

1346579-5568-22



BRDPSS

INTERNATIONAL MOBILITY FOR YOUNG ARTISTS

BOARDING PASS

INTERNATIONAL FORUM
ON THE PROGRAMME OF THE ITALIAN PRESIDENCY
OF THE COUNCIL OF THE EUROPEAN UNION

11-12 NOV 2014
MILAN - LA FABBRICA DEL VAPORE



PROMOTED BY



Ministero
dei beni e delle
attività culturali
e del turismo



Presidenza Italiana
del Consiglio
dell'Unione Europea



IN COLLABORATION WITH



Il Ministero per i Beni e le Attività Culturali



CHIAMATA
LA FABBRICA
DEL VAPORE

INDEX

05 Press Release

09 Programme

13 Concept

17 Message of the Undersecretary
MiBACT Francesca Barracciu

19 Presentation of the Forum

25 Speeches

43 Final Report

55 Speaker Biographies

69 Credits

*At the date of publication of this report the organizational structure of MiBACT, in execution of the Prime Ministerial Decree 171/2014, have seen a restructuring with the establishment of the General Directorate for Contemporary Art and Architecture and Urban Suburbs.
For specific attributions please visit www.beniculturali.it*

MOBILITY IN THE WORLD FOR YOUNG ARTISTS BOARDING PASS

INTERNATIONAL FORUM IN THE PROGRAMME OF THE ITALIAN
PRESIDENCY OF THE COUNCIL OF THE EUROPEAN UNION

11-12 november 2014 MILAN, La Fabbrica del Vapore

Ability to move, travel, meet others, learn.

Mobility today is a priority condition for **young European artists**: travelling is essential, and it is a coveted instrument of escape and incentive of growth that allows creative minds to turn to a wider and more dynamic audience and market.

An entire world of possibilities and opportunities exists that must become a collective heritage of knowledge: for professional artists, mobility is particularly understood as the opportunity to travel abroad and export their works.

For an artist in training, on the other hand, it means establishing relationships, finding residences in different cities.

Each mobility presupposes a go and return, a stay in another place to spend a certain period of time to develop a project, also in collaboration with local artists. For many emerging artists and designers the mobility is a unique situation to establish a bond with colleagues, to find inspiration and to discover new means of expression.

Within the program of the Italian Presidency of the Council of the European Union and in the context of the new opportunities to support the mobility of young artists, next **11 and 12 November** the General Direction for performing arts and the General Direction for landscape, fine arts, architecture and contemporary arts of the **Ministry of cultural heritage and activities and tourism** in collaboration with **GAI – Associazione Circuito Giovani Artisti Italiani** and the **Municipality of Milan** have organised in Milan in the spaces of the **Fabbrica del Vapore a laboratory of ideas** with the objective of enabling a discussion on the current meaning of mobility and its future in our country in the international context.

Two intense days of presentations, testimonies, meetings with some of the most interesting representatives of European cultural networking, spokesperson of a way of thinking about contemporary art from the support of the creation of the artistic project to arrive at its distribution on a transnational scale. **Thirty speakers from every part of Italy and from the world divided into thematic work panels** will involve the public in ideal workshops of discussion coordinated by experts.

The analysis of some models and of best practices will lead to an updated reflection in order to identify new strategies of the European community's political institutions and tools that support the new models of artistic migration. The European space today presents, in fact, asymmetries and characteristics that vary between one country and another: the forum of the Fabbrica del Vapore aims at emphasising the positive experiences and proven practices that can be the cornerstone of a future model.

The international mobility of artists and cultural operators constitutes one of the main focuses of the European Union, of the Culture Program on the European Agenda for culture up to the recent Creative Europe programme, in the belief that it represents a fundamental issue at the base of feasible growth policies. Boarding Pass is therefore a not-to-be-missed opportunity to verify together what paths have actually been undertaken in different nations, as well as knowing the policies of the European Union, such as current and future funding.

The results of these two days will be incorporated into a summary document that will become **a proposal for policy** to present in the context of the European Council and in the National Governing Committees.

MOBILITY IN THE WORLD FOR YOUNG ARTISTS
INTERNATIONAL FORUM *BOARDING PASS*

MILAN 11-12.11.2014

LA FABBRICA DEL VAPORE, Via Procaccini 4

<https://www.facebook.com/events/1568130690084369/>
HASHTAG #forummobilità #mobilitàartistica #produzioneculturale #formazione #innovazione

INFORMATION AND SECRETARIAT

Associazione FARE Tel. +39.02.73956317 - info@farearte.org

www.pabaac.beniculturali.it

www.spettacolodalvivo.beniculturali.it

www.giovaniartisti.it

www.fabbricadelvapore.org

PRESS OFFICE

adfarmandchicas

Tel. +39.011.3199871 - laschicas@adfarm.it

11 NOVEMBER 2014

09.30

Registration

Luigi Ratclif

Secretary GAI – Association for the Circuit of Young Italian Artists

10.00

Welcome Addresses

Filippo Del Corno

Councillor for Cultures Municipality of Milan

Caterina Bon Valsassina

Regional Director for cultural heritage and landscape of Region Lombardia MiBACT

Francesca Barracciu

Sottosegretario MiBACT

Silvia Costa

President Commission Culture and Education of the European Parliament

Introduction to the Forum

By the promoters in collaboration with GAI and with the Roberto Cimetta Fund-Italian branch

Maria Grazia Bellisario

Director Department architecture and contemporary arts - DG PaBAAC

Donatella Ferrante

Head of Department dance, circus performances and international promotion - DG SV

11.00

PANEL 1

Definition of mobility

Mobility is not just a change of scenery but a key component of the professional activity of artists and operators in the sector of culture. Artists have always travelled and worked abroad to expand their field of action. A change of the work environment opens new ways and offers fresh sources of inspiration. Mobility sparks the sharing of experiences and good practices, promotes networks, generates expertise, neutralizes cultural segregation and obsolete management systems. Nowadays, with the drop of public funding, international mobility plays a key role in finding new and sustainable models of sharing and cooperation.

Introduced and coordinated by

Mary Ann DeVlieg

Senior Advisor/Strategy freeDimensional, Chair ARJ - EU Working group on arts and human rights, at Culture Action Europe

With the participation of

Luca Bergamo

Secretary-General Culture Action Europe

Alexandra Kalogirou

European Commission, DG Education & Culture,
Culture Policy

Javier Brun

Presidente Pépinières européennes
pour jeunes artistes

Anna Detheridge

Director Connecting Cultures

13.30

Lunch Break

15.00

Opportunities and Good Practices Projects of Artistic Mobility

Today there is a growing number of opportunities for mobility. Which exchange and research programmes are available for individual artists, in particular of the young generations? How can mobility benefit from creative residencies, professional sharing and development courses, support to circulation networks, multilateral experiences of productive cooperation, promotional actions in the international arena?

Introduced and coordinated by

Luisella Carnelli

Researcher Fondazione Fitzcarraldo

Spaces and Instruments

With the participation of

Paolo Naldini

Director Cittadellarte-Fondazione Pistoletto

Patrizia Brusarosco

Director Via Farini DOCVA

Lisa Parola

Organization Res.ò - CRT Foundation for Modern
and Contemporary Art

Raimondo Arcolai President ADEP e **Enrico**

Coffetti Director Cro.me. - NID New Italian
Dance Platform

PANEL 2

Experiences and Models

With the participation of

(Shanghai Prize) Rosalba Garuzzo

President IGAV

video conference with

Carlo Molina IIC di Shanghai

Wei Shaonong University Shanghai

Dora Bei

President BJCEM Association International pour la
Biennale des jeunes créateurs de l'Europe et de la
Méditerranée

Alessandro Rubini

Project IC-Innovazione Culturale, Project Distretti
culturali Cariplo Foundation

Nan van Houte

Secretary General IETM - Space Platform

Liliana Santoro

Director Region Basilicata, Project Artist
Residencies

Davide D'Antonio e **Carlotta Garlanda**

International table CRESCO

Contributions from artists

With the participation of

Daniele Ninarello

Movin'Up Contest

Domenico Antonio Mancini

Shanghai Prize

Stefano Giovannoni

Biennial of Young Artists from Europe and the
Mediterranean

19.00

End of Day One

12 NOVEMBER 2014

10.00

PANEL 3

Support actions and policies for international mobility

Taking action to sustain mobility helps tighten bonds with other countries and cultures and strengthen arts and culture as a whole. National policies generally support bilateral cooperation often in the framework of diplomatic actions. On the other hand, cultural programmes of the European Union promote mobility across multiple countries and encourage international circulation of cultural and artistic production, boosting intercultural exchanges. Mobility is a feature and a prerequisite of cultural initiatives supported by the European Union. Which are the institutional and independent bodies that support mobility effectively and seamlessly? Which are the actions taken to support mobility and how did they evolve in the course of time?

Introduced and coordinated by

Velia Papa

Roberto Cimetta Fund

With the participation of

Annu Webb

Senior Advisor Nordic Culture Point

Stan Van Pelt

T Kunsten en Erfgoed international arts / Arts
and Heritage Flanders

Toni Gonzalez

Escena International Bcn

Dominique David

General Direction Culture Ville de Nantes – Rete Eurocities

Marc-Hector Vanderhaegen

European Commission, DG Education & Culture, Creative Europe Programme-Culture

11.30

Forum Close Forum Report

By

Piersandra Di Matteo

Expert, contemporary arts skills

Cristina Da Milano

President ECCOM

Wrap up and the way forward

With the

Promoters**Panel Coordinators**

With

Carla Sibilla

Councillor for Culture and Tourism,
Municipality of Genoa

Representative from ANCI Culture Commission
and GAI Council of Presidency

Cristina Cappellini

Councillor for Cultures, Identity and Autonomies,
Region Lombardia – Representative from the
Conferenza delle Regioni e delle Province
autonome

Saluti finali

Alessandro Capelli

Director for Youth Policies, Municipality of Milan



CONCEPT

INTERNATIONAL MOBILITY FOR YOUNG ARTISTS BOARDING PASS

INTERNATIONAL FORUM ON THE PROGRAMME OF THE ITALIAN
PRESIDENCY OF THE COUNCIL OF THE EUROPEAN UNION

11-12 november 2014 MILAN, La Fabbrica del Vapore

The Forum International mobility for young artists Boarding Pass will take place on 11 and 12 November 2014 in Milan and is jointly promoted by the **General Direction for Performing Arts** and by the **General Direction for landscape, fine arts, architecture and contemporary arts of the Ministry of Cultural Heritage and Activities and Tourism** in collaboration with **GAI – Association for the Circuit of the Young Italian Artists** and the **Municipality of Milan**, in the framework of the programme of the **Italian Presidency of the Council of the European Union 2014**.

The main goal of the Forum is to reflect on the current meaning of artistic mobility and on its future in Italy and in the international arena. In this light, the debate will analyze the definition of mobility, its history and how it is performed and supported in Italy and abroad. The panel discussions, through examples and good practices, will bring about a more adequate model of the subject matter, aiming at improving the cooperation with the European political institutions and identifying new actions to support the future initiatives of artistic exchanges.

For a long time mobility has been a resource for the educational and creative growth of young artists, an asset for international professional integration, a first step for new collaborations and work opportunities as well as an added value towards the creation of an extended citizenship.

The circulation of authors and works is a fundamental ingredient to successfully promote the cultural potential of the emerging artists and is a key element in the crucial interconnection between culture, economy and new identities.

The concept of mobility, along with the European integration, has evolved with time and has become much more structured and organized offering educational opportunities abroad, free movement of art works, sharing of networks and interactions between artistic fields, residencies as a chance to share know-how and reach a larger public.

Currently artistic mobility across European countries is patchy and not consistent; still, we can work on the experiences and the wisdom acquired to come up with a shared model of mobility. International mobility of artists and other professionals in culture is one of the main focal matters of interest for the European Union, featuring on the Culture Programme, the European Agenda for culture and also the recent programme of Creative Europe, and this interest is likely to give rise to concrete growth policies.

In the light of the above, the Forum aims to assess the actions taken by individual countries, including rules and regulations, with regards to mobility, starting with the analysis of the European Union's policies and financial programmes for the promotion of information tools and panels of Open method of coordination.

The International Forum is addressed to professionals in culture, creatives and curators, managers of structures and cultural spaces, representatives from the public administration and all those interested in mobility in contemporary arts. Thirty speakers from Italy and abroad, coordinated by experts in the relevant fields, will lead the discussion workshops with the public.

INTERNATIONAL MOBILITY FOR YOUNG ARTISTS

*MESSAGE OF THE UNDERSECRETARY MIBACT FRANCESCA BARRACCIU

This Forum on International mobility is a unique opportunity for all to increase the awareness on European circulation of young artists, a subject matter that is gaining growing attention from the European Union that has acknowledged the inconsistency of the regulatory framework across Member States. Unfortunately, given some urgent commitments in Rome with the government, I very much regret that it was not possible for me to attend the event. I wish to express and share with you the hope that, by the end of these working sessions, an Italian unified body will be identified to coordinate the lively and fragmented scene of artistic mobility involving both the public and private sectors: its mission to assess artists and art works linked to mobility projects, to organize all involved stakeholders, to give consistency and coherence to the many dynamic and ambitious, yet fragmented Italian projects in the field of mobility.

I believe, with all respect to all institutions, that the ideal candidate for this role is the MiBACT (Ministry of Cultural Heritage and Activities and Tourism).

The Ministry, spearheaded by the Minister and myself, has in these last few months focused on the promotion of contemporary art, triggering a fruitful dialogue between new creativity and historic artistic heritage. And translating intentions into specific actions, the reform that the Ministry is currently undergoing has foreseen a specific General Direction for Contemporary Art. Furthermore, on the occasion of the summit of the European Ministers of Culture that was held in Turin last September, Italian Minister Dario Franceschini voiced the idea of a European residency exchange programme for young artists on the model of the Erasmus programme.

This would be a great opportunity to simplify and standardize exchange procedures to increase both the incoming and outgoing artistic flows. In the meantime, we are taking the necessary actions to make Italy an attractive destination for the many Italian creative talents that are currently working and producing art abroad.

I wish you all the best of success.

Francesca Barracciu



PREMISE AND GOALS

PRESENTATION OF THE FORUM PREMISE AND GOALS

The International Forum *International Mobility for Young Artists Boarding Pass* is an event jointly promoted by the General Direction for Performing Arts (DGSV) and the General Direction for Landscape, Fine Arts, Architecture and Contemporary Art (PaBAAC), in collaboration with GAI – Association for the Circuit of the Young Italian Artists and the Municipality of Milan. The Forum, endorsed by the Ministry of Cultural Heritage and Activities and Tourism, has been included in the framework of the programme of the Italian Presidency of the Council of the European Union, an organization that has put culture at the top of its Community policies more than once.

The Italian presidency of the Council of the EU is definitely the most appropriate and important opportunity to share and raise the findings of Italian and European studies on artistic mobility, one of the high priority topics featured in the work plans of the European Agenda for Culture for the years 2008 – 2010 and 2011 – 2014.

The Forum is the occasion to focus on developments and achievements, gaps and potentialities; it is the perfect opportunity to share a clear and modern awareness of the real purpose of artistic mobility, of the current general context that boosts its success; it is the time to highlight the importance of artistic mobility as a trigger for contemporary creativity and culture around and about the artistic community when it becomes a fundamental part of cultural policies.

The main goal of the Forum is to provide the decision makers at the various institutional levels with **research tools** on artistic mobility. We have therefore brought together public and private stakeholders that promote projects in the field of mobility, involving in particular young artists, where mobility plays a key role often with a multiple purpose: fine tune art techniques and stimulate creativity, develop professional skills and give a boost to the labour and artwork market. The coordination group heavily relied on the experience of the GAI network and the Fondo Cimetta,

two organizations that from their very beginnings – both were founded at the end of the '90s – in agreement and with the support of Italian and International institutions, have promoted over the years the training and the creative journey of countless young artists, approaching artistic mobility as a **cross-discipline multilateral** subject matter.

Many of the Italian operators attending the Forum have been dealing for a long time with mobility in the framework of networks and international projects and therefore know very well which are the elements of risk and the keys of success, the basic requirements and the potential of mobility; in this light, one of the main purposes of the Forum is to compare and collate ideas and points of view on the nature and the achievements of mobility, a **phenomenon** closely linked with the **contemporary creation and with transnational cultural cooperation**, a **dimension** that **touches and nurtures** the educational, professional and productive journey, an **opportunity that can strengthen**, in a global yet complicated world, the fragile and essential bond that links artists and society.

The first panel of the Forum aims at brainstorming the meaning of artistic mobility, under the guidance and input of Italian and international speakers.

Nowadays artistic mobility is an established fact. Even more than a that, it is a parameter to define and achieve the common European cultural identity. But how many artists – even in Europe – both in the phases of education and of active professional life, still have to contend with bureaucratic hurdles, with inconsistent situations and with national conditions that don't make mobility a fair matter equally accessible and attainable to all. Needless to say that things get much more complicated when mobility involves countries beyond the European Union. Since 2007 the European Commission has tried to record this imbalance in an effort to neutralize the above mentioned inconsistencies and complications, leading to the launch of programmes and research strategies aimed at increasing and improving the information system on one side and at supporting projects for better conditions of artists' and cultural operators' mobility on the other side.

During those years, the Fondazione Fitzcarraldo participated in the Practis project following, among other things, a research that can be considered as a **first unequivocal and systematic**

representation of sorts of the experiences and of the map of mobility in Italy. This was a **first public acknowledgment** of its existence, as well as of the many different issues that surrounded the subject matter, its nature, prospects, and the connection between needs, possibilities and results.

The Fondazione Fitzcarraldo has accepted to coordinate the second panel of Day One to find out what has changed in Italy in recent years.

In this light, we have asked some public and private stakeholders dealing with international projects or network projects of artistic production and research spaces, to report on the results of their activities and open it for general discussion. How and to which extent does the diversity of the disciplines affect the choice of the instruments and of the goals? How does the purpose of **artistic residencies merge** with the different national systems and with the European programmes? Artistic residencies are today one of the main international tools to boost mobility as they involve a growing number of artists from various disciplines and they play a key role as triggers for cultural exchanges, integration and regeneration of local areas.

Someone wisely observed that no global network can really and effectively work unless it has good local connections.

Today young artists feel strongly about mobility and consider it an essential part of their professional development. We invited some of the artists that participated in the programmes Movin'Up, Shanghai Award and Biennale des jeunes créateurs de l'Europe et de la Méditerranée to share, at the end of Day One, their experience on moving to work in a new environment, meeting colleagues from other countries, getting to know different approaches to planning and production of an art related project.

In Italy mobility is quite fragmented among many operators and artists but can boast valuable projects, acknowledged at a European level. Still, if we consider the big picture, as a country we run the risk of wasting all these positive practices because they are too **disconnected**

and **isolated**, and they lack a consistent strategy and an established framework. The third panel will tackle the updated situation of strategies and courses of action applied by other European countries, to understand how policies and procedures have changed to adapt to the challenges of the economic situation of the last years.

The goals that the programmes of Creative Europe intend to achieve aim at upgrading to a transnational level the operational scope of the cultural sector while encouraging the circulation of art works and of artist visibility at an international level.

Artistic mobility plays therefore the key role of **driving force of cultural and expertise development**, triggering at the same time the ability to compete on the market boosting professional skills and art works in contemporary society. Its success, however, goes hand in hand with an increased awareness of all administrations at international, national and local level that work together in a policy-wise **coordinated** and **integrated** framework system.

In this spirit, we have invited representatives from the Italian Regions and Municipalities as guest speakers to the closing session of the Forum that will be followed by the final report by Piersandra Di Matteo, Cristina Da Milano and the wrap-up notes by the Promoters. These final summaries, addressed to the national and European institutions, intend to provide insight and put forward innovative and effective ideas to sustain international artistic mobility.

Direzione Generale per il paesaggio, le belle arti, l'architettura e l'arte contemporanee
Maria Grazia Bellisario (Direttore Servizio Architettura e Arte Contemporanee)

Direzione Generale per lo spettacolo dal vivo
Donatella Ferrante (Dirigente Servizio Danza, Attività Circensi, Promozione Internazionale Attività Teatrali Ad Interim)

GAI - Associazione Circuito Giovani Artisti Italiani
Luigi Ratclif (Segretario)

Fondo Roberto Cimetta
Velia Papa (Referente Sede Italiana)

SPEECHES

1340579 0004 22

INTERNATIONAL MOBILITY FOR YOUNG ARTISTS

BOARDING PASS
INTERNATIONAL FORUM
ON THE PROGRAMME OF THE ITALIAN PRESIDENT
OF THE COUNCIL OF THE EUROPEAN UNION11-12 NOV 2014
MILAN - LA FABBRICA DEL VAPORE

PROMOTED BY

Ministero
dei beni e delle
attività culturali
e del turismoPresidenza
del Consiglio
dei Ministri

IN COLLABORATION WITH

PANEL 1

Definition of mobility

Mobility should not be understood as merely an occasion for movement but as an intrinsic part of the professional work of artists and cultural operators. Artists have always travelled around and worked abroad to further their work. A change in the working environment opens up different perspectives and generates new sources of inspiration. Mobility stimulates experience sharing and good practices, enables connection, creates competences, prevents cultural isolation and inadequate repetitive management models. Today, in view of the generalized situation vs restricted public resources, international mobility becomes particularly important, demanding the search for new, more sustainable models of sharing and cooperation.

INTRODUCED AND COORDINATED BY

MARY ANN DEVLIEG

Senior Advisor/Strategy freeDimensional, Chair Arj - Eu Working Group on Arts and Human Rights at Culture Action Europe

This panel will trace the history of efforts and actions over the last three decades, supporting arts mobility within the EU and beyond. It will look at what the sector has done, what the European Union has done and what Italy, given its institutional landscape could do.

Artists' international mobility is as old as art and travel are. Looking at the last 20 years, however, we can see that the European Union is interested per se in the cross-border mobility of artists. Firstly because the mobility of people, goods and services is one of the fundamental freedoms of the EU and secondly because the EU holds the competence for coordinating and reinforcing the efforts of the Member States of the European Union in matters of art and culture. As early as the 1980's, arts organisations began to join together to create the

first cultural networks, (“building the common European cultural space”) such as IETM for performing arts, CIRCLE for cultural researchers and TransEuropeHalles for student arts centres. With this movement, it was obvious that artists and cultural operators needed to move to be able to know, trust and collaborate on projects together. Let us remember that the Roberto Cimetta Fund for arts mobility was first established in 1991. In those years, the European Commission gave limited or no support to the initiatives, but support was strong from the Council of Europe, the European Cultural Foundation, the Fondation René Seydoux and others such as the French Institutes, the British Council and the Soros Open Society Foundations. As early as 2000, the European Commission ordered probably their first study concerning obstacles to the mobility (and thus their productivity) for workers in the cultural industries. That was followed by the first study of that type for the arts sector in 2002 (Audeoud). On-the-Move.org, the web-based information resource for arts mobility was launched in 2003 (and lost its EU funding this year, after 12 years of valuable work). In 2004, under the Dutch Presidency of the EU, the culture sector supported a manifesto asking the Member States and the European Commission to sit with the culture sector to address obstacles to arts mobility (DeVlieg). But it was not until 2006 – the EU Year of Worker’s Mobility – that the DG for Employment funded a more detailed study, “Impediments to Mobility in the Culture Sector” (Polacek) proposing short, medium and long terms solutions to address the most important sets of obstacles. After that, things finally began to progress. In 2007, the Commission adopted The European Job Mobility Action Plan (for all types of workers); in 2007-8, the European Parliament introduced a 1,5 million euro budget line for pilot projects and studies on arts mobility, leading to the EricArts research, “Mobility Matters”. Shortly thereafter, ECOTEC produced research on information systems for mobility in the culture sector. There are many more important landmarks but the speakers in this panel will present the key moments in recent history.

Let us therefore start with the demands of the sector back in 2004, during the Dutch Presidency. Can we say the demands have been met or is there still work to do? It was asked that the EU and its Member States:

- provide encouragement or, and an overall framework for coherence;
- encourage the concertation of all partners (European, regional, local/municipal,

foundations, NGO’s, networks, unions) to share information and work together to provide a comprehensive map of obstacles and aids to arts mobility;

- establish a mechanism for complementary and incentive measures to sustain, develop or create new mobility funds and/or other aids;
- matching financial resources at EU and Member State levels (including the various public and private sources) in order to effectively double the resources available for mobility funds and aids;
- criteria for such mobility funds or aids should include: Flexibility, simplification, complementarity, rapid response, closeness to users, transparency, diversity, adaptation to purpose.

WITH THE PARTICIPATION OF

LUCA BERGAMO

Secretary General of Culture Action Europe (CAE), Brussels

Benefits for the artists, the society, the public. What the culture sector has done. How the sector is now looking at these issues.

ALEXANDRA KALOGIROU

European Commission, DG Education & Culture, Culture Policy

Arts mobility from the perspective of the European Commission and the Member States - what has been done? What is envisaged for the future? What are the main obstacles to mobility and how have the institutions addressed these?

Presentation of the progress made since the adoption of the European Agenda of Culture with regard to artists’ mobility as a political priority in the Work Plans for Culture 2008-2010 and 2011-2014. The OMC as a tool of Member State cooperation also in the field of artists’ mobility, peer learning, exchange of best practice and concrete outputs (reports, policy handbook). Concrete examples will be given as well as references to key points and recommendations national experts have made about mobility support programmes and

artists' residencies. Reference will also be made to the benefits of mobility at EU-level. In addition to the achievements of the OMC, the main obstacles to mobility will be presented and how these have been tackled at EU-level.

KEYWORDS *European Agenda for Culture, Work Plan for Culture, Open Method of Coordination, artists' mobility, artists' residencies*

JAVIER BRUN

President Pépinières européennes pour jeunes artistes

Overview and definitions : What is arts mobility? What does it mean today

According to several sociologists (Baumann, Beck,...) the relation between people and space/time, thus - "mobility" - has become a critical issue in our society dividing humanity in two different global classes.

Mobility is also a polysemic word which represents forced (migration, exiles...) as well as voluntary (artistic touring, ...) people on the move.

Public bodies, in an international, national, regional or local level are called to improve new cross-border possibilities not only for cultural products but also for cultural workers.

Founded more than twenty years ago, Pépinières Européennes pour Jeunes Artistes was the very first network to offer to both artists and cultural institutions of any scale, a simple and handy tool to implement artistic mobility and to participate in art residencies for young creators in the whole Europe. But, since then, things have changed and a multiplicity of actors are operating.

KEYWORDS *Mobility and third countries, local artists vs artists in residence, length of artistic process, Mobility of artists vs touring or cultural trade, products vs processes, co-production, individual vs collective artistic mobility, balance between artistic disciplines, mobility and cultural dialogue, personal experiences vs professional career*

ANNA DETHERIDGE

DIRECTOR CONNECTING CULTURES

The Italian context. Given the multiplicity of institutional actors (public authorities, private foundations, the State), can we turn a fragmented context into a coherent one?

The Ministry for Cultural Heritage and Activities covers an important strategic role both in economic sustainment as well as in development of policies to incentivize the professional growth of young Italian artists in the field of mobility in Europe. Notwithstanding the variety and good quality of the many projects undertaken by public institutions and above all by private foundations and associations, said experiences, of basic importance for dialogue and learning, are still isolated cases and fail to succeed in becoming a continual and institutional reference point in the young creative people's education.

PANEL 2

Opportunities and good practices. Projects of Artistic Mobility

Opportunities for mobility have now multiplied. What opportunities are there for interaction and research offered to individual artists and in particular to the new generations? How can creative residences, opportunities for exchanging notes and professional optimization, networks sustaining diffusion, multilateral experiences of productive cooperation, platforms, promotional actions that move with a view to opening up to internationalization, contribute towards mobility?

INTRODUCED AND COORDINATED BY

LUISELLA CARNELLI

Fitzcarraldo Foundatio

Spaces and instruments

WITH THE PARTICIPATION OF

PAOLO NALDINI

Director Cittadellarte-Fondazione Pistoletto

UNIDEE-Università delle Idee (think-tank university) explores a new type of social agent: the “artivator”, an activator of artistic projects for a Responsible Social Transformation, a figure that encompasses the features and abilities of an artist, curator and social and cultural entrepreneur all in one. Unidee fosters competence for personal action in contexts in which the artist lives. That is to say an art school must necessarily be more of a school for living as an active citizen in a civil community, what we call ‘demopraxia’. Educate demo-practical artivators today signifies helping them to act as an enzyme, engine to drive change, each in their own environment. The idea of Unidee is to be a social transformation energy centre, through art, always at the service of a global community of change makers.

KEYWORDS *Autonomy – Responsibility, Art As Core Of Responsible Social Transformation, Self-Referentiality – Artivation, Anarchy – Demopraxia, Uprooting – Relocation*

PATRIZIA BRUSAROSCO

Director at Via Farini DOCVA

Viafarini is creative incubator and hub for the visual arts, active in the Fabbrica del Vapore in a network with organisations of excellence in Italy and abroad. The mobility of artists has been a course of action of Viafarini since 1995, anticipating a trend which at the time was unusual for Italy. Since then, Viafarini has activated exchanges both with Italian companies of excellence and international organisations. Since 2013, with Bureau Viafarini, the organisation has been operating in a network with the laboratories of the Fabbrica del Vapore and other cultural and creative enterprises in an interdisciplinary logic, to enhance the contribution of artistic research in response to the demands of civil society and youth.

KEYWORDS *Artists’ mobility, production and research residencies, training, internationalisation, dialogue art/business/civil society, creative incubator*

LISA PAROLA

Organization Res.ò – CRT Foundation for Modern and Contemporary Art

On an international scale, Artist’s Residence has, over the last decade, assumed a marked centrality when reflecting upon the new procedures of research and artistic production from a theoretical and critical point of view, also in relation to the radical changes in the art scenario itself which, with a recreated global geography, has witnessed the growth of new centralities and success of new forms of production and diffusion of works, often at the crossroads between differing branches of knowledge and precepts. In this geo-historical scenario, as from 2010 Resò, set up, supported and promoted by the Fondazione per l’Arte Moderna e Contemporanea – CRT foundation, has offered its service as a cultural platform for co-design between various contemporary art institutions in Piedmont. In these four years of work the Italian team has cooperated with residences active in urban districts in Cairo, Rio de Janeiro, San Paolo, New Delhi and Cali creating a hitherto unknown map, featuring a geography of art open to research, in-depth analysis and study of the contemporary, with the intent of exploring movement and construction concepts (tangible or not) vs places and situations. Those involved by the RESÒ programme are: Paola Anziché, Franco Ariaudo, Fatma Bucak, Ottavia Castellina, Giorgio Cugno, Dina Danish, Massimiliano and Gianluca De Serio, Frame Works Collective, Eva Frapiccini, Malak Helmy and Nida Ghouse, Francesca Macrì and Irene Pittatore, Jasmina Metwaly, Magdi Mostafa, Amilcar Packer, Alessandro Quaranta, Santiago Reyes Villaveces, Beto Shwafaty, Luisa Ungar, Sunil Vallu and Cosimo Veneziano. With international partners: Townhouse Gallery, Cairo, Lugar a Dudas, Cali, Colombia, Khoj International Artist’s Association, New Delhi, India and Capacete, Rio de Janeiro, Brazil. The RESÒ platform, promoted and sponsored by the Fondazione per l’Arte Moderna e Contemporanea – CRT foundation in Turin, comprises: Accademia Albertina delle Belle Arti, Turin; CESAC – Centro Sperimentale per le Arti contemporanee, Caraglio; Castello di Rivoli – Museo d’Arte Contemporanea; Cittadellarte – Fondazione Pistoletto, Biella; City of Turin / GAI – Associazione Circuito Giovani Artisti Italiani, Eco e Narciso, Provincia di Torino; Fondazione

Sandretto Re Rebaudengo foundation, Turin; Fondazione Spinola Banna per l'Arte foundation, Poirino; PAV – Parco Arte Vivente, Turin.

KEYWORDS *Discursivity, performativity, participation, cooperation, display*

RAIMONDO ARCOLAI E ENRICO COFFETTI

Director Cro.me. – NID New Italian Dance Platform

The NID PLATFORM – NUOVA PIATTAFORMA DELLA DANZA ITALIANA/NEW ITALIAN DANCE PLATFORM – that in the month of October 2015 will begin its third edition – is an event strongly marked by its vocation of international exchange. Promoted and desired by Mibact – the Italian Ministry of Fine Arts and Cultural Activities in close cooperation with the Regions (and/or local Authorities) of reference, it was immediately welcomed and assisted by the most important group of operators in the programming and promotion of dance in Italy. It fully recognises its function as accelerator of artistic connection between Italian dance and dance of the rest of the world, establishing a sophisticated mobility of the entire Italian dance system, sharing it in all its phases, in the presence and with the collaboration of international operators.

KEYWORDS *Criticalities: Feedback – Recognition / Prospectives: New enhanced identities – Avant Garde*

Esperienze e modelli

WITH THE PARTICIPATION OF

(PREMIO SHANGAI) ROSALBA GARUZZO

Presidente IGAV

VIDEO CONFERENCE WITH

CARLO MOLINA

IIC di Shanghai

WEI SHAONONG

University Shanghai

Mobility as a way to achieve a higher level of knowledge that will then be transmitted to the work of art. To contribute to these fundamental experiences the IGAV gave birth in 2011 to the Shanghai Award, residences of two months for Italian artists in China and for Chinese artists in Italy. The goal is to provide an opportunity to live in different realities in order to create new works of art. The initiative was an immediate success. From the beginning the IGAV shared the adventure with the MIBACT, the Italian Institute of Culture in Shanghai and the MAECI. There were many participants, both Italian and Chinese: those enrolled in the first edition of the Prize were one hundred, more than 150 participated in the second.

KEYWORDS *Criticalities: lack of means and of resources, different realities Prospectives: new discoveries, aesthetic research, skills, increase in the number of artists, joint planning*

DORA BEI

President of BJCEM Association International pour la Biennale des jeunes créateurs de l'Europe et de la Méditerranée

Youth artistic mobility is meant to be an interactive and innovative community network. It counts on interactive and considers the encounter between artists and actors from the cultural, economic and social worlds as a driving force to get inspiration, education, training and knowledge, but also to imagine new forms of cooperation, contact and of mobility. Therefore, youth artistic mobility, differently from that of the professionals in art, apart from being a viable “way out” to appeal to wider audience and, thus, to a bigger market, goes far beyond the possibility of touring and exporting the art work. Youth artistic mobility is meant to be an interactive and innovative community network, which counts on the interactive, while it considers the encounter between artists and actors from the cultural, economic and social worlds as a driving force for the creative process, for the “real dialogue” among cultures and for the dissemination of art experimentation and innovation. Yet, legal and fiscal obstacles in youth artistic mobility are still there! Visa regime, work permits, rights of residence and social security issues are still there! Nevertheless, important steps have and are still taking place to lift these barriers. At European level, we only have one important artistic project of large scale that is example for being true best practice for easing

youth artistic mobility: The Biennale of Young Artists from Europe and the Mediterranean, and, allow me to say, the only one with justified and real practical positive results over 30 years now! Nowadays, the Biennale event gathers young artists from 58 members in the association, from 17 Countries, gathering Cultural Institutions as well as Independent Organizations. We have also established collaborations with partners all over Europe, the Middle East, Africa and more widely with organizations and projects focused on the Mediterranean Diaspora.

ALESSANDRO RUBINI

Project IC-Cultural Innovation, Project Cultural Districts Cariplo Foundation

Fondazione Cariplo has always operated in support of art and culture. Within its programmes over the past five years, it has promoted and encouraged various forms of artistic residence in all areas, from music to theatre, from contemporary art to the new forms of creativity. The exchange between artists and operators, especially at the international level, represents an investment in human capital, of relational mediation skills that involve both the protagonists of the exchange and the communities that receive them. After having financed and observed the importance of the processes of international mobility, Fondazione Cariplo aims at working directly at the European level for the testing of methodologies for comparing, sharing and collaboration. We firmly believe that the European area can become a place where not only can one bring their own ideas and works, but it is the very place to elaborate them and create them.

KEYWORDS *Method, sharing, mediation*

NAN VAN HOUTE

Secretary General IETM - Space Platform

Report on SPACE, EC mobility pilot project 2008-2011 - a collaboration between 10 intermediary organisations for the performing arts. Travelogue: a test how and to what extend we could address the request for data on the circulation of performing arts in Europe. And what we could learn from the data collected. The challenges met in the process of collecting existing data and finding a way to make them coherent/compatible. Training

program for young professionals: to equip a new generation of arts professionals with capacities to internationalize their practice, three disciplines - arts managers, programmers and journalists. The different approaches in the training programs for young professionals.

LILIANA SANTORO

Dirigente Regione Basilicata, Progetto Residenze Artistiche

The Basilicata Region has chosen to focus on creativity as a tool to generate new jobs. The project Artistic Residences in Basilicata has received great attention in the international creative scene, with 480 requests to participate. The 15 selected artists (18-35 years of age), from June to August were housed at the Centre for Creativity of the Visioni Urbani project at two sites of social and landscape interest. Each artist had worked closely with the creative local youth in an exchange of knowledge and ideas that produced music and multimedia installations, photo and video projects, artistic creations in clay and earthenware and much more.

DAVIDE D'ANTONIO & CARLOTTA GARLANDA

International table CRESCO Coordination of contemporary scenario players

The interest of CRESCO for the transnational mobility of artists is recent and constitutes a natural extension of the work already being carried out by it in other areas. Much has already been done. Starting with a national conference in Brescia organised as part of the Wonderland Festival, Cresco has prepared a document with guidelines that it is sharing initially with the Italian operators, and which it then will verify at the international level. The objective is to create an Italian model of mobility for the performing arts that takes into account the specificities of our country on all levels of administration and that are in keeping with best practices in Europe.

KEYWORDS *Event participation grants and scholarships (to live and work for a certain time abroad) - "Go and see", "come and see" or short-term exploration grants for individuals; capacity building; trans-national networking of professionals; touring incentives; collecting data on the mobility flows of artists and cultural professionals; monitor how governments address the obstacles to mobility*

Contributions from Artists

WITH THE PARTICIPATION OF

DANIELE NINARELLO

Movin'Up Contest

The paper will deal with the residence implemented at Tanztendenz München (Germany) to create Rock Rose WoW, thanks to the support of the DE.MO./MOVIN'UP project (from 29 June through to 5 July 2013). Tanztendenz München cooperates with "Shared Choreographic Residency" a project with Mosaico Danza and TROIS C-L Centre de Création Chorégraphique, Luxemburg and assists artists in their choreographic research, with programmes of interaction and residence. Rock Rose WoW is moreover the winning project of the "Teatri del Tempo Presente 2013" competition promoted by Fondazione Piemonte foundation, Vivo/Circuito Regionale dello Spettacolo and MiBAC-Ministry for Cultural Heritage and Activities. The purpose of Teatri del Tempo Presente (present time theatres) is to sustain the production and circulation of performances created by young theatrical artists under 35 years of age.

DOMENICO ANTONIO MANCINI

Shanghai Prize

In addition to the opportunity of presenting one's work in different and new environments, creating a network of knowledge that makes the artist grow, spending a period of residence abroad, and in my case in a residence outside Europe, in a country like China culturally poles apart from ours, becomes first and foremost an opportunity to undermine the certainties of an artist's work, to create a crisis that can fuse itself into new and unexpected solutions and lead to a greater awareness of making art. The project realised for the Shanghai Award, created in relation to the mechanical and cultural aesthetics of the city, by which it has been crossed and strengthened, was an opportunity to rethink the very idea of the specificity of installation art.

KEYWORDS *Knowledge and development of a "common identity" and "support of the institutions"*

STEFANO GIOVANNONI

Biennial of Young Artist from Europe and the Mediterranean

I participated in the first biennale aimed at young designers in Barcelona in 1985. That biennale is now celebrating 30 years and our creative work has undergone in the 2000s a great acceleration towards globalisation in both physical terms (travel and contracts) and in cultural terms because this has led to a noticeable mutation of the issues and also of our expressive language. In my personal experience I have worked extensively in Japan in the early 2000s, later in Korea after Japan had slowed with the crisis of 2008 and in China in recent years, where I am currently opening a studio in Shenzhen to design electronic objects and vehicles for electric mobility. I am deeply convinced that China can be a great opportunity for those Italian companies that are able to grasp its potential and I believe that their economic recovery cannot be separated from being able to combine the European market and culture with that of developing countries.

KEYWORDS *Transversal qualities, ubiquity, crossover*

PANEL 3

Support actions and Policies for International Mobility

Sustaining mobility must be envisaged as an investment to further the comprehension of other countries and cultures and consolidate the cultural and artistic sector as a whole. National policies are generally in favour of bilateral cooperation, often within the framework of diplomatic ventures, whilst the purpose of the EU cultural programmes is to promote multilateral mobility and encourage the transnational circulation of cultural and artistic productions, fostering intercultural dialogue. Mobility is a distinctive feature and a pre-requisite for cultural projects having EU support.

Which institutional bodies and independent organizations operate to sustain mobility with greater effect and continuity? Measures adopted and relevant development over the years.

INTRODUCED AND COORDINATED BY

VELIA PAPA

Roberto Cimetta Fund

The panel aims at identifying the best support devices put in place by Governments and local Public Institutions, in the context of a European framework that already is present in the Agenda for Culture of 2007, which had identified artistic mobility as a priority.

The goal is that of building on the experience that has already been consolidated to focus on new tools for promotion and development of a growing transnational movement of artists, actors and works, in order to increase professional skills, improve economic sustainability of the individual artistic fields, as well as to increase and qualify the public.

KEYWORDS *Professional opportunities, economic sustainability, public instruments of support, cooperation, networks, incoming and outgoing mobility, instruments of monitoring and evaluation*

WITH THE PARTICIPATION OF

ANNU WEBB

Senior Advisor Nordic Culture Point

In the current globalized world, an international orientation is an inherent part of the professionalization as an artist. Manifesting yourself on an international level is not the concluding stage of a successful career.

From the start, artists feel the need to peer with colleagues, exchange, develop, create and present themselves in an international environment. Our arts policy tries to find answers to support the mobility needs of the art sector on all levels, from small-scale individual initiatives to showcases of sectorial importance

KEYWORDS *Forms of support: mobility, network, artist residencies, production-based activities and capacity development; political priorities and strategies and their effect on art and culture; assessing impact; measuring effect; qualitative indicators*

STAN VAN PELT

T Kunsten en Erfgoed international arts - Arts and Heritage Flanders

In the current globalized world, an international orientation is an inherent part of the professionalization as an artist. Manifesting yourself on an international level is not the concluding stage of a successful career. From the start, artists feel the need to peer with colleagues, exchange, develop, create and present themselves in an international environment. Our arts policy tries to find answers to support the mobility needs of the art sector on all levels, from small-scale individual initiatives to showcases of sectorial importance.

TONI GONZALES

Escena International Bcn

Presentation of the progress made since the adoption of the European Agenda of Culture with regard to artists' mobility as a political priority in the Work Plans for Culture 2008-2010 and 2011-2014. The OMC as a tool of Member State cooperation also in the field of artists' mobility, peer learning, exchange of best practice and concrete outputs (reports, policy handbook). Concrete examples will be given as well as references to key points and recommendations national experts have made about mobility support programmes and artists' residencies. Reference will also be made to the benefits of mobility at EU-level. In addition to the achievements of the OMC, the main obstacles to mobility will be presented and how these have been tackled at EU-level.

KEYWORDS *Political control, cronyism (clientelism), institutionalization, uselessness, capacity building, self-organizing, collaboration, networking, exchange, new management models, sustainability*

DOMINIQUE DAVID

General Direction Culture Ville de Nantes - Eurocities Network

In the current context of crisis of values, economic and financial difficulties in Europe, and the context of global culture and mass consumer goods market, promoting mobility of artists and culture professionals is more than ever a necessity for the city of Nantes, in order to

assert the richness of cultural diversity, to foster artistic innovation and creativity, to extend audience and sustain social inclusion, and to construct a European cultural space. Indeed, culture is at the heart of Nantes' model for individual, social and economical development. Nantes has been recently elected President of Eurocities, the European network of major European cities. As an active member of the EURO CITIES Culture Forum, Nantes created in 2010 a Working group on mobility of artists and culture professionals in order to develop a responsible and sustainable conception of mobility through links with European professional networks, cooperation and solidarity with third and southern countries, and information and evaluation instruments.

MARC-HECTOR VANDERHAEGEN

European Commission, DG Education & Culture, Creative Europe Programme-Culture

The European Commission supports mobility of artists and artistic productions through its Creative Europe Programme. Trans-border mobility is one of the priorities of the programme, together with audience development, digitisation and new business models. It aims at improving the professional skills, increasing career opportunities of artists and professionals in the field. Furthermore it supports capacity building of the culture and creative sector, creation and production, performances and exhibitions; and aims to reach out to new audiences and extend the lifespan of tours.

KEYWORDS *Subsidiarity, Creative Europe, participating countries, not optimal level of circulation, Europe 2020 strategy, trans-border mobility, career opportunities*

FINAL REPORT

INTERNATIONAL MOBILITY FOR YOUNG ARTISTS **BOARDING PASS**

INTERNATIONAL FORUM ON THE PROGRAMME OF THE ITALIAN
PRESIDENCY OF THE COUNCIL OF THE EUROPEAN UNION

11-12 november 2014 MILAN, La Fabbrica del Vapore

Final Report

BY

CRISTINA DA MILANO AND PIERSANDRA DI MATTEO

The International Forum *BOARDING PASS* – promoted by the General Direction for performing arts and the General Direction for landscape, fine arts, architecture and contemporary art of the **Ministry of cultural heritage and activities and tourism**, in **collaboration with GAI – Association for the Circuit of the Young Italian Artists and Municipality of Milan** – that took place at La fabbrica del Vapore in Milan (11-12 November 2014), successfully studied and discussed at a high level the essence of cross-national cultural mobility, its future in Italy and around the world.

The tight schedule of this two-day event – included on the programme of the Italian presidency of the Council of the European Union – featured a panel structure that prompted the sharing of mobility tools, virtuous cases, procedure reports, management models, aiming to identify challenges, critical issues and goals for the future. The ultimate outcome of the discussions was the creation of new models of 'artistic migration'.

The Forum, adopting for the first time in Italy an innovative format, put the issue of mobility of artists and especially its structural concept, at the top of the Italian cultural agenda: one of the main achievements of the event has been to open the panels of discussion to make them all-inclusive with the participation of the most relevant stakeholders of the International

artistic mobility system, i.e. European and Italian public institutions, National and International organizations and networks, private institutions, banking organizations, artists. The other main objective and merit of the Forum has been to re-open for discussion the concept of International mobility itself in order to identify the appropriate essential policies to promote and sustain it, keeping into account the global changes that are nowadays transforming the cultural, social and political frameworks.

The discussions yield one first important factor: culture and artistic mobility in particular does not come down to a mere financial allocation or to a cost element.

This is not the correct approach for a serious outlook on the subject matter.

The only way to achieve real and effective political repercussions is to work together with a coordinated approach, dealing from different angles with procedures, programmes, discussions and artistic practices, curatorial strategies and social fabric, (bringing a tangible social development through culture into the equation), never forgetting the importance of the concepts of fairness and responsibility that tightly connect art with society.

International mobility of artists and culture professionals has a huge potential: it is a drawing power for creative processes, experimentation, innovation, artistic circulation and dissemination. It is surely the opportunity to develop the critical and artistic journey - meant also as training and higher education - of its actors and the opportunity to *move on to the next level of artistic maturity*, to grow both professionally and personally, through circulation of ideas, sharing knowledge and networking with other artists.

But today so much more is at stake. Good practices have highlighted the need for a *change of course*: artistic mobility nowadays not only rewards individual artists and cultural operators with positive professional repercussions; but it has also to be put into a new context and included in an action plan that targets the integration of the social fabric. In this light, artistic mobility becomes the active element and the hinge of *static and moving vectors* in the framework of the changing relationships between local and International dynamics, inbound and outbound. It sets up and creates interchange territories within new forms of negotiation that neutralize the hierarchic system, set off the rules of reciprocity, placing its relationship with the other. Therefore exchanges are not linked to a given space but they are a *practiced place*, that can set up an *anthropological spatiality* where projects come to

life, exist, develop and transform into diverse environmentally friendly ecosystems.

This is where cultures and identities mix and mingle, where host country and home turf share knowledge as if by osmosis. This means that we have to acknowledge artists and culture professionals with the role of change-makers, transformers and ground-breakers tightly connected with the regeneration of the territory, of urban, sub-urban and metropolitan areas, again working on the social fabric and actively involving in the process all residents while assessing repercussions on the communities. This means also promoting the collective awareness of available resources and of local potential. This latter point calls attention to another key element: the enhancement of *Heritage* (another crucial factor to put at the top of the political and cultural agenda) as well as Conservation (of the territory, of the welfare, of assets and so on).

Therefore artistic mobility is tightly and necessarily linked to the creation of physical, mental and social *trajectories of interference* that come to life in the practical and emotional turmoil arising from the mutable relation with the other, in the actions that shape shared experiences, which is indeed the act of giving a meaning to life. Regarding the incoming and outgoing circulation and networking of people, the concept of temporary non-permanent communities is crucial given that artists and their artistic creations can most definitively activate the local community if the act of occupying and living the space is carried out as a collective experience.

Among the main findings of the Forum, the experiences shared emphasize how the *mobility model* triggers personal interchanges that deflect cultural isolation and provincialism linking what is *home* with somewhere *away*, putting what is *familiar* face to face with the *new*, productively redefining in the language of art the connections that link bodies, individuals and collectivity. All these newfound elements help reshape the concept and identity of the European citizen, in a historic moment that is witnessing a dangerous revival and fresh outbreak of nationalistic ideas. The interaction and circulation cycle has the power to disassemble the preconceived assumption regarding the 'others' and their given identity. The concept of a united Europe itself should not be taken for granted. Instead, we should consider Europe as an opportunity to join forces with action plans and shared strategies to build a *common space*, meant as an *identity-in-progress*. In this light, the 'intercultural

dialogue' triggers and promotes social cohesion, the foundation for a new democracy based on the respect of human rights and the opportunity to organize the life of the community around a complex identity. Cultural integration has the power to define the social development of Europe.

The analysis of the data arising from good practices and artistic mobility yielded one very important undeniable fact: in recent years initiatives in support of mobility of young artists have positively increased within Europe and towards third countries, in the form of creative training and production residencies, opportunities for professional development and exchanges, educational projects with prestigious cultural institutions (in all the disciplines of the arts: visual and performing arts, music, literature, design, architecture). A positive signal that was partly due to the valuable contribution coming from international support and multilateral circulation networks, organization and production cooperation agencies. Reality however is somewhat different: a fragmented series of procedures far from a well-organized system, dotted with often significant discrepancies from country to country. Moreover, there is an alarming gap between the proposals coming from the artists and the offers that the public institutions cannot concretely accommodate. The whole situation is additionally and significantly exasperated by the economic recession that caused a reduction of the financial support to cultural initiatives. This means that the economic and work precariousness and discontinuity that the professionals in the field of culture are currently experiencing puts the category in a situation of social and economic weakness, considering also that there are no adequate social security cushions.

The report "Study on Impediments to Mobility in the EU Live Performance Sector and Possible Solutions" (Richard Polacek, 2007) recommended long, mid and short-term solutions and the pilot project PRACTICS, promoted by the Fondazione Fitzcarraldo in 2008 that had tentatively activated four national helpdesks (in Belgium, the Netherlands, Spain and Wales) to assist national (*outgoingmobility*) and foreign (*incomingmobility*) artists and cultural operators with all the needed practical information to be able to work in the European Union, also compiled its findings in a report. But both the report and the pilot project findings today need to be updated with the latest developments of the current general situation to reveal

the gaps and critical points of the system. Culture has to be perceived as an asset of general interest with positive implications on the whole social fabric and not as a matter of concern for the professionals in the field of culture only. It is therefore very important to cooperate and pursue a common goal setting aside individual interests and achievements.

It is finally time to acknowledge that the cultural agenda is at the heart of the social development of Europe.

One of the key weak points of the system concerns language and terminology, issue that is often closely connected with the wide disparity of procedures and the fragmentation of the different disciplines (a topic that is worth a specific study), as well as with the lack of an in-depth analysis. There is the widespread need to establish a 'common dictionary of contemporary culture', that is to say a proper updated and homogeneous Lexicon to accurately define what is mobility in art, to understand the specific needs of each situation and to be able to classify and unravel a wide range of procedures so as to achieve an efficient coordination among Authorities, Institutions, Networks and also across the different artistic disciplines.

Another important issue concerns who is entitled to apply to mobility programmes.

Artists are of course the main category encouraged to take advantage of international mobility opportunities. But other *mobility activators* such as cultural operators, curators, critics, researchers and theorists (see the virtuous case of SPACE) are gaining influence in this field, considering that there is currently a growing number of *hybrid roles* that are needed for the sake of completeness of the discussion. The participation of these *hybrid roles* in the programmes is a hot issue raised in artistic and critic circles, especially in Northern Europe and considered by artists and cultural operators as a crucial element in their creative development given the ongoing contraction of the market and of the resources. Additionally, artistic mobility has to contend with a wide range of other hurdles, such as tax regimes, visa systems, work permits, residency permits, social security and matters related to intellectual property rights. In this light, there is a crucial need to support and promote the production and circulation of practical information regarding issues related to taxation, contributions, insurance, intellectual rights and contracts, through the creation of infopoints providing all rules and regulations with full transparency, useful data, links, contacts

constantly updated on the website and customized expert advice.

Ideally, the public and the private sectors should join forces to provide the required financial support for International mobility, but not to the detriment of public funding to culture that has to be kept as a priority on the agenda. The European Union will have to make a bigger investment in order to achieve its growth targets.

Italy has to fulfill two main pressing responsibilities: become proactive on the European front and fill the alarming gap between what artists are potentially able to do and which offers the institutions are concretely able to suggest, support and coordinate.

Moreover, there is a painful lack of a structured and coordinated framework.

The first thing to do is to align the Italian cultural policies with the European standards; the next is to identify and establish a joint group to agree on a coordination system of all stakeholders involved in cultural mobility, so as to be able to act in concert with all the various partners (European, regional, local/city based, foundations, networks). The actors dealing with International mobility have to constantly exchange views and be proactive in readjusting the system, a process that requires coordination skills and the ability to trigger fruitful debates in a very difficult environment.

In this general situation, there is also a rising need to create a proper database, given how difficult it is to find some useful, updated and consistent information. This tool can be customized to supply practical details on geographical distribution of incoming and outgoing projects promoted by Italy while providing also quality markers, creating specific monitoring and evaluation tools, establishing the standards to activate partnerships and define sustainable models of participation and cooperation. Short-term goals and fine-tuning of the work in-progress have to be monitored by coordination meetings to be scheduled on a regular basis and by fixed and accurate surveys on the validity of the models and the procedures. The objective is to make sure that these models and procedures operate outside and beyond all sectorial differences and boundaries to represent and carry out with responsibility – fully and actively – the role of “operator in the domain of art and culture”.

The second day of the Forum was devoted to the study of International policies and procedures and opened with the presentation by **Marc-Hector Vanderhaegen**, *European*

Commission, DG Education and Culture, Programme Creative Europe. Vanderhaegen presented the role of the European Union in the sector of culture since the Treaty of Maastricht, highlighting that the European Union by virtue of the principle of subsidiarity has a limited scope which is ultimately to support cooperation without interfering with national policies. He then observed that the priorities included in the new programme Creative Europe – in particular in the sub-programme Culture (from mobility, considered not only as a simple instrument to carry out a project but as an integral part of an organization strategy – to audience development, technology upgrade, the new financial tool allowing small and medium-sized cultural companies to obtain access to credit) emerge from the growing awareness that the market is currently extremely fragmented and inconsistent. He also emphasized that support is addressed to organizations and not to individuals while the programme Erasmus+ provides direct support to individuals. The following two presentations by **Stan Van Pelt** and **AnnuWebb**, representing Arts and Heritage Flanders and Nordic Culture Point respectively, introduced two very well articulated National systems for the support of young artists, of easy access (featuring for instance self-profiling procedures for organizations so that functions and disciplines determine the standards), with a distinctive International and cross-national flavor. In this framework, both systems foresee some form of economic support to partially cover the co-funded sums included in the European programmes.

Dominique David presented the activities of the EURO CITIES network, focusing on the research on the repercussions of mobility carried out by the network, a research that aims, with its results, to address and motivate the choices of the European decision-makers. All the above mentioned experiences have emphasized the strategic role of the artist as the catalyst of the social fabric identity and essence, drawing once again the attention on the crucial **social and political role of art**.

Lastly **Toni Gonzalez**, from the Escena International Bcn, presented the situation in Spain and in the region of Catalonia in particular. In the case of Spain, he explained, the main reason that prompted the cultural world to open up to joint public/private funding and to International mobility has been mostly the recession of economy that hit the country rather than a strategic choice of the stakeholders.

In summary, these are the main findings of the second day of the Forum:

- To be truly effective, all the instruments (mobility, residencies, networks and specific projects) that public institutions activate for young artists, should be well articulated to meet a wide range of demands and should be of easy access and user-friendly;
- There is a need to provide support actions not only addressed to organizations but to individuals as well;
- In case of European programmes, the support should cover the economic aspect as well considering that all these programmes foresee a co-financed share (ranging between 25% and 50%);
- Cross-sectorial funding (financial support from both the public and the private sectors) and opening up to the International arena are two options with a huge potential in the field of culture and should not be taken into consideration just as a reaction to the current recession of economy;
- The importance and the social role of art and artists should be emphasized and become the core element of the artistic support policies and programmes. Acknowledging this crucial role can create a virtuous partnership between artists and society and bring attention to the interconnection of the co-creative process;
- National public institutions should take on more responsibility and be more proactive with European cultural policies to shape and define the specific programmes. In this light, research, classification and analysis of updated and consistent information and data plays a crucial role that has to be encouraged.

In summary, the Forum brings to light one undeniable fact: considering the important implications set forth by the pilot projects, artistic mobility has become a priority and as such it has to be put in an organized framework.

Here are some of the critical questions that the discussions highlighted: given the difficulties to put forward valid recommendations for the European consultation, how to address and influence the relevant political decisions? How to set in motion a system of rules and regulations that yield positive repercussions? How to give fruitful recommendations for the next multiannual plan for the period 2014-2020? The consultation on the Europe 2020

strategy demands that culture be the fourth target of the European Union in 2020, but how to achieve this target?

Silvia Costa, Chair of the *Standing Committee Culture and Education of the European Parliament*, stressed that international cultural mobility of artists and workers in the cultural sector is today a priority of the European Union and of the European agenda for culture. This priority moves from the principle that 'temporary artistic migration' is part of the inalienable right of freedom of circulation, exchange and intercultural dialogue that effective growth policies are founded on. Mobility of people, goods and services has always been one of the fundamental freedoms of the European Union and the European Union has the authority to coordinate and consolidate it to achieve significant educational repercussions, in concert with all EU members, in the sectors of art and culture. This is a historic time, a crucial challenge in the Europe 2020 strategy, a key point of the European Framework Programme for Research and Innovation *Horizon 2020*, the new programme implementing the integrated financial system for research activities of the European Commission.

Mobility is at the top of the European agenda for culture, that attempts to respond to the challenges of its promotion, linguistic innovation and cross-discipline development, issues that activate at the same time the need to reconsider the concept of public and open the way to effective Audience Development practices to attract a broader, more dynamic and qualified public.

Alexandra Kalogirou, representative of the *European Commission, DG Education & Culture, Culture Policy*, emphasized that International mobility of artists and workers in the cultural sector is one of the points on the agenda of the new European Commission (that took office on 1st November 2014) that plans to actively be involved in the European agenda for culture programme and to follow up on the outcomes of the Creative Europe programme. The European Union implemented policies to develop mobility in single countries, including its regulatory framework. To this end, the European Union launched specific funding programmes for the promotion of information tools and developed structured cross-country dialogues between Europe and its Member States through the *Open method of coordination* (OMC), a new framework for cooperation, exchange of best practices, awareness actions and joint evaluation of the objectives achieved.

On the basis of the important results of the Forum, it is clear that the Ministry of cultural heritage and activities and tourism (MiBACT) plays a key role in developing and promoting – in close cooperation with all the main stakeholders: Regional and local institutions, foundations and private associations – a policy framework to sustain professional growth of Italian artists and workers in the cultural sector through cross-national mobility within the European Union Member States and to Third Countries (Mediterranean Area, Middle East, Far East, Africa, emerging or developing countries that delivered very interesting results). A key role that has to define common goals, creative partnerships, short and mid-term strategies and coordinate the inter-ministerial cooperation on matters pertaining to social security and taxation. To this end, the MiBACT Undersecretary **Francesca Barracciu** openly raised the need to be the ‘joint coordination’ unit to consistently compile the findings of the Forum – in agreement with the Minister of cultural heritage and activities and tourism Dario Franceschini – to define models of cross-national exchanges of artists and operators along the lines of the *Erasmus Programme*.

SPEAKER BIOGRAPHIES

RAIMONDO ARCOLAI

Currently coordinator of the programming area at Amat - Associazione Marchigiana Attività Teatrali - Amat, a Distribution, Promotion and Public Education Organization (Regional Theatrical Circuit) he is also the national President of ADEP - Associazione danza esercizio e promozione dancing (dancing, exercise and promotion association) and member of Federdanza - AGIS, which associates all the major operators who promote and distribute dancing in Italy and is likewise on the Federdanza-Agis Presiding Committee. From 1996 to 2006 he is Director General of Marchigiana Attività Teatrali - Amat (theatrical activity in the March area), an organization for which he has been working since 1981. From 2003 to 2006 he is coordinator of the Associazione Nazionale Attività Regionali Teatrali - (National regional theatrical activity association) - Anart, associating Italian public theatrical circuits. From October 2006 to September 2010 he is Director General of the Marche Repertory Theatre. In 2007 he is member of the Committee for theatrical problems at the Ministry for Cultural Heritage and Activities - Mibac. Amongst others, during his career he worked with Adriana Borriello, Wim Vandekeybus, Lolita Danse, Zap Mama, Pengiun Café Orchestra, Carmelo Bene, Leo De Berardinis, Peppe and Concetta Barra, Iaia Forte, Arturo Cirillo, Carlo Cecchi, Claudio Baglioni, Alessandro Sciarroni.

LUCA BERGAMO

Luca Bergamo is the secretary general of Culture Action Europe as from March 2012. He was director general of Agenzia Nazionale per la Gioventù (National agency for youth) when it was set up in 2007. Between 2004 and 2007, as director general he directed "Glocal Forum", an international foundation engaged in post-war regions to promote peace through cultural cooperation and promotion of active citizenship, together with the principal United Nations Agencies and mayors of large urban areas. Between 1999 and 2004, Luca was director general of Zone Attive, a city of Rome stock company, set up to promote cultural innovation in Italy. Under his direction Zone Attive created and produced many of the cultural events having the greatest innovative impact on the Italian scenario at the time. These comprise Enzimi, the Biennale dei Giovani Artisti (young artists biennale), the festival di Fotografia e Letteratura

di Roma (Photograph and Literature festivals in Rome). Partnered by Quincy Jones, he also produced "We are the future", the immense concert for peace filling Circo Massimo with over 700,000 spectators in 2004. From 1993 to 1999 he worked with the Mayor of Rome as responsible for juvenile policies and previously in the reorganization of the municipality. From 1983 to 1993 he worked in industry as an expert in know-how and design of IT systems with frequent incursions into artificial intelligence. He is a great reader and scholar, in particular seeking ideas to facilitate comprehension of the role played by knowledge in human and social development.

DORA BEI

Elected President of Bjem International Association Biennale des jeunes créateurs de l'Europe et de la Méditerranée by the General assembly, June 20, 2014.

A Contemporary Greek Literature graduate, with a master's degree in Philosophy from Columbia University in New York, focusing on Platonic thought and, in particular, the notion of truth in the platonic dialogues. A Teaching Assistant at Rutgers University, New Jersey, Contemporary Greek Literature at undergraduate level for 4 years.

Permanent employment: Hellenic Ministry of Education, Life Long learning and Youth – Youth Sector. Till recently, a Director in the Hellenic Youth Ministry – a Bjem co-founding member – having the responsibility for developing initiatives and implementing national and international policies and programmes in the sectors of Culture, Social Policy, non formal education, life long learning and leisure time activities of young people.

Spent over 2 decades of professional life in servicing young people's interests by holding directorial positions in the field of international cooperation and in the European Commission national structure that implements european union programmes in the youth sector. Long experience in working at european, euro-med and international environment and in organizing large scale socio-cultural activities for young people at national, european and international level. As of November 4, a Director of International Relations for Life long learning and Youth at the Hellenic Ministry of Education, Life Long learning and Youth. Dora lives and works in Athens.

JAVIER BRUN

Head of the Cultural Services of the Municipality of Huesca (Spain).

President of the Board of Pépinières Européennes pour Jeunes Artistes (Paris).

Vice-president de la Interarts Foundation.

Urban and regional Cultural Policies Observatory – Barcelone.

Member of the Latin American Laboratory for Research And Innovation in Culture and Development (Cartagena de Indias – Colombia).

Member of the Catedra Unesco of Cooperation and Cultural Policies (Girona University).

Previously: Director of the Centro Dramatico de Aragon. Member of the board of On The Move – Brussels.

Secretary of the Forum of European Cultural Networks (98-00). Ongoing: Master Classes at various Universities in Spain, and Latin America. Frequent collaborations on evaluation, cultural indicators, Cultural Cooperation and Development with UNESCO, AECID, OEI. Publications: Cultural Networks– Keys to survive in a Globalized world. (Direction of the publication) – Spanish Agency of International Development Cooperation AECID (2008)

PATRIZIA BRUSAROSCO

The desire to experiment with a new model for the promotion of artistic research in Italy brought to the founding in 1991 in Milan of the non profit organisation Viafarini, creative incubator and hub for the visual arts. In 2008 it started, with Careof and the support of Fondazione Cariplo and Gemmo Spa, the documentation center for the visual arts DOCVA at the Fabbrica del Vapore, which was added to the residence VIR Viafarini-in-residence.

ENRICO COFFETTI

Having obtained theatre training at the CRT of Milan and in studies with prof. Sisto Dalla Palma, already mime dancer at the Teatro alla Scala, he was the Director of the Italian Professional School of Dance until 1992, to then devote himself to the promotion of dance through video. He organised the first Italian exhibition of video-dance "Dance & Video"

in 1993 to then found in the following year the association Cro.Me – Cronaca e Memoria dello Spettacolo and the eponymous video archive dedicated to dance, of which he is currently president. With APPI he organises and has curated several editions of the Borsa dello Spettacolo di Piccolo Palcoscenico, also participating in the EU project “EuramBourse.” Since 2010 he has been artistic director of Teatro San Domenico of Crema.

DAVIDE D'ANTONIO

Director of several theatrical institutions such the Theatrical Residence IDRA of Brescia, the Circuit of the Lombardy Region's Città Dolci, the Wonderland Festival, he has directed several scientific research projects such as that of SMart.it as well as supporting national and international networks such as CRESCO, EON, IETM.

CRISTINA DA MILANO

After the degree in Archaeology, she has been awarded the MA in Museum Studies at the University of Leicester (UK). From 1996 she is member of ECCOM (European Centre for Cultural Organisation and Management) and in 2010 she became president of it. As member of Ecom, she has been part of several research projects at a national and international level on the issue of the social role of museums and of lifelong learning processes within museums. She has also managed many European funded projects within the framework of the Lifelong Learning Programme 2007-2013 and of the Culture Programme such as “LLML-Lifelong Museum Learning” (2005-2006), “VoCH-Volunteers for Cultural Heritage” (2007-2009); “MuseumMediators” (2012-2014); “DIAMOND-Dialoguing Museum for a New Cultural Democracy” (2012-2014); “She-Culture” (2013-2015). She lectures in many post-graduate courses and Masters.

DOMINIQUE DAVID

Senior policy officer in the Culture Department of the City of Nantes, in charge of the cultural international policy.

Formerly in charge of the Cultural observatory and Evaluation of cultural policy. Graduated in Political Sciences in Paris. Lecturer at the University of Nantes”.

ANNA DETHERIDGE

Anna Detheridge, theoretician of visual arts, curator of exhibitions and projects. From 1987-2003 she was author and head of department for the cultural pages at the Italian financial newspaper “Il Sole 24 ore”. In 2001 she founded Connecting Cultures, a non-profit research agency centred in Milan. The research agency has an interdisciplinary, cultural approach and is committed to social innovation, a global approach towards culture through a method of research based on work in the public sphere. (www.connectingcultures.info). She has taught in numerous universities and schools, comprising Bocconi University, Milan; Faculty of Industrial Design in the Milan Polytechnic; Brera Academy, SAIC, the Art Institute in Chicago and has written for the following magazines: L'INDICE, Estetica, Prometeo, Domus, Il Giornale dell'Arte, Il Globo, 24, Abitare, Specchio, Ottagono, Economia della Cultura, Tafter. Her latest book is entitled “Sculptori della Speranza, l'Arte nel contesto della Globalizzazione” (Sculptors of Hope, Art in the Globalization Context (Einaudi 2012). Connecting Cultures is a non-profit agency centred in Milan, founded by Anna Detheridge and operating in the field of visual art. Her activity began in 2001 with the “Arte pubblica in Italia: lo spazio delle relazioni” (Public art in Italy: the space for relationships) exhibition at Cittadellarte. She curates public projects associated with social cohesion, territorial regeneration and interdisciplinary education. Her recent projects include: “Lo spazio sotto il cielo” (space under the sky) a public work for Piazza Matteotti at Imola

(2008-2013) created by Studio Azzuro, and the exhibition “Milano e Oltre.

Una visione in movimento” (Milan and beyond. A vision in movement) presented at the Triennale (2013). She is currently engaged with the Dencity Triennale project (2013-2016) with the intention of developing cultural emersion, new forms of sustainable economy and social cohesion in the zone 6 area of Milan.

MARY ANN DEVLIEG

Mary Ann DeVlieg's experience spans international performing arts, cultural policy, intercultural practice, arts mobility and arts and human rights.

After serving as Secretary General of IETM (international network for contemporary performing arts) from 1994 – 2013, she recently took up the role of Senior Strategy Advisor to freeDimensional, an organization that helps find safe refuge and support for artists who are threatened, harmed or imprisoned. Her other functions have included serving as Chair of EU Working Group on Arts, Rights, Justice (2011– present), co-founding the International Coalition for Arts, Human Rights and Social Justice.

Additionally, Ms. DeVlieg co-founded the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Arts Organisers and founded www.on-the-move.org for artists' mobility; Steered the EU initiative, "Culture and Creation as Vectors of Development in Africa, Caribbean and Pacific".

Member: European Commission's High Level Reflection Group on Youth Mobility; Received the EU's "Individual Award" for life-long services to artists' mobility; Chaired the Japan Foundation's PAJ Europe Fund (2006–2010); and chaired EU Working Group on Creativity and Creation (Access to Culture Platform), 2008– 2010.

PIERSANDRA DI MATTEO

Theorist on performing arts and independent curator. She carries out activities of research at the Department of Arts of the University of Bologna. Her theoretical interests run from theatre to contemporary artistic practices, from philosophy to cultural policies.

Since 2008 she has collaborated with Romeo Castellucci as a playwright.

Her writings have been published in international magazines and publications, art catalogues and multi-media projects.

Figure of reference on theory for European artists and performers, she has curated projects dedicated to performance arts, to types of critical writing and has participated in various international conferences.

CARLOTTA GARLANDA

She is the project manager for cultural projects, particularly in the field of live performance arts. She deals with European projects and development of international networks.

She has collaborated with public and private institutions, handling the management of live events and she has managed the international promotion of some artists as well as various research projects in the sector.

ROSALBA GARUZZO

Turin born Rosalba Garuzzo, began her career in the world of journalism, working for many years in Milan on the editorial staff of principal women's magazines; participating, also personally, in successful promotional and editorial events. Today as president, she is also personally responsible for the operational activities at IGAV – Istituto Garuzzo per le Arti Visive (Garuzzo Institute for Visual Arts), a non-profit association founded in 2006 together with her husband Giorgio Garuzzo, committed to promote Italian contemporary art and the artists, above all the younger ones, in our country and abroad. With the contribution of its members and support of institutions, public bodies and private partners, IGAV has, in a decade, accomplished projects and exhibitions in Italy and abroad: 38 exhibitions in thirty different museums or locations and in ten countries (Argentina, Armenia, China, Korea, Croatia, England, Italy, Russia, Slovakia and Uruguay). 719 people attending with one or more works by 200 artists, comprising 152 Italians. Four international awards assigned to 15 artists. Thanks to cooperation with the Ministry for Cultural Heritage and Activities and Tourism, General Directorate for Landscape, Fine Arts, Architecture and Contemporary Art – DG PaBAAC and with the Ministry of Foreign Affairs and International Cooperation and relevant cultural institutes. In 2011 IGAV was the only Italian partner called upon by the Chinese Embassy to organize exhibition events for the Cultural Year of China in Italy.

STEFANO GIOVANNONI

Stefano Giovannoni was born in La Spezia in 1954, graduating from the Faculty of Architecture in Florence in 1978. He lives and works in Milan. From 1979 to 1991, he held teaching and research positions at the Faculty of Architecture in Florence; he was professor of the Master's Degree at the Domus Academy, at the Università del Progetto in Reggio Emilia and professor in Industrial Design at the University of Architecture in Genoa. He works as an

industrial and interior designer and architect, specialising in plastic products.

He collaborates with companies such as Alessi, Magis, Toto, Samsung, LG Hausys, NTT Docomo, KDDI, Siemens, Laufen, Oras, Fiat, Telecom, Deborah, SPC, Amore Pacific, L'Oreal, Nestlè, Nissan, Veneta Cucine, Fabbbrica Pelletterie Milano and many others. He has designed products of great commercial success, including, for Alessi, the Girotondo and Mami series, plastic products, the Bagno Alessi bath and the "Bombo" series for Magis.

Winner of numerous prizes and competitions, his works are part of the permanent archive of the Centre Georges Pompidou and of the MOMA collection in New York.

TONI GONZALES

International consultant for live arts and international management of culture.

With 25 years of experience programming and organizing artistic and cultural international events, he recently developed the methodology "Routes of Internationalization" for the live arts. The methodology establish a systematic process for artists, companies and organizations to answer the question "Am I ready for internationalization?" and set up mobility strategic plans. He works with artistic companies and structures to carry out training workshops on its use, define self-assessment processes and internationalization plans.

ALEXANDRA KALOGIROU

Dr. Alexandra Kalogirou is a Seconded National Expert from Greece in the Directorate General for Education and Culture of the European Commission. As a policy officer in the Culture Policy & Intercultural Dialogue Unit she is responsible for artists' mobility, including the support of expert groups working together with the Open Method of Coordination. Before moving to Brussels, she held positions in the Greek public administration, including the Ministries of Culture and Sport, Rural Development and Foreign Affairs. She has academic degrees from Greece, France and a doctorate in Classical Archaeology from the United States.

DOMENICO ANTONIO MANCINI

Domenico Antonio Mancini born in Naples in 1980 - obtained his training at the Academy of Fine Arts in Naples and through participation in several artist residencies including those at the Fondazione Antonio Ratti in Como in 2004 and the Mountain School of Art in Los Angeles in 2006. In 2012 he won the first edition of the Shanghai Prize. Interested in the transformation of everyday life and of historical memory into an immersive aesthetic experience, Domenico Antonio Mancini held a solo exhibition at the Fondazione Morra Greco in Naples (June 2011) entitled *Altre Resistenze*, and *Transit 1*, curated by Adriana Rispoli, Eugenio Viola and William Wells, at the MADRE Museum (Naples, 2009) and the Townhouse Gallery (Cairo, 2009). He has also participated with site-specific works in the group exhibitions: *Senza Titolo*, Galleria Lia Rumma (Naples, 2013), *Shanghai la città invisibile*, Yibo Gallery (Shanghai, 2012); *NA.TO, Il presente dell'arte*, the art of the present, curated by Alessandro Demma (Turin, 2012); *Door To Door*, curated by Maura Picciau and Maria Giovanna Sessa (Salerno, 2011); *Prague Biennial 5 - Focus Italy - The Crisis of Confidence*, curated by Marta Barbieri and Lino Baldini (Prague, 2011). He lives and works in Milan.

PAOLO NALDINI

Graduated in Economy with a thesis on reuse of abandoned buildings in urban areas, by which he wanted to explore the idea of empty space as an engine to drive the change. From '94 to '97 he worked as a trainee in a business management advisory firm in Turin. He then moved to England, working in the financial department at Westland Helicopters Ltd. He has been Director of Cittadellarte Fondazione Pistoletto since 2000.

DANIELE NINARELLO

After attending RDA (Rotterdam Dance Academy), he danced with various international choreographers comprising Bruno Listopad and Virgilio Sieni, Sidi Larbi Cherkaoui. Since 2007 he has been presenting his creations in various national and international festivals and since 2010 his productions have become part of the "Anticorpi Explo" network in Italy and subsequently abroad, thanks to the Les Reperages and Dance Roads projects sponsored

by Mosaico Danza. Winner of the DNA RomaEuropa Festival mention at Premio Prospettiva Danza 2012 and in 2013 finalist for the second time in the “Premio Equilibrio Roma” award. The “Rock Rose WoW” 2013 production won the “Teatro del Tempo Presente” (theatre of today) competition sponsored by Fondazione LIVE-Piemonte Dal Vivo and by the Ministry for Cultural Heritage and Activities. In 2014 he won the COLLABORATION production award sustaining young choreographers, promoted by the #ANTICORPI XL network and coordinated by Mosaico Danza.

VELIA PAPA

She has participated in the foundation of numerous European networks such as IETM (international network for contemporary performing arts), DBM (danse bassin méditerranée), IRIS (Associazione Sud Europea per la creazione contemporanea), Fondo di Mobilità Roberto Cimetta of which she is currently member of the Board of Directors and head of the Italian office. She has taught Economy and management of performance and entertainment businesses at the Università Politecnica delle Marche (2004-2011). She is currently director of Marche Teatro/Teatro Stabile Pubblico.

LISA PAROLA

Historian and curator of Art, as from 2007 Lisa Parola is Il grade University Master (Management, Marketing and Multimediality for Cultural Heritage and activities) lecturer at the Corep institute in Turin. In 1997, together with Giorgia Bertolino, Francesca Comisso, Nicoletta Leonardi and Luisa Perlo, she founds a.titolo (www.a.titolo.it). In 2001 a.titolo is responsible for cultural mediation in the New Customers public art programme promoted by Fondation de France. In 2014 she is part of the team of “mediators” who worked on the guide lines for Matera European Capital of Culture 2019. She is co-curator with Luisa Perlo of the We-Traders project. Cedo crisi offro città (<http://www.goethe.de>) and as from 2013 responsible for the coordination of the Resò International Network For Art Residencies programme and Educational Programmes funded

by Fondazione CRT per l'Arte Moderna e Contemporanea (CRT modern and contemporary art foundation) in Turin.

ALESSANDRO RUBINI

Alessandro Rubini obtained his degree in Cultural Economics at the Bocconi University and completed his training at Sciences-Po Paris and the Goldman School of Public Policy at Berkeley; he then became professor of Management of Culture at the SDA Bocconi. In 2008 he entered in Fondazione Cariplo to deal with cultural programmes. He was project manager of “Distretti Culturali” for the promotion of the cultural heritage and of the project “iC-innovazione Culturale” on the valorisation of cultural entrepreneurship for young people.

LILIANA SANTORO

Liliana Santoro, a geologist, is Manager of the Office of “Implementation of State and Regional instruments of Rpolicy” at the Basilicata Region and is Manager of the Project Structure of the Val d'Agri. She is the administrative manager of “ArtePollino – Another South” of “Visioni Urbani”, of “Artistic Residences in Basilicata” and of “Nuovi Fermenti”, innovative projects that take advantage of creativity as a tool for local development. She has been General Manager at the Department of Education, Labour, Culture and Sport of the Basilicata Region, Director of the Tourism Office at the Department of Productive Activities, of the “Financial Control and Management” Office of the Department of the Presidency of the Council and Management Authority of the P.O. F.S.E. Basilicata 2007/2013. She was manager at various Offices of the Department of the Environment of the Basilicata Region, handling issues of the protection of the territory against environmental risks.

MARC-HECTOR VANDERHAEGEN

Programme manager at the European Commission, Directorate General for Education and Culture, culture unit, Creative Europe – culture sub-programme. Responsible for cooperation projects, visual arts sector and design. Before joining the European Commission,

he used to work as an auditor, head of unit and advisor in a private bank in Belgium.

Studied economics and accounting; fine arts, arts history and music.

Plays euphonium and is also active in contemporary arts.

NAN VAN HOUTE

Nan van Houte has 35 years' professional experience in arts and culture as a dramaturg, general director, artistic director, programme developer, producer and journalist. She also has broad expertise in advocacy for culture in local, national and European councils and boards. Previously she worked as Programme Developer and Head of the International Department of Theater Instituut Nederland and before that as Director of [NES]theaters, the combined venues of Frascati and de Brakke Grond in the centre of Amsterdam. Since 2008 she is the co-founder and coordinator of Breaking the Silence, a theatre programme supporting reconciliation in post genocide areas in Cambodia and Rwanda. She was on the Board of IETM from 2001, as Vice-President 2003-2006 and President in 2007. Since 2013 Nan van Houte is the Secretary General of IETM.

STAN VAN PELT

As a civil servant, for over 10 years active in the support of international arts initiatives.

Currently head of the International Arts Team of the Agency for Arts and Heritage,

the executive of the arts and heritage policies in Flanders, Belgium.

ANNU WEBB

Annu Webb is Senior Advisor at the Nordic Culture Point based in Helsinki, Finland.

At the Nordic Culture Point Annu works with questions related to the Nordic Council of Ministers' grant programmes for culture: Culture and Art Programme and Nordic-Baltic Mobility Programme for Culture. Annu has an M.A. in Comparative Literature and Modern Culture and Cultural Communication from the University of Copenhagen.



CREDITS

PROMOTED BY

Ministero dei beni e delle attività culturali e del turismo

Direzione Generale per il paesaggio, le belle arti, l'architettura e l'arte contemporanee

DIRETTORE GENERALE AD INTERIM

Gregorio Angelini

DIRETTORE SERVIZIO ARCHITETTURA E ARTE CONTEMPORANEE

Maria Grazia Bellisario

REFERENTE PROGETTO

Sandra Tucci

COMUNICAZIONE

Alessandra Pivetti

SEGRETERIA

Dora Giuseppina Campisi

COLLABORAZIONE

Gaia Gallotta, Giorgia Magliocchi**Ministero dei beni e delle attività culturali e del turismo**

Direzione generale per lo spettacolo dal vivo

DIRETTORE GENERALE

Salvatore Nastasi

DIRIGENTE SERVIZIO DANZA, ATTIVITÀ CIRCENSI E PROMOZIONE INTERNAZIONALE - ATTIVITÀ TEATRALI AD INTERIM

Donatella Ferrante

REFERENTI PROGETTO

Viviana Simonelli, Emanuela Morassi

REDAZIONE SITO WEB

Roberta Fedele

SEGRETERIA

Doriana Lipari

IN COLLABORATION WITH

GAI - Associazione Circuito Giovani Artisti Italiani

PRESIDENTE

Maurizio Braccialarghe Assessore alla Cultura, Turismo e Promozione della città del Comune di Torino

VICE PRESIDENTE

Paola Romano Assessore alle Politiche Giovanili, Educative, Università e Ricerca del Comune di Bari**Gianpietro Cavazza** Vice Sindaco, Assessore alla Cultura, Rapporti con Università, Scuola del Comune di Modena

SEGRETARIO

Luigi Ratclif

PRESIDENZA E SEGRETERIA NAZIONALE CITTÀ DI TORINO

Patrizia Rossello Relazioni Esterne e Istituzionali**Paola Picca Garin** Comunicazione e Progetti Speciali**Laura De Los Rios** Amministrazione**Marina Gualtieri** Relazione con i Soci GAI**Comune di Milano**

DELEGATO ALLE POLITICHE GIOVANILI

Alessandro Capelli

DIREZIONE CENTRALE SPORT, BENESSERE E QUALITÀ DELLA VITA

Dario Moneta

DIRETTORE SETTORE TEMPO LIBERO, GIOVANI, TUTELA ANIMALI

Lorella Parma

RESPONSABILE UFFICIO CREATIVITÀ GIOVANILE E FABBRICA DEL VAPORE

Claudio Grillone

UFFICIO CREATIVITÀ GIOVANILE E FABBRICA DEL VAPORE

Daniela Stroppa, Mario Di Padova, Marco Roberti, Stefano Tonelli

COMITATO DI PROGETTAZIONE e COORDINAMENTO

Maria Grazia Bellisario Direttore Servizio architettura e arte contemporanee - DG PaBAAC**Donatella Ferrante** Direttore Servizio danza, circhi e promozione internazionale - DG Spettacolo dal Vivo**Luigi Ratclif** Segretario GAI - Associazione Circuito Giovani Artisti Italiani**Velia Papa** Fondo Roberto Cimetta

ORGANIZZAZIONE

Sandra Tucci Servizio architettura e arte contemporanee - DG PaBAAC**Viviana Simonelli, Emanuela Morassi** Servizio danza, attività circensi e promozione internazionale
DG Spettacolo dal Vivo**Patrizia Rossello, Paola Picca Garin, Laura De Los Rios** Segreteria Nazionale GAI - Associazione Circuito
Giovani Artisti Italiani

Information and Organization Offices

Associazione FARE**Barbara Oteri, Beatrice Oleari**

PROGETTO GRAFICO, COMUNICAZIONE E UFFICIO STAMPA

adfarmandchicas srl

ENTI PROMOTORI

Ministero dei beni e delle attività culturali e del turismo

Direzione Generale per il paesaggio, le belle arti, l'architettura e l'arte contemporanee

Via di San Michele 22 - 00153 ROMA

Tel. +39.06.58434850

www.pabaac.beniculturali.it

Ministero dei beni e delle attività culturali e del turismo

Direzione Generale per lo spettacolo dal vivo

Piazza Santa Croce in Gerusalemme 9/a - 00185 Roma
Tel. +39.06.67233202

www.spettacolodalvivo.beniculturali.it

IN COLLABORAZIONE CON

GAI - Associazione per il Circuito dei Giovani Artisti Italiani

Presidenza e Segreteria Città di Torino

via San Francesco da Paola 3 - 10123 TORINO
Tel. +39.011.4430020

www.giovaniartisti.it

Comune di Milano

Direzione Centrale Sport, Benessere e Qualità della Vita

Settore Tempo Libero, Giovani, Tutela Animali Ufficio Creatività Giovanile e Fabbrica del Vapore

via G.C. Procaccini 4 - 20154 Milano
tel. +39.02.88464103

www.fabbricadelvapore.org

MiBACT - Directorate General for landscape, fine arts, architecture and contemporary art DG

PaBAAC manages the safeguarding of architectural and historical heritage, as well as that of the arts and ethno-anthropological heritage, the quality and the protection of the landscape, architectural and urban quality. To the DG PaBAAC, with the architecture and contemporary art Service are entrusted the promotion and increment of the contemporary cultural heritage and particular attention is dedicated to the support and development of new languages and expression of the creativity of young artists.

MiBACT - Directorate General for live performance arts DG SV. The Directorate General for live performance arts carries out functions and tasks concerning the activities of live performance, with reference to music, dance, theatre, circuses and travelling entertainment shows.

The Directorate also carries out activities of national and international promotion to enhance the awareness of Italian creativity abroad and to support young emerging talent.

GAI Association for the Circuit of Young Italian Artists is a non profit association that currently groups together 35 public Administrations including Provincial capitals, Provinces and Regions, with the aim of supporting the new artistic generations by means of initiatives of promotion, production, international mobility and research. By means of a widespread network of offices and structures present in all the Regions of Italy, GAI works to document activities, offer informational services, organise initiatives and training and occasions of visibility, in relation with the market, in favour of young people who operate with professional objectives in the field of innovation, of the visual arts, theatre, dance, music, cinema and video and writing.

At the date of publication of this report the organizational structure of MiBACT, in execution of the Prime Ministerial Decree 171/2014, have seen a restructuring with the establishment of the General Directorate for Contemporary Art and Architecture and Urban Suburbs.

For specific attributions please visit www.beniculturali.it

