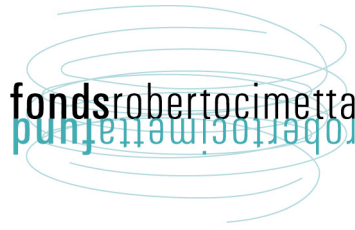




CALOUSTE  
GULBENKIAN  
FOUNDATION



GUIMARÃES 2012  
CAPITAL EUROPEIA DA CULTURA

## International Artistic Mobility and Territorial Diplomacy

One-day Seminar

with the support of the Gulbenkian Foundation and Guimarães 2012, European Capital of Culture

Venue: Vila Flor Cultural Centre, Guimarães, Portugal

Thursday 24th May 2012

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The Roberto Cimetta Fund (RCF), is an international non-profit making organisation that was created in 1999 to respond rapidly and directly to artists and cultural managers who wish to travel in order to develop contemporary artistic cooperation projects in the Euro-Arab and Mediterranean regions.

Over the years it has provided mobility grants to over 1000 artists and cultural operators and has been a key advocate for furthering cultural relations within the Euro-Arab zone. A new strategy is developing within the Fund based on new funding lines for artistic and cultural mobility with new partners particularly local and regional authorities. Indeed, we see mobility as a round trip concept based on local development at the starting point. Understanding and developing strategies for mobility and intercultural dialogue at territorial level is a key cultural policy in today's - and even more so in tomorrow's - globalised world.

This is why, together with the Gulbenkian Foundation and the team and Municipal Councillors of Guimarães, European Capital of Culture 2012, we have decided to organise a one-day event on "International Artistic Mobility and Territorial Diplomacy". **This meeting is a continuation of two other debates that the Roberto Cimetta Fund organised or co-organised in the last two years;** aiming to offer regular meetings with policymakers on the question of "mobility".

The **first of these meetings** took place on 14th September 2010 in Brussels with the Eurocities network to discuss how to foster mobility of artists and cultural stakeholders and how cities and cultural networks could share experiences and propose joint actions. The 25 participants from 5 European and 1 Arab country pledged to draw up *concerted mobility support strategies and activities* and inform each other of ongoing or future concrete projects. We underlined the importance of defining common objectives, looking at how to prepare mobility and examining the results of mobility in terms of production, training and long term benefits.

The **second meeting** was an international one-day seminar organised in Paris on 6<sup>th</sup> May 2011 on "Mobility and Artistic Development in the Mediterranean" where current and future funding partners of RCF explained how the collaboration with the Roberto Cimetta Fund has enabled them to put into practice the "local/global" nature of local and regional policy making and the return on investment we can and should be making elsewhere. 42 participants from 9 European and 5 Arab countries were present and stressed the importance of mobility to open up spaces where civil society could meet and exchange, where democracy was alive, allowing artists to express themselves and further their professional career and role in society as actors of change. Mobility is a prerequisite for the European project; as such RCF positions itself to encourage institutions, local and regional decision makers to address cultural and artistic mobility as a response to key political concerns (social cohesion, sustainable development, economic dynamism). Conclusions of the debate were as follows: to develop mobility as an arts policy, international funding is needed to support NGOs working as mobility operators, accurate and multilingual information on technical

and legal advice must be accessible, the conditions of mobility must be eased particularly with regard to visas, and the long term positive effects of mobility must be strengthened through capacity building and accessible cultural diagnosis and data.

The “International Artistic Mobility and Territorial Diplomacy” seminar is conceived as **an informal gathering of stakeholders** and is being organised by the Roberto Cimetta Fund with the support of the Calouste Gulbenkian Foundation and Guimarães, European Capital of Culture 2013. The format of the day’s programme is divided into two parts: the morning will be a closed session for the Board members, experts and funders of RCF; the afternoon will be a public debate where participants can voice their opinions openly and meet panellists directly during speed-meetings.

We aim:

- **to provide an understanding** of the complex issues at stake in the Euro-Arab and Mediterranean regions regarding current and future perspectives for culture, arts and local development
- **to further dialogue** and joint reflection between actors from institutions, foundations, public administrations, cultural organisations as well as individual artists from Europe, the Arab world and the Mediterranean region.
- **To develop local and regional strategies** for territorial diplomacy.

### Some key issues to consider in advance

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In order to help the discussion to be focused on the main issues at stake we are providing a few outlines below. These do not necessarily reflect the views of the Gulbenkian or Guimaraes 2012 Foundations, but serve to provide the conceptual framework within which RCF works.

On a global level, the geographical concept of the Euro-Mediterranean is losing ground and slowly giving way to a larger zone where new axes of exchange are developing from Casablanca to Abou Dhabi or between Arab and other Mediterranean diasporas in Europe, the US and the Gulf, **establishing new commercial patterns and exchange flows**. The Inter-ministerial dialogue that was prevalent between Europe and the Arab world is being doubled by wider forms of dialogue and losing its prevalent position. Other dialogues are developing between cities and regions from North and South, between civil society and international institutions. These phenomena are shifting powers and the influence they are having in the region. In cultural terms the Euro-Med region is no longer dialoguing within itself but with other major platforms for exchange in the world (China, India, Central Asia, South America).

At a local level, the political impact of regional development funds – a consequence of the building of Europe – has strengthened the autonomy of local and regional authorities where local cultural identity, consolidated by touristic attractiveness plays an essential role, for the better or for the worst.

In our era of globalised conflict a certain number of clashes, often linked to cultural issues, can no longer be resolved merely by the will of national diplomacy. A “discussion between neighbours” is often the only key to unlocking tricky and longstanding divides. **We can witness a gradual shift in sovereignty, the emergence of territorial diplomacy next to national diplomacy.**

Whether we find it relevant or not, the Lisbon Treaty has instated competitiveness and creativity as major policies and calls for the strengthening of alliances between local and regional governing bodies and the missions of local politics in this field for the better or for the worst. In this context, the **common future of local inhabitants** must be envisaged with good quality creative talents. Local politicians are to be seen as mediators between local cultural actors and public spending, in which the definition of their long-term territorial assignment is central. International contacts must be developed to extend attractiveness elsewhere.

It is no surprise that a timely local cultural policy framework has developed, the Agenda 21 for Culture, produced by a worldwide network of local governance, United Cities and Local Governments (UCLG).

The indisputable effect of the European Capital of Culture phenomenon has led to a transfer of cultural interests and aims to local authorities and this shift is upheld by international treaties such as the UNESCO Convention of 2005 on the promotion and protection of the diversity of cultural expressions.

So, within these global and local contexts, **what are the issues at stake for culture and the arts?** Let's be cautious in this day and age where cultural and social interests are often twisted and abused for gains in market shares in the battle of the survival of the fittest. Society may produce cultural goods and services priced within a competitive global market but it also educates humans through culture and arts providing the building blocks of our society. It's a central, non-negotiable, "unpricable" obligation for society. As cultural actors our major concern in the public arena is to uphold human dignity, safeguard cultural diversity and defend cultural rights. With this in mind, it's important to evaluate the reality for cultural actors in the Arab and Mediterranean regions. Cultural project leaders of **transnational projects** are rarely from the South, which invariably implies that most partnerships are lead and therefore influenced by operators from the North, even if they do so with the best intentions. Training and the setting up of artistic teams and facilities in the South is therefore urgent in order to consolidate the arts sector but the reality also reveals that legitimacy of project building should make a distinction between "the way they do it in the North" and "the way they do it in the South". The importance of **cultural mobility** in peace keeping, a messenger of cultural diversity, a facilitator of dialogue has been underlined on countless occasions by the professionals working in the sector, but still does not appear to be seen as an effective contributor by political decision makers. They are still to be convinced of the importance of the cultural factor in the emergence of conflict and in its resolution. Finally, to consider **hospitality**, residencies as a shared investment rather than a charitable act is vital in order to contribute not only to a real economy of scale but also to mutual respect. Hospitality is a path to knowledge, to personal enrichment.

Our debate in Guimarães, would be a timely moment to consider the following issues:

- The first without a doubt would be to consider mobility as a key factor in the **building of artistic team**, in the strengthening of cultural leaders and operators so as to set up long term cultural infrastructures and processes. The grantee's travel is not a one-way ticket. Identifying and enticing the best artists from the South, bringing them to Europe and using their creativity to serve our interests should give way to forms of cooperation based on mutual respect, production and cultural democratisation. A mobility grant is linked to local development once the grantee returns to his or her country of origin or residence. The benefits can only be measured on the return, not on the outward journey.

- The second issue stems from the idea of a **return on investment**. Travel grants are to be considered as a stake, collective risk-taking on the part of the funders of mobility funds who aim to contribute to the emergence of international artistic cooperation. To this end, it would be interesting to calculate the ratio between "investment/benefit". For many artists and operators, a plane ticket can represent a number of monthly wages, the cost of which remains an extremely profitable investment in the light of the positive chain of effects generated. Instead of seeing it as beneficial to one individual it should be considered as a collective dynamic.

- The third issue relates to the perception of spin offs in a long-term time frame. Each trip should be seen in a sustainable perspective as a continuum of development. But sustainability, team building and local development cannot be identified or be linked without a common "**project for society**" in the future. Individual travel must imply that the beneficiary reflects on his or her position in society and the trip should be seen as a privileged moment of political responsibility. At the local end, appropriation of global cultural products, identity building and new forms of cultural expression that result from this can be source of renewal if one takes the time to make a diagnosis.

## Programme

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- 9h30 – 10h00 Arrival of participants – Centre Vila Flor, Guimarães, Portugal
- 10h00 – 13h00 **Round Table discussion: What are the local and regional strategies in favour of international artistic mobility?**  
Presentations by all the participants
- 13h00 – 14h00 Lunch offered by Guimarães 2012
- Public Debate: International Artistic Mobility and Territorial Diplomacy**
- 14h00 – 14h30 Welcome by the Roberto Cimetta Fund, Guimarães 2012 and the Gulbenkian Foundation
- 14h30 – 15h15 10 short presentations by the Board of Directors and partners of the Fund
- 15h15 – 16h00 Open discussion with the public
- 16h00 – 16h20 Break and informal meetings
- 16h20 – 17h00 Organised individual speed-meetings

working languages: French and English without simultaneous or consecutive interpretation.

REGISTRATION FORM	
First & Last name	
Position/Organisation	
Postal & Email Address	
Tel number where we can reach you on your arrival in Portugal	
Other tel number if you don't want your mobile number to be included in the list of participants	
(*please provide the above contact details only if they have changed or if you think that the Fund doesn't have them. This information will appear on the participants list).	
I will take part in	<input type="checkbox"/> the round table discussion "International Artistic mobility and Territorial Diplomacy" 24th May from 9h30 to 13h at Vila Flor Cultural Centre, Guimarães <input type="checkbox"/> in the public debate "International Artistic mobility and Territorial Diplomacy" 24th May from 14h to 17h at Vila Flor Cultural Centre, Guimarães
Travel itinerary to and from Porto	Date of arrival: Time of arrival (if you know it already): Date of departure: Time of departure: City of departure: City you will be returning to:
Will you need a visa to come to Guimarães?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Accommodation requirements	Will you need accommodation in Guimarães? <input type="checkbox"/> Yes <input type="checkbox"/> No  If you do need accommodation please state the dates and number of nights: from      May, to      May. Number of nights =  The Fund will take an option for your accommodation at one of the hotels listed under practical information and put you in touch with the hotel so that you can guarantee your booking.
Additional programme	<input type="checkbox"/> I would like to stay for the group discussion on 25th May in the morning with On the Move members on the Charter for Responsible and Sustainable Cultural Mobility and will contact Marie Le Sourd OTM's Secretary General on mobility@on-the-move.org
Meals	I'll be attending the following meals <input type="checkbox"/> lunch 24th May <input type="checkbox"/> dinner 24th May
Interpreting	The meetings will be held in English and French without interpreting. The Alliance française in Guimarães may be able to help us if necessary. Please tick the following boxes if applicable: I <input type="checkbox"/> understand <input type="checkbox"/> speak French. I <input type="checkbox"/> understand <input type="checkbox"/> speak English. If you think you would appreciate a volunteer student interpreter, please tick this box <input type="checkbox"/>
I would like to speak during the debate on the theme of	
Please send the completed form back to info@cimettafund.org as soon as possible and before 23rd April 2012. Don't forget to provide us with a scanned copy of your passport or ID if you think it may be necessary to facilitate formalities.	

## Practical Information

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Guimarães is a charming Portuguese town with a remarkably well preserved historic centre that is a UNESCO World Heritage Site. It has important cultural significance for all Portuguese people because back in the Middle ages it was the birthplace of the first King Alfonso of Portugal.

### Venue of the seminar

Centro Cultural Vila Flora, Avenida D. Afonso Henriques, 701 4810-431 Guimarães, Portugal



### **Ideas for travel companies and costs**

EasyJet, Ryan Air, Air Berlin, Aigle Azur, Lufthansa, Tap all fly regularly to Porto airport. You can also find information via the Porto Airport website

[http://www.ana.pt/portal/page/portal/ANA/AEROPORTO\\_PORTO](http://www.ana.pt/portal/page/portal/ANA/AEROPORTO_PORTO)

### **Link from Porto airport to Guimarães**

We will try and arrange minibus transport to and from Guimarães depending on times of arrival and departure and more information will be given closer to the date. It is also possible to take the train to/from Porto/Guimarães and the metro from/to Porto city centre/Porto airport (approx. travel time 1h30).

### **Hotel Accommodation**

Options have been taken in the following hotels that are in the historic centre of Guimarães within walking distance of the Vila Flor Cultural Centre:

Hotel Toural [www.hoteltoural.com](http://www.hoteltoural.com) (price of a single room including breakfast : 55€) ,

Hotel Pousada de Guimaraes [www.pousadas.pt/historic-hotels-portugal/fr/pousadas/north-hotels/pousada-de-guimaraes/sta-marinha/pages/home.aspx](http://www.pousadas.pt/historic-hotels-portugal/fr/pousadas/north-hotels/pousada-de-guimaraes/sta-marinha/pages/home.aspx) (price for a single room including breakfast : 126€). The Cimetta Fund will take an option for you at the hotel of your choice and put you in touch with them to guarantee your booking.

**Our telephone numbers in Guimarães:** Angie Cotte 00 33 6 12 785 705, Ferdinand Richard 00 33 6 09 95 04 81, Andreia Martins, our contact at Guimarães 2012: 00 351 30 04 02 012 or 00 351 91 600 3995.