danza Contemporanea e di Ricerca del Veneto, <http://www.registrodanzaveneto.org>

Registro della Danza Contemporanea e di Ricerca dell'Emilia-Romagna,  
<http://www.registrodanzaer.org>

Resartis, <http://www.resartis.org>

Space project, <http://www.spaceproject.eu>

Teatro della Limonaia – Intercity Festival, <http://www.teatrodellalimonaia.it>

Transartists, <http://www.transartists.nl>

Viafarini, <http://www.viafarini.org>

## **a.5. Private players**

ACRI – Associazione di Fondazioni e Casse di Risparmio SpA, <http://www.acri.it>

Fondazione CRT, <http://www.fondazioneart.it>

Fondazione per l'Arte Moderna e Contemporanea CRT, <http://www.fondazioneartecrt.it/index.php>

Fondazione Querini Stampalia, <http://www.querinistampalia.it/>

## b. List of participants at the meeting in Florence (May 2009) and Turin (September 2009)

<i>Florence, May 2009 - Meeting with artists and cultural operators during the Fabbrica Europa performing arts festival</i>		
<b>Name</b>	<b>Organisation</b>	<b>Sector</b>
Melanie Gliozzi		performing arts
Luca Mauceri		performing arts
Domenico Nuovo		performing arts
Rosi Rossella		performing arts
Elena Di Stefano	Cultural operator	performing arts
Chiara Giorgi	Actress	performing arts
Leonardo Magnani	Artist	performing arts
Camilla Boccaccini	Il Volo di Elio (performing arts, blog)	performing arts
Camilla Giannelli	Il Volo di Elio (performing arts, blog)	performing arts
Donatella Monsi	Il volo di Elio (performing arts, blog)	performing arts
Fabio Biondi	L'Arboreto Teatro Dimora	performing arts
Alessandro Brucioni	Centro Artistico Il Grattacielo Mo-Wan Teatro	performing arts
Valeria Castellaneta	Compagnia T.P.O	performing arts
Francesco Migliorini	Murmuris Cultural Association	performing arts
Dimitri Milopulos	Teatro della Limonaia/Festival Intercity	performing arts
Silvano Panichi	Laboratorio Nove	performing arts
Elia Pellegrini	Associazione Iris	performing arts
Saverio Peschechera	Teatri di Vita di Bologna	performing arts
Andrew Ferrara	Scuola Normale Superiore di Pisa	higher education
Doriano Giannelli	University of Florence	higher education
Trajco Arsov	Istituto Europeo Universitario	higher education
Alba Scarpellini	Museo di Storia Naturale – Firenze	museums and cultural heritage

<b>Turin, September 2009</b>		
<b>ArtLab09 – Workshop “Encouraging cross-border cultural mobility”</b>		
<b>Name</b>	<b>Organisation</b>	<b>Sector</b>
Jordi Baltà	Fundació Interarts per la Cooperació Internacional, Spain	Practics Infopoint – speaker
Greet Souvereyns	Het Kunstenloket, Belgium (Practics Infopoint)	Practics Infopoint – speaker
Antony Owen-Hicks	Arts Council of Wales ACW/WAI, Wales/UK	Practics Infopoint – speaker
Riitta Seppala	Tinfo, Finland	Practics project partner – speaker
Richard Poláček	Consultant – External expert for the Practics project	speaker
MaryAnn DeVlieg	IETM, International Network for Contemporary Performing Arts	performing arts – speaker
Erminia Sciacchitano	Ministero Beni e Attività Culturali - General directorate for the valorisation of cultural heritage	Italian Ministry of Cultural Heritage and Activities
Margherita Sani	Istituto Beni Culturali Emilia Romagna / NEMO (Network of European Museums Organisation)	museums and cultural heritage - Practics associate partner – speaker
Clelia Casalino	ECAS European Citizen Action Service	Practics associate partner
Ezio Bosso	musician and composer	performing arts – speaker
Giuliana Ciancio	Napoli Teatro Festival	performing arts – speaker
Luca Dini	Fondazione Fabbrica Europa per le Arti Contemporanee, Firenze - Fondazione Pontedera Teatro	performing arts – speaker
Roberto Casarotto	Bassano Opera Festival – Choreoroam project	performing arts – speaker
Donatella Ferrante	ETI – Ente Teatrale Italiano (Italian Theatre Institute - External Relations Promotion and International Planning)	performing arts (public institution) – speaker
Lorenzo Carni	A.T.I.R. Associazione Teatrale Indipendente per la Ricerca (responsible for organisation)	performing arts
Graziano Melano	Fondazione Teatro Ragazzi e Giovani – artistic director	performing arts
Elisabetta Rosolen	Associazione Culturale Musica 90	music
Giulio Verago	Viafarini	visual arts – speaker
Luigi Ratclif	GAI – Giovani Artisti Italiani / Movin’up Project	visual arts – speaker
Paola Picca Garin	GAI – Giovani Artisti Italiani / Movin’up Project	visual arts – speaker
Alessandro Ottenga	Associazione Mountain Photo Festival (president)	visual arts

Anna Raffaella Belpiede	Comune di Torino – Settore biblioteche	local authority (Municipality of Turin)
Loredana Di Nunzio	Comune di Torino - Settore Rigenerazione Urbana e Sviluppo	local authority (Municipality of Turin)
Patrizia Rossello	Comune di Torino – responsible for visual arts project	local authority (Municipality of Turin)
Rebecca De Marchi	Provincia di Torino	local authority (Province of Turin)
Sabina Santarossa	Ministry of Foreign Affairs – diplomatic	central government
Neve Virginia Mazzoleni	Unicredit – art advisor	bank foundation
Cristina Carniel	Università degli studi di Torino - Master in Teatro Sociale e di Comunità (tutor)	higher education
Federica Onofri	Master GIOCA - Facoltà di Economia - Università di Bologna (Program Coordinator)	higher education
Lea Iandiorio	Scuola Holden – Director	literature
Michela Contini	N.A.	N.A.
Manuela Contino	Free lance	N.A.
Grazia Francavilla	Consultant	N.A.
Laura Galloppo	Cultural operator	N.A.
Verena Nava	N.A.	N.A.
Angelo Pinto	N.A.	N.A.
Federico Borreani	Student (GIOCA Master)	

## c. List of interviewees for the mapping exercise

Name	Organisation	Sector
Erminia Sciacchitano	Ministry of Culture – General Directorate for the valorisation of cultural heritage	policy makers
Maro Chiriotti	Regione Piemonte	Culture, tourism and sports directorate –Performing arts sector
Cristina Giacobino	Regione Piemonte	Culture, tourism and sports directorate –Performing arts sector
Alessandra Santise	Regione Piemonte	Culture, tourism and sports directorate –Promotion of cultural activities sector
Luca Dal Pozzolo	Osservatorio Culturale del Piemonte	regional cultural observatory
Alison Driver	British Council – Rome	foreign institute
Jessica Kraatz Magri	Goethe Institut – Turin	foreign institute
Manuela Murgese	SAI – Sindacato Attori (CGIL)	union
Pier Verderio	Fistel (UIL) – Ufficio internazionale	union
Antonio Plini	ENPALS Turin	national agency
Ufficio Rapporti Internazionali SIAE <sup>131</sup>	SIAE – Società Italiana Autori Editori	national agency
Giovanni Di Domenico	Individual artist (musician and composer)	music
Marco Valerio Amico	Gruppo Nanou	theatre, dance
Alessandro Riceci	Individual artist – representative for movimento zeropuntotre	theatre, cinema
Alessandro Carboni	Individual artist	dance
Roberto Di Camillo	Individual artist	dance
Marco Cavalcoli	Individual artist	dance
Selina Bassini	Cultural operator – Anticorpi network	dance
Alessandra Bazoli	Teatro Regio – administrative office in charge of international activities	theatre
Roberto Casarotto	Bassano Opera Festival – Choreoroam project	performing arts
Giuliana Ciancio	Napoli Teatro Festival	performing arts festival
Donatella Ferrante	ETI – Ente Teatrale Italiano (Italian Theatre Institute - External Relations, Promotion and International Planning)	performing arts (public institution)
Isabella Lagattolla	Festival delle Colline Torinesi (organisation and communication)	performing arts festival
Dimitri Milopulos	Teatro della Limonaia (Sesto Fiorentino) - Intercity Festival (artistic director)	performing arts (theatre)

<sup>131</sup> E-mail exchange, no phone/direct interview

Nicoletta Scrivo	Onda Teatro (organisation)	theatre
Manuela Murgese	SAI Cgil – Sindacato Attori Italiano	Actors' union (mainly performing arts)
Pier Verderio	Fistel Cisl	union (performing arts, cinema, TV, information)
Rebecca Agnes	Individual artist	visual arts
Elena Bellantoni	Individual artist	visual arts
Cecilia Casorati	Critic and curator	visual arts
Chiara Fumai	Individual artist	visual arts
Silvia Giambrone	Individual artist – runs the independent space 26cc (Rome)	visual arts
Claudio Gobbi	Individual artist	visual arts
Guido Gobbi	Individual artist	visual arts (photography)
Laurence Humier	Individual artist	visual arts (design)
Maria Giovanna Nuzzi	Individual artist	visual arts
Gail Cochrane	Fondazione Spinola Banna per l'Arte - Director	visual arts – postgraduate education
Elisa Del Prete	Residency Nosadella.due	artists' residency
Marina Merli	Residency "Le Ginestrelle"	artists' residency
Giulio Verago	Viafarini (organisation and educational activities)	visual arts – mobility of Italian contemporary visual artists
Cristina Menegazzi	ICOM International (programme specialist – project manager)	museums and cultural heritage
Margherita Sani	IBC Emilia-Romagna	museums and cultural heritage (regional institution)
Luca Dal Pozzolo	OCP – Osservatorio Culturale del Piemonte (director)	regional cultural observatory
Leticia De Frutos	Spanish Ministry of Culture	museums and cultural heritage
Carla Tomasi	President of AIR – Associazione Italiana Restauratori (Italian Association of Restorers)	heritage



## d. List of questions for the interviews

### Questions addressed to actual/possible information providers:

- 1) What are the main features of the Italian context concerning "mobility", in terms of:
  - obstacles/difficulties
  - possible solutions
  - needs
  - opportunities
  - specificities of the Italian situation
- 2) How does your organisation support mobility? Through programmes, debates and conferences etc? Since when?
- 3) Do you also provide information about mobility concerning regulatory issues (social security, taxation, intellectual property rights, visas, etc.), grants, funds, residency projects, contacts abroad?
- 4) If so, do you encounter any problems when collecting/providing information about mobility opportunities (in-coming and out-going mobility)? What do you suggest to improve the situation with respect to information provision?
- 5) If so, when providing information on mobility, does your organisation cooperate with public authorities (e.g. social security office, embassies, etc.) or other cultural organisations in Italy?
- 6) Can you list other organisations working in your sector or in other cultural sectors, which support mobility and provide information about it?

### Questions addressed to information seekers:

- 1) On what topics do you need information when moving across borders for your artistic work? (regulatory issues such as social security, taxation, visas and work permits for non-EU nationals, intellectual property rights, customs' duties in EU countries; available funding and financing schemes for mobility in the EU; structure of the cultural sector of the country you are going to, specific or general information, etc.)
- 2) Where do you look for information about mobility (in-coming /out-going) in Italy? Can you list useful information sources (organisations, websites, magazines, etc.)?
- 3) Do you encounter any problems when looking for information about mobility opportunities?
- 4) Can you list any organisation based in Italy which supports mobility (financially, logistically, in terms of other support)?
- 5) What would you suggest to improve the situation regarding information provision?

## e. List of Regions and Provinces answering the questionnaire

<b>Name</b>	<b>Region / Province</b>	<b>Sector / Assessorato</b>
Isabella Andrighettoni	Provincia Autonoma di Trento	Servizio Attività Culturali
Franco Fanelli	Provincia Autonoma di Bolzano	Assessorato provinciale Cultura italiana
Raffaele Balsamo	Regione Campania	Settore Spettacolo, Cultura e Sport
Marco Chiriotti	Regione Piemonte	Direzione Cultura Turismo e Sport – Settore Spettacolo
Maria Teresa De Gregorio	Regione Veneto	Unità di Progetto Attività culturali e Spettacolo
Raphael Desaymonet	Regione Valle d'Aosta	Assessorato Istruzione e Cultura – Direzione sostegno e sviluppo attività culturale, musicale, teatrale ed artistica
Ilaria Fabbri	Regione Toscana	Settore Spettacolo e Progetti speciali per la cultura
Patrizia Ghedini	Regione Emilia-Romagna	Servizio Cultura, Sport e tempo libero
Alessandro Malcangi	Regione Friuli-Venezia Giulia	Servizio Beni e Attività Culturali
Giuliana Marangon	Regione Lombardia	Direzione Generale Cultura
Gianfranco Ricci	Regione Liguria	Settore Politiche e Programmi dello Spettacolo, dello Sport e del Tempo Libero
Rita Turchetti	Regione Lazio	Assessorato Arte, Sport e Politiche Giovanili – Area Attività e Strutture Culturali

## f. Questionnaire for Italian Regions and Provinces

**PRACTICS – See mobile, see practical** è un progetto triennale (2008-2011) sostenuto dalla Commissione Europea e volto a sostenere la mobilità internazionale di artisti e operatori culturali tramite la creazione di Infopoint nazionali. 4 Infopoint-pilota sono già attivi in Spagna, Olanda, Belgio e Regno Unito. Per l'Italia, il progetto prevede la mappatura della situazione italiana rispetto alla mobilità (soggetti che la sostengono, programmi e progetti, circolazione e diffusione di informazioni).

Nell'ambito del progetto PRACTICS, **Fondazione Fitzcarraldo**, che ne è il partner italiano, sta realizzando una ricerca sul sostegno alla mobilità internazionale di artisti e operatori culturali (arti visive, spettacolo dal vivo, musei e patrimonio culturale) da parte delle amministrazioni regionali.

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Ai fini della presente ricerca, per “**mobilità**” si intende una condizione temporanea per artisti singoli o compagnie, dal settore dello spettacolo dal vivo (teatro, danza, musica), delle arti visive e del settore musei e patrimonio culturale che possono passare un periodo di tempo all'estero (in un paese dell'Unione Europea diverso da quello del proprio paese di residenza abituale) per lavorare, esibirsi, per tournée, partecipazione a coproduzioni, festival, mostre, residenze, workshop.

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Vi chiediamo di inviare le risposte entro il **12 maggio 2010** a [elena.difederico@fitzcarraldo.it](mailto:elena.difederico@fitzcarraldo.it)

### Dati del rispondente

nome .....

assessorato/ufficio di riferimento .....

ruolo .....

telefono .....

e-mail .....

### La Regione/Provincia sostiene direttamente o indirettamente la mobilità internazionale di artisti, compagnie o operatori culturali?

Se sì, specificare se si tratta di leggi specifiche o di progetti *una tantum*; indicare i riferimenti normativi e l'indirizzo Internet a cui trovare dettagli e informazioni

*Es.: capitoli di spesa o programmi con dotazione finanziaria espressamente finalizzati a sostenere tournée all'estero di compagnie teatrali residenti in regione, oppure a contribuire alle spese di residenza di artisti residenti in regione vincitori di residenze o invitati presso festival all'estero; programmi volti a incoraggiare la presenza e la residenza di artisti stranieri sul territorio regionale tramite borse di studio, perfezionamento, formazione, residenze; organizzazione di incontri e tavole rotonde espressamente dedicate al tema della mobilità internazionale di artisti e operatori culturali...*

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