

STUDY ON THE IMPACT
OF ARTISTS' MOBILITY
IN EUROPEAN CITIES:
THE CREART PROJECT

Juan Arturo Rubio Arostegui
Marta Pérez Ibáñez

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CreArt
NETWORK OF CITIES FOR
ARTISTIC CREATION

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A person is painting at an easel in a studio. The room features large arched windows and a table with various items on it. The floor is covered with a protective sheet. The text is overlaid on the left side of the image.

AVERO
CLERMONTFERRAND
GENOVA
KALOWICE
KAUNAS
LECCE
LIVERPOOL
LUBLIN
ROUEN
SKOPE
VAN VANDOLID
ZAGREB



EXECUTIVE SUMMARY

1. BACKGROUND

Cultural policy has gained centrality in recent decades in relation to its importance as an element of economic development and its key role in local strategies for the regeneration and urban branding and tourism, which has placed it on a central position in the political agenda. Thus, cities have taken the prominence that in the seventies and eighties had national cultural policies (and regional, in the case of more decentralized European countries). It is precisely in the mid-nineties when the idea of the creative city arises in the Anglo-Saxon context (Landry and Bianchini, 1995) and local cultural policies begin to carry out a good part of their entrepreneurial strategies in order to plan their development and their competitive capacity at a national and international level (Menger, 2009). However, especially in Spain, but in other European cities as well, the development of the creative city paradigm has drawn very negative experiences in medium-sized cities (Alcorcón, among others) and medium-large (Santiago de Compostela, Valencia).

In this context, medium-sized cities try to compete with European cultural capitals (Madrid, Barcelona, Berlin, Paris, Vienna, London, etc.) in the field of arts, cultural industry and tourism, in a strongly competitive global environment. It is in the cultural capitals where artists and cultural clusters, the private initiative, the non-profit sector and the public cultural State infrastructures (museums, opera houses, headquarters of the most prestigious public companies) are concentrated, whereas medium-sized cities try to exploit arts and culture, although we may distinguish very negative experiences (Ciudad del Cine in Alicante, apart from the ones mentioned previously).

Cultural capitals, all kinds of them (Charle, 2009), have a strong attraction capacity which is projected both on the city brand and on its stereotypes (imagined city). Thus, the city branding (symbolic capital) is associated with the production of images of the city through arts and cultural industry and its globalized external reception from out of the city (the cinematographic city, the literary city, the city painted, the theatrical city, the musical city) from which later cultural industries such as tourism are nurtured.

Confronted to this cultural capital model there are medium-sized cities which have fewer resources in all their forms of capital (cultural, artistic, economic and symbolic), sometimes being at the mercy of a concept of wrong and ideologically biased creativity, and exposed to speculation and to the building of great artistic and cultural infrastructures without a cultural project supporting them.

It is in this cultural policy paradigm that the CreArt project is framed, starting from these ideal city models. Nevertheless, several independent variables specific to each city have been considered in order to explore parallelisms and to take into account their differential structural frameworks, with the aim of delving into the concept of a European medium-sized creative city within the project we have evaluated.

2. SCOPE

This project aims to serve as an accountability tool for the European CREART project, financed by the Creative Europe Program. It will evaluate the artistic, social and economic impacts within the framework of an urban cultural policy analysis, in the economic and financial post-crisis context, and due to the exhaustion of Fordist public policies, linked to the Welfare State.

The project, focused on the field of visual arts, has the collaboration of a set of medium sized European cities which conform to the paradigm of the creative city that must be analysed in the project, according to the premises included in the project document itself.

Beyond the content index, and the initial approach, this study revolves around the following axes of analysis:

- Contextualize the CreArt project in the debate on the creative city paradigm within the academic field that affects medium-sized cities with special impact.
- State the impact of the program based on the production of primary data, unlike the previous evaluation carried out by KEA.
- Contextualize the data and the conclusions of the impact of CreArt with the international debate on artistic mobility and other similar studies.

3. STRUCTURE

The structure of our study has been articulated around two large blocks. In Part One, we have carried out an exhaustive review of the theoretical framework, the theories on the impact of artistic and cultural activities in medium-small size cities, of the conceptual evolution of creative cities within the debate on the development of cultural policies in the European sphere, and we have contextualized the CreArt project and the development of the participating cities within the Cultural and Creative Cities Monitor.

Part Two has been dedicated to analyse the reports and documents provided by the city coordinators: We initially expected to collect data and reports from the twelve cities involved, but finally Lecce and Katowice had to be extracted from our study since they have not accomplished any activity from the CreArt programme during the period 2018-2019. Therefore, our research will focus on Aveiro, Clermont-Ferrand, Genoa, Kaunas, Liverpool, Lublin, Rouen, Skopje, Valladolid and Zagreb.

The Technical Implementation Reports offer information of different aspects involved in our search and provide most of the required data to analyse which aspects we need to observe, with the purpose of revealing the impact of artists' mobility in the organized activities. We have studied details that refer to the idiosyncrasy of the cultural and artistic policies of each city in order to consider the independent variables specific to each city in order to explore parallelisms and to take into account their differential structural frameworks, with the aim of delving into the concept of a European medium-sized creative city within the project we are evaluating.

Through the analysis of the Technical Implementation Reports we have been able to segment and categorize the different areas in which our research would be carried out in order to identify and quantify the impact perceived.

We applied a qualitative monitoring and analytic methodology based on the data provided by the Technical Implementation Reports, which allowed us to first define six areas of impact that we will analyse in our research:

- Impact on the economic and artistic system
- On the artists' career development
- On mass media
- On social media and web sites
- On the organization
- On other city organizations

In relation to each of these areas of impact, we defined which stakeholders participate in the programmed activities and to what degree, establishing a scheme of levels of impact that could be elucidated from the data that we will collect in the next phase of our research.

We also identified the channels and means through which these activities reach the different stakeholders. Studying the social reaction through these channels, mainly the mass media and digital media, we monitored and analysed the degree of impact generated in society as a whole, in professionals from the cultural and artistic field, in the participating organization and in other organizations of the city related to it. In this way, we determined the degree of impact of the CreArt project on the brand image of the participating cities through this enriching exchange of foreign artists.

The following phase of our research was determined by the recollection of specific data from each city in the development of the different activities. The contact with the co-organizers from each city involved will be very close, and their criteria and experience, together with their knowledge of the development of cultural and artistic policies in their city, will be decisive.

For this purpose, we pursued the methodologic triangle proposed for our research in order to obtain, through different approaches, quantitative and qualitative records to follow through in our study. These methods will be the following:

- **Qualitative surveys:** In order to ensure that this research incorporates the knowledge and opinions of the most relevant members of the analysed field, we conducted a series of semi-structured interviews with agents within our project. This settled the basis of the quantitative questionnaire used in subsequent surveys. The comparative analysis was based on the use of similar questionnaires by each study group in each city.
- **Quantitative surveys:** Following a multimethodological approach, the aforementioned qualitative analysis has been combined with a quantitative one. The not probabilistic surveys were aimed to complement it with elements of cultural policies from the paradigm of the creative city.
- **Case studies:** We have selected four examples of activities to help us contextualize the different dimensions characteristic in the CreArt programming and evolution, due to their relevance, interest and significance in the project, in addition to the bottom-up dynamics generated by them. They are mentioned in Part Two, chapter 1.
- **Two semi-structured interviews:** we have selected two experts in cultural policies related to artistic mobility and collected their valuable opinion about the topic of our study.

With the analysis of the data provided by these different phases of the study, we intend to serve as an accountability tool for the CreArt European project, evaluating many degrees of impact within the framework of an urban cultural policy analysis in the current economic and financial circumstances. The impact of different levels, social, cultural and artistic, but also economic and organizational, generated by the mobility of the artists participating in the programmed activities must serve to adapt good practices, fundamentals in the CreArt project, and to optimize resources employees and their expansion to society.

4. METHODOLOGY

In order to describe the impact generated at different levels by the activities organized within the CreArt project, we have created several groups from which we have obtained the necessary data for our study. The first phase of our research has been fundamental not only to distinguish those groups of stakeholders as the source of the information that we can analyse, but to delve into the characteristics of the project itself. Thus, we started this research with a systematic observation of the activities carried out in the project along the lines proposed by Neuman (1994) and Grinell (1997) as qualitative approach in social research, both in its first phase 2007-2013 and the corresponding reports, as in the second phase of the project and, specifically, in the two years 2018 and 2019 that will be the subject of our study. The qualitative approach in research, due to its holistic nature, allows a more natural communication between the researcher and the study subjects, and a closer and deeper insight to the social factors that influence the scenario to be described, which is the aim of our study about the CreArt project.

At this point, we should highlight that, throughout our research process, we considered how the different analysed aspects interacted, generating new relationships of interdependence, which in turn evolved the development of each aspect within its context. Following the theories of Thomas Kuhn (1971), we therefore consider the use of a methodological paradigm shift, so that the external sociological, economic, cultural or organizational elements that we would analyse would allow us to apply changes in our scientific behaviour.

The recent study by Sánchez Campos (2016) about Thomas Kuhn and his renovating contribution to the contemporary epistemology leads us to delve into the importance of methodological multidisciplinary as a way of adapting the conceptual transformation of each paradigmatic renewal. In the case of our research, these theories provide a valid structure to adapt our methodology with. In this way we considered more appropriate for our study to start

from Kuhn's theories and apply the "new research paradigm" proposed, among others by Glasser and Strauss (1967) in their grounded theory, and by Reason and Rowan (1981), action research and participatory research methodologies, so that we would not only investigate "about the people" but "with the people", with the artists in mobility themselves, the organizers and other professionals involved in the CreArt project, in a way that the quantitative analysis lead to a qualitative one based on debate and verifiable with our fundamental primary source of information. We agree with the position of various authors (Castro & Gutiérrez, 2016, p. 79; García Jiménez, E., Gil Flores, J., Rodríguez Gómez G., 1999, p.50) on the suitability of applying multimethodological techniques that allow the researcher to continually compare the data obtained through theoretical sampling with the project's stakeholder, and check whether they can be applied in practice.

4.1. The sampling

We chose to use a non-probability sampling based on our observation and expertise, and on the feedback with coordinators and partners since it is mostly a useful method for qualitative and exploratory studies. We relied on consecutive sampling, starting with the first selected group, analysing its results, moving forward to the second one and then to the third one. Thus, we had the chance to work with a different approach for each group and to adapt our research to the results we gathered.

The selection of the three groups of participants in our survey, which would form its sampling, was carried out from various databases that were provided to us both from the coordination of the CreArt project and from the different participating cities.

The first group was made up of the coordinators of the twelve cities participating in the second phase of the CreArt project, from whom we obtained varied and complete information. From the twelve coordinators we finally extracted the answers referring to the cities of Lecce and Katowice, given that in both cities, when our study was carried out, no activity had been completed as planned in the project. Therefore, our chapter on the impact perceived by the city coordinators has taken into account the responses of partners from Aveiro, Clermont-Ferrand, Genoa, Kaunas, Liverpool, Lublin, Rouen, Skopje, Valladolid and Zagreb.

The second group consisted of artists participating in the different activities organized within the CreArt project in recent years. In order to access them, we used the databases provided mainly by the coordination of the project, but also by the city partners. We sent our survey to a total of 318 artists by email, many of which were never received or returned. We finally reviewed 47 responses of artists who ever participated in the CreArt project.

The third group included different professionals related to the activities developed in the organizing cities, whose contacts were provided by the partners and coordinators. In this group, we received answers by curators, art critics, art gallerists, cultural managers, visiting artists, etc.

These three groups of respondents were contacted between the months of February and May 2020 in the above-mentioned order following the also mentioned consecutive sampling, when we provided them the specific surveys about their particular point of view regarding the CreArt project and its impact in different levels.

4.2. The surveys

Among the different scientific methods of qualitative and quantitative research to obtain data, the survey is one of the most common and it has evolved profoundly in recent years, adapting to today's social conditions and the use of new technologies (Lorca, Carrera & Casanovas, 2016). Therefore, after having selected the different stakeholder groups involved in the CreArt project in recent years, we decided to follow this methodology for our data collection, by administering our survey to the selected groups via email and by analysing the data provided subsequently. In this way, the rigor of the direct response from the stakeholders would be maintained, implementing it with the advantages of efficiency and effectiveness of internet administration (Castañeda & Luque, 2004), reassuring the anonymity and discretion between respondent and pollster in the response to sensitive topics such as economic data (Kreuter, Presser & Toureangeau, 2008).

Once we had selected the different groups that would be our source of information, and once we had decided that the survey would be the most appropriate method for this, as we have already mentioned (Castañeda & Luque, 2004), the next step would be to delve into the variables to be introduced in our study, in order to obtain more precise and versatile data that will expand our knowledge of the project's impact. Thus, based on the methodological

model described above, we defined the variables in their different types, as well as the possible associations between variables that our study would require to analyse, and determined the types of research questions, both open and closed, that would compose the questionnaires, defining the ideal type of escalation in each case.

The approach we used to configure each of the surveys was marked by several elements: the nature of the activity carried out by each of the groups of participants, the degree of involvement in the project and their ability to assess the impact of the programme on the different specific areas that would be the object of our study. Thus, the survey run on the artists in mobility was the widest and most extensive, covering more aspects related both to the artistic, social and cultural impact of the activities carried out, as well as economic or organizational aspects.

We chose to issue our surveys in an online format, because it would allow us to achieve several objectives:

- The online survey format as a qualitative and quantitative method of obtaining data, predominant in recent decades, has made the previous face-to-face method survey almost obsolete, whether carried out in-person, self-completed on paper or by telephone (Dillman et al., 2011; De Leeuw et al, 2008; Couper & Miller, 2009). Many researchers (Lorca, Carrera & Casanovas, 2016; Díaz de Rada, 2012; Alarco & Álvarez, 2012; Callegaro, Manfreda & Vehovar, 2015) state not only the quality and precision that this evaluation method can bring, but the fact that it has transformed the means for obtaining and interpreting data.
- The advance in the use of technology is evident in recent years (Cuende, 2010), not only limited to the middle and upper classes but to all social strata, to population in all educational levels, all age ranges and all socio-cultural areas. Furthermore, the profile of professional artists, cultural agents, arts managers, etc. that our studio is targeting is, precisely, among the social spectrum that makes the most use of the internet in a professional way (Dillman et al., 2011).
- The anonymity provided by the online format, which was supplied to our surveyed participants as a choice, also offers other important advantages (Fricker & Schonlau, 2002), by allowing greater interaction of the respondent with the survey questions while helping to reduce the doubts to participate or to avoid answering certain questions. Thus, two of the risks of any survey, the total non-response and the partial non-response, are significantly reduced. In fact, in our study, the degree of total non-response and partial non-response have been almost non-existent.
- Distribution through the internet, whether by email, social networks or instant messaging applications, allowed us to access artists, curators, cultural managers and other agents of our spectrum in a differentiated way, both directly and through city partners and coordinators in order to give the access to our survey.
- An online questionnaire was permanently available for each of the surveyed groups, accessible from any device and browser, and it could be answered at any time even by people in remote or inaccessible areas or hospitalized or with reduced mobility. The contribution of the data recorded in this format is immediate and allows better management of the results, thanks to the filters, records, self-generated graphics and real-time reports offered by the CAWI (Computer Assisted Web Interviewing) systems (Lorca, Carrera y Casanovas, 2016).
- Finally, given the sensitive nature of the questions that would be posed to the surveyed artists and other agents, such as the economic data that is rarely made public, the anonymity that was guaranteed from the beginning allowed them to feel free to contribute all the information that they considered appropriate, as is already a constant in studies on our sector (Kreuter, Presser & Toureangeau, 2008).

As we will see throughout the different phases of our research, the data collection and the subsequent descriptive analysis of the situation in the surveys of each group was implemented in the subsequent survey. In this way, the consecutive sampling method was completed first with the coordinators, later with the artists in mobility and finally with the rest of the intermediate professionals involved in the project. The qualitative approach in research, due to its holistic nature, allows a more natural communication between the researcher and the study subjects, and a closer and deeper approach to the social factors that influence the scenario to be described.

Some of the questions in our surveys offered closed answers, which made it easier to quantify the data. But in many other cases when it was difficult to offer concrete answers, or when the participants' own circumstances required opening the spectrum of possibilities when faced with the question asked, we chose questions with an open answer. This allowed us to know experiences and impressions of all kinds and in all possible circumstances that are part of the landscape and contribute information to our research, realities that have also been analysed, as we will see throughout this study. The frankness with which the participants, especially in the case of artists of all conditions, ages, sex, trajectories and vital circumstances, gave us their own experience, became the qualitative context with which we could reflect and understand the real impact of CreaArt activities.

Since the methodology of this project involves carrying out interviews and consultations in the form of surveys, all ethical implications have observed. All interviews have been conducted with adults and no vulnerable groups (par-

ticularly elderly, disabled or children) participated in the field work, and all relevant directives and regulations have been considered, such as The Charter of Fundamental Rights of the EU (2000 / c 364/01); General Data Protection Regulation (GDPR) (Regulation (EU) 2016/679); Convention no. 108 of the Council of Europe for the protection of individuals on the automatic processing of personal data, adopted on January 28, 1997; Recommendation No. R (97) 18 of the Committee of Ministers to Member States on the protection of personal data collected and processed for statistical purposes, adopted on September 30, 1997.

AVERO
CLERMONT-FERRAND
GENOVA
KAOVACE
KAUNAS
LECCE
LIVERPOOL
LUBLIN
ROUEN
SKOPJE
VALLADOLID
ZAGREB

The background is a blue-tinted photograph of a cobblestone street. A fountain pen lies on the stones in the upper left, and a book with a floral illustration is in the upper right. The words 'VERA', 'EN LA CIUDAD', and 'AVERA.' are faintly visible on the stones.

**PART ONE:
THE ANALYSIS
OF IMPACT STUDIES
IN THE ARTS AND CULTURE**

AVRO
CLERMONT-FERRAND
GENOVA
KALOWCE
KAUNAS
LJUBLJANA
LIVERPOOL
LUBLIN
PRAG
ROUEN
SKOPJE
VALLADOLID
ZAGREB

1.
**INTRODUCTION.
CREATIVE CITIES
AND ARTISTIC MOBILITY
IN EUROPE**

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de la Unión Europea



1. INTRODUCTION. CREATIVE CITIES AND ARTISTIC MOBILITY IN EUROPE

Measuring the impact of the arts and culture has become an increasingly important trend both in the field of management and as an object of study in the field of cultural policy. There are several elements that support this mainstream. Among the most important ones, it is worth noting the consequences of New Public Management in public administration, on the one hand. Likewise, on the other, we may point out the Anglo-Saxon influence that goes beyond the UK territory in relation to the policies carried out by the Arts Council of England within the framework of subsidies to artistic and cultural organizations¹.

Although impact measurement projects have been raised predominantly with the aim of highlighting their economic dimension (generation of added value, data on the weight of the artistic professions in the population as a whole, import or export of goods or services or even its effect on cultural tourism), there is evidence of other approaches to social capital, or the creation of cultural value (Holden 2006, Lilley and Moore, 2013; Gilmore, Glow and Johanson, 2017; Gilmore, Arvanitis and Albert, 2018) that are usually instrumentalized to a lesser extent by the political arena.



Image: Kaunas

¹ Arts Council England establishes five strategic goals when it comes to subsidizing arts organizations: (1) building audiences; (2) artistic excellence; (3) resilience and sustainability; (4) tools and a skilled workforce; and (5) children and young people (Arts Council England, 2010; 2013).

We have approached the impact assessment with the following figure:

TYPE OF VALUE	EXTENT	IMPACT	TARGET	RECORDS AND METHOD	IMPACT BASIC STRUCTURE
Instrumental	Economic, artistic	On the economic and artistic system	Curators, art gallerists and other elements involved in the art's value chain	Surveys to stakeholders. In Depth interviews with some of them Small data Quantitative and qualitative method	To what extent does CreArt affect the contemporary art's value chain? Examples and reviews of impact cases on the art market
Intrinsic	Artistic	On the artists' career development	Participating artists	Surveys to stakeholders. In Depth interviews with some of them Small data Quantitative and qualitative method	To what extent does CreArt affect the artists in their activities? Analysis of the participating artists' professional careers
Instrumental	Communicational, social.	Mass media	Local and digital media	Digital evidence	Content and analysis and quantification in digital media
Instrumental	Social	On social media and web sites	Web	Social media analysis and graphs. Big data	Relations and typologies generated by CreArt
Institutional	Cultural management, organizational governance	On the organization	CreArt coordinator within each city	Surveys to all coordinators. In depth interviews with some of them. Small data Quantitative and qualitative method	How does CreArt affect cultural management in the city? How was the project's communication strategically organized in the city? Which new social capital elements have been incorporated due to the project? Which are the values inherent to the project?
Instrumental	Social	On other city organizations	Profit and not for profit organizations. Associations, foundations, universities, art centers, formal and non-formal art schools	Surveys to stakeholders. Small data Quantitative and qualitative method	Evaluation of the Project from the point of view of social and artistic organizations in the city

Fig. 1. Impact assessment. Elaboration: the authors

According to the distinction made by Holden (2006) and others about the intrinsic, instrumental and institutional value of the arts and culture, we can see that there is a prevalence of the instrumental value in the project approach. Certainly, the gathering of evidence and data is more complex if we adopt and try to measure the intrinsic value of the project. In this case, we have determined to evaluate the intrinsic value through the artists' perception of the project, although we are aware that it would be much better dimensioned if we addressed it to the entire population of the cities participating in CreArt, a task that could not be carried out, given the temporal and human resources and limitations of this study. We may propose to develop a larger study in the future, in order to evaluate the real impact of the European CreArt project in the citizens of each participating city, we perception of cultural value and enrichment even in those who have not participated in the programmed activities, which is where the most significant impact of culture lies after all.

Likewise, since the CreArt project was funded by the EU in previous calls, we have consulted the report prepared by KEA European Affairs (2015). Methodologically, we cannot consider this a case analysis, since it does not include specific data or an in-depth analysis of the case, except in specific CreArt actions in some of the participating cities. On the contrary, it is a review of certain trends, cases, grey literature and some academic references on the benefits of artistic creation and its impact on the urban development of cities, from the paradigm of the creative city, especially in the case of small-medium size cities. This review focuses on highlighting those cases of urban regeneration or beneficial social and economic impacts, without contrasting the social science literature that criticizes and evidences the negative effects of understanding the arts and culture exclusively from an approach based on the instrumental value of culture, on the one hand and, on the other hand, to put it in contrast with the negative effects of the creative city paradigm (Rubio Arostegui & Rius Ulldemolins & 2015). Besides, in addition to the review of some cases related with the impact of the arts and culture in the creative city, the KEA study methodology specifies that it would be

complemented with the development of a Focus-Group aiming to establish positions and speeches of the agents involved in the project. However, we did not find any reference to the qualitative analysis and conclusions of said field work, except in a single paragraph with the following statement:

“What CreArt cities say about it:

CreArt is having a positive impact on Genoa’s cultural operators, increasing their visibility and offering new networking opportunities and relations.” “Each year the impact of CreArt increases as more artists want to take part in CreArt residences and exhibitions. The interest of the local artistic community in going international has risen considerably.” (Aveiro) “CreArt is helping to raise the international visibility of Kaunas, in particular through the residence programme. All artists who have participated in the project are happy about it and advertise it positively. A good personal experience encourages them to make it better known outside. The CreArt project serves artists (both local and incoming CreArt artists in residence) in terms of networking although it is better for young artists to help them to get better known.” “CreArt is being helpful in improving skills of cultural practitioners, facilitating meetings and workshops between politicians of its cities, and supporting the networking of artists. Thanks to CreArt, Pardubice is developing new contacts with local non-governmental organisations that will result in new projects jointly organised with them.” (p. 74)

Therefore, the focus of our impact study of the CreArt project is focused on achieving an empirical basis that allows future decisions of the program to be made according to the data and the evidence obtained, especially the ones coming from primary sources, and other obtained from secondary sources. Nevertheless, as we will describe in this report, the impact study is strongly embedded in the scientific literature on the fields of cultural management and cultural policy, since the social sciences must extend their research topics to the challenges of European society in cohesion with the European research challenges (we refer to the Horizon2020 program and the calls for national and regional projects of the EU countries). Likewise, artistic mobility is one of the drivers of the New European Agenda for Culture (European Commission, 2018). Specifically, the New European Agenda for Culture states that:

To increase participation, greater circulation of European artworks and of professionals in the European cultural and creative sectors is required. Building on solid evidence, the EU will continue to support policy and financing, but Member States will need to do more to remove administrative obstacles such as the risk of double taxation of artists and art professionals. (p. 3)

Additionally, one of the basic aims of the Creative Europe project is to establish the best possible conditions for artists, cultural professionals and cultural organizations to move across borders and to give their work the widest possible distribution, both inside and outside of Europe.

Besides, in the New European Agenda, European cities and regions gain special prominence for social and economic innovation as an instrumental value of the arts and the cultural industry:

Cultural and creative sectors have huge capacity for experimentation, anticipating trends, and exploring models of social and economic innovation. Cities and regions are natural partners: at the forefront of culture-led development thanks to greater local autonomy, the attraction they exert on high-talent individuals, and their proximity to their inhabitants’ needs and potential. Culture and tourism are powerful drivers of economic activity. Cities that invest in culture can reap substantial rewards, attracting more jobs and human capital than other comparable cities, as shown by the Cultural and Creative Cities Monitor, developed by the Commission’s Joint Research Centre. (pp. 4-5)

In the framework of the educational principle of Long Life Learning, accelerated technological change and the need for cities to build a city brand, which is sustained on many occasions by the cultural wealth of cities, artistic mobility and its possible benefits must be analysed o impacts at the individual level (ongoing) and at the community level of the city receiving this mobility (incoming).

Despite the fact that artistic mobility has often been highlighted as a key element in the artistic career, it is evident that it is not something specific to the field of art. For example, in the academic field it is considered a key aspect in the research career, within the framework of doctoral training. If we stick to the artistic field, many documents of the European Union coincide in giving artistic mobility a central importance at all levels of the professional value chain, beyond training (EU OMC, 2018; EU OMC 2014)².

² In this sense, we must mention that Valladolid and the CreArt project were finalists in the Eurocities Awards “Creative Competitive Cities” of 2018, within the Cooperation category.

Additionally, in the context of the international debate on artistic mobility, the I-Portunus report (On the move, 2019) must be considered, since it frames, synthesizes and provides recent quantitative and qualitative data on this subject. In this sense, the main recommendations of the report regarding the needs of artistic mobility have to do with calls that should be more flexible for both individuals and groups and the need to make it compatible with practice, taking into account the precariousness of the cultural sector.

In this report, in Annex 3, based on the 2019 survey and enhanced by the interviews conducted with stakeholders we can find the specific needs of the visual arts sector:

Mobility is experienced more and more as an economic aspect of artists' life, because they can get funding for certain formats of international work. However, there are two needs that are not catered for: firstly, the need for non-specific purpose travel, in the form of research or prospection trips to get to know the surroundings, to engage socially before production which influences the workflow and gives a new dimension to the work; and secondly, the need for longer stays, which might take place over multiple times as an artist might not be able to "drop everything and go". Those two needs emerge both for creators and for other types of professionals (curators, etc.). Finally, the question of shipping costs for existing work made at home or for work produced while abroad is central to mobility in the visual arts and is often not addressed by funding schemes (except in the case of participation in biennales and high-level visual arts exhibitions). (Annex 3, p 42).

The economic dimension is key if we keep in mind the structural precariousness of the cultural sector, made up of small companies and artists who work unsteadily on projects with a high degree of intermittency. Therefore, mobility should contribute not to deepen the weak working conditions of culture workers. Thus, socio-economic weaknesses must be taken into account, affecting the freedom of artists and consequently the creativity of their practices. This is also included in the report The Draft Council conclusions on the Work Plan for Culture 2019-2022 (Council of the EU, 2018)

We can also observe, considering the survey of the I-Portunus report (On the move, 2019) the types of artistic mobility by sector. In the following graph, in the case of the visual arts and other cultural sectors, the most numerous calls are those that subsidize a "project or production grant". Residences are particularly numerous in the case of the visual arts and to a lesser extent those that refer to participation in events, markets, transnational works. However, we can highlight a homogeneity of the types of mobility in all cultural sectors.

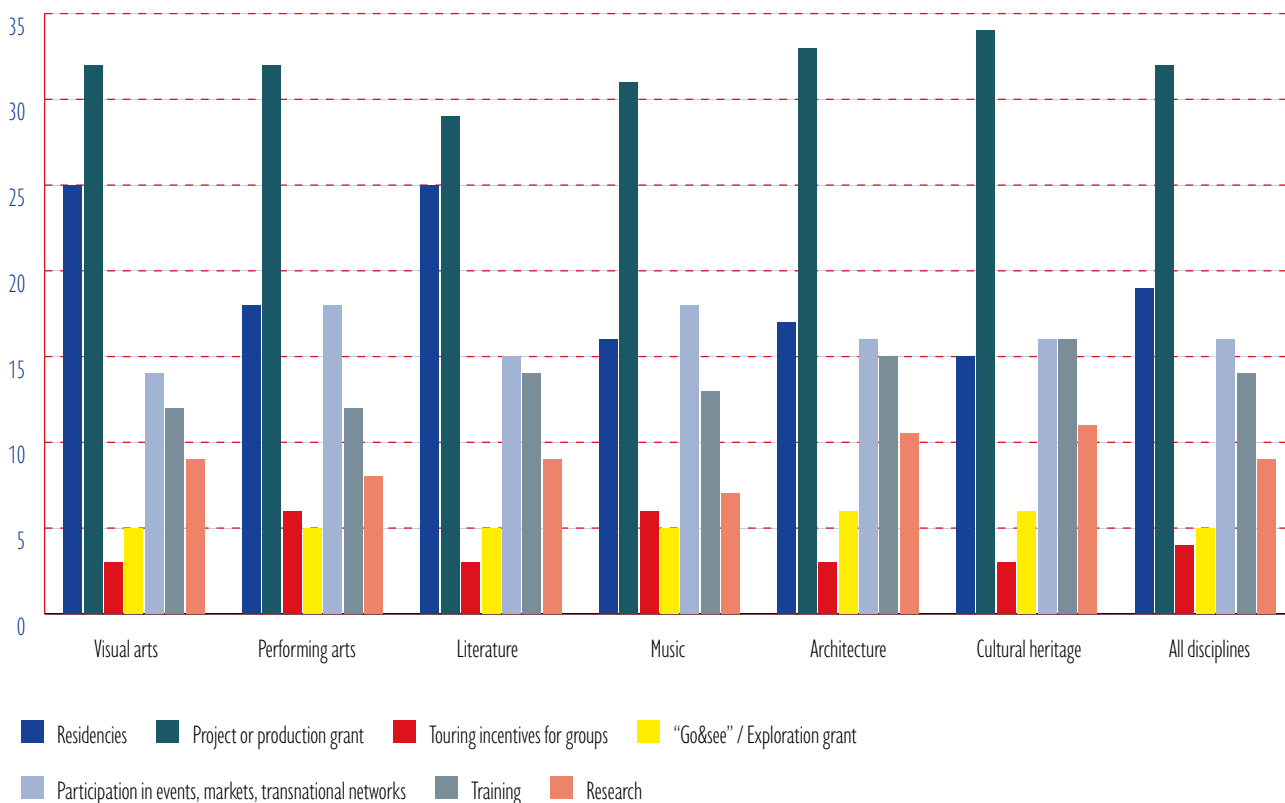


Fig. 2. Typology of mobility experiences. Source: On the move, p. 42.

However, the different types of mobility can be categorized into four basic types of mobility, regarding their relationship with:

- grants for meetings, seminars, workshops, etc., with an explicit purpose and a short duration (Mobility-Encounters)
- creative or research processes (similar to predoctoral stays in the case of the academic field) that lasts more than one month, (Mobility-Research-Creation)
- internationalization of artistic work, in which there is an emphasis on distribution and dissemination that also includes a purpose of increasing the artist’s international social capital; (Mobility-Distribution-Communication)
- a wide-ranging training mobility that can be in the formal or non-formal educational field. (Mobility-Education).

Even so, after the COVID-19 pandemic, it will be necessary to establish new forms of blended mobility in each of these four basic mobility categories, and this is also being implemented both by the Erasmus + Program and by doctoral research mobilities in European universities.

However, the motivations for cross-border mobility expressed by the artists in ANNEX 3 of I-Portunus have a general dimension that allows us to contextualize them in the four basic mobility groups mentioned above. Thus, throughout this study, we will be able to compare them with those expressed by the artists in mobility participating in the CreArt project:

MOTIVATIONS	BASIC TYPES OF MOBILITY INVOLVED
Getting possible artistic inspiration, mobility being the gate to intercultural exchange, cultural diversity and access to enriching views on the world	Mobility-Research-Creation
Establishing, maintaining and strengthening professional contacts, networks and collaborations pertaining to co-creation, co-production and circulation of work	Mobility-Distribution-Communication
Building a European network for one’s career and work, most notably by developing a network of peers in one’s sector and/or generation	Mobility-Encounters
Having access to financial, human and institutional resources that are not available in one’s own context	Mobility-Research-Creation Mobility-Distribution-Communication Mobility-Encounters Mobility-Education
Reaching new and/or remote local audiences in diverse territories, both in known and unknown geographical contexts	Mobility-Research-Creation Mobility-Distribution-Communication Mobility-Encounters
Gaining and maintaining professional skills, including working with mentors, experts, and renowned professionals	Mobility-Encounters Mobility-Education
Gaining international visibility and reputation, leading to economic sustainability	Mobility-Distribution-Communication

Fig 3. Relationship between mobility motivations of the I-Portunus report with basic types of mobility. Source: On the move, Annex 3, p.17.

From the proposed approach to assess the impact of CreArt, in relation to the types of value of arts and culture (Holden 2006), the concept of artistic mobility has, in addition to the types of mobility expressed in the previous table, a nodal structure, since it can also be seen from an instrumental, intrinsic and institutional value perspective.

Summing up, in this study we will analyse the impact of the CreArt program taking into account the need to provide data and evidence to assess the effects on the visual arts sector, considering the conceptual framework of the literature on the values of culture with a holistic approach. This will allow us to contrast the data of the project in the European debate on artistic mobility in an environment of crisis and precariousness of creativity in the visual arts.³

³ We are aware of the limitations of our study regarding a deeper understanding of the impact of artistic mobility in general, and that of visual artists in particular. In the social sciences, a kind of “mobility turn” has been established within the framework of social theory that tries to address different theoretical approaches in the contemporary world in which different forms of mobility are increasingly important with numerous aims and objectives. In this sense, we highlight the publication, from an ethnographic approach, by Elliot, Norum and Salazar (2017). From this aforementioned deficit, one of the future research lines of the CreArt project could consist of going beyond the term “impact” and focusing the object of study of ethnographic or auto-ethnographic cases of artists who have enjoyed different art mobility programs within the CreArt project with the aim of having a qualitative and deep knowledge of the value of artistic mobility.

AARO
CERMONTEFERRAND
GENOVA
KALOVACE
KAUNAS
LCC
LIVERPOOL
LUBLIN
PROUN
SKOPJE
VALPARAISO
ZAGREB

2.

CREART CITIES
WITHIN THE PARADIGM
OF THE CREATIVE CITY

2. CREART CITIES WITHIN THE PARADIGM OF THE CREATIVE CITY

CreArt is made up of a network of medium-sized cities, as referenced in the project. Although there are differences in size between them, it is evident that they have as a common feature that they are not metropolitan cultural capitals in the sense defined by Charle (2009).

Despite the fact that there is a relative academic interest in the analysis of the cultural life of medium-sized cities, especially in those cases where there is a cultural capital based on the historical-artistic heritage (Marlet, 2016), the case of the visual arts presents, in a similar way to other artistic fields such as the performing arts, concentrations of the agents involved in the cultural capitals and metropolitan regions, both artists and intermediate culture professionals. In the case of visual arts, there are numerous references where this concentration is empirically contrasted in artistic districts and neighborhoods in Barcelona, Madrid, Paris and Berlin (Rius-Ulldemolins, 2016; Boichot, 2013; Pérez Ibáñez, 2018 A).

On this matter, the concentration of creators and cultural intermediaries addresses factors that have to do with creative synergies and informal collaborations (Menger, 1993; Rius-Ulldemolins, 2014), or rituals of interaction of an artistic community related to activities in which there is a contact and proximity around issues of analysis or artistic practice (Collins, 2009). Likewise, there are other arguments regarding the artistic overcrowding in metropolitan cities in relation to their overall ability to attract demand in the case of visual arts (Moulin, 1983). On the other hand, the building-up into neighbourhoods or districts of this sector in large metropolitan cities also seems to respond, as Rius-Ulldemolins indicates, to the dynamics of competition and cooperation that are part of the rules of art from a theoretical perspective, closer to Bourdieu (2002) and based on the struggles of competition for symbolic capital or on the cooperation of artists with intermediary professionals (Becker, 1984). This concentration of both artists and intermediary professionals is segmented in different neighbourhoods of the larger cultural capitals according to the trends and styles of contemporary art and its audiences. The concentration, for example of art galleries in Paris, New York, London or Barcelona, responded to these dynamics, both mercantile and those generated in the field of visual arts.

Globalization, the new spirit of capitalism (Boltanski and Chiapello, 2002) brings with it the concept of "city of projects" where the semantic field of the city is constrained to the logic of business management. In this context, and within the framework of a logic of distinction and competition between cities, they must reconstruct, among others, their own stories of the city and their own identities. But cities have different and unequal natural resources, of historical, artistic, intellectual or technological heritage, among them. In this sense, medium-sized cities are deprived of human capital, what Florida calls the "creative class" and other symbolic resources that include the arts and the cultural industry to compete in the field of branding, compared to city-brands of the great cultural capitals.

On the other hand, the arts and the cultural industry have been instrumentalized within the logic of management in its economic and competitive dimension in the territories. These have been the bases of the creative city paradigm since the 1990s, a term coined by Landry and Bianchini (1995) that still has a certain prevalence in some urban policies at the service of the instrumentalization of arts and culture around its economic impact. This neoliberal discourse has not contributed to the improvement of the cultural life of medium-sized cities with little symbolic capital

and, in some cases, has jeopardized them with projects of dubious artistic, social and economic profitability (white elephants) the future of the cultural life of many medium-sized cities.

However, it is also possible to understand or consider a different concept of the city, far from the axiological framework of the creative city paradigm. In this sense, the arts and creative industries, in addition to having an economic dimension, can also be at the service of equity, democracy, citizen participation and diversity (Fainstein, 2010). There are, therefore, other visions of the role of the arts and the creative industry that highlight the intrinsic value of culture, which we want to record in this study.

The profile of CreArt cities in the Cultural and Creative Cities Monitor⁴

Beyond the controversial paradigm of the creative city that intensely affects medium-sized cities, we have turned to a study (Montalto et al, 2018, 2019) that statistically analyses the cultural and creative profile of 168 European cities regardless of size, although the object of the analysis has been focused on those cities with a population greater than 50,000 inhabitants. Based on a set of indicators around three axes of analysis (cultural vibrancy, creative economy and enabling environment), a set of quantitative indicators have been generated that try to make a profile of cultural life in European cities through a synthetic indicator (Index C3) that classifies, according to the size of the city, from cultural capitals to small cities⁵.

We must highlight that 7 out of the 12 cities that are part of the CreArt project are analysed in the monitor sample. As we can see in the following table, the cities do not belong to a medium size, but in the cases of Zagreb and Genoa they are considered XL, Liverpool, Katowice, Kaunas and Lublin are in size L and, finally, Lecce in the small-medium category.

	SIZE OF CITY	INDEX C3	CULTURAL VIBRANCY	POSITION IN Q	CREATIVE ECONOMIE	POSITION IN Q	ENABLING ENVIRONMENT	POSITION IN Q
Zagreb	XL	21/34	25	Q3	19	Q3	26	Q3
Genoa	XL	19/34	14	Q2	27	Q3	34	Q4
Liverpool	L	21/36	17	Q2	25	Q2	6	Q1
Katowice	L	24/36	30	Q4	18	Q2	23	Q3
Kaunas	L	26/36	18	Q2	35	Q4	28	Q4
Lublin	L	35/36	35	Q4	34	Q4	27	Q4
Lecce	S/M	55/64	53	Q4	48	Q4	56	Q4

Fig. 4. Profile of some of CreArt cities as in the Cultural and Creative Cities Monitor. Source: Montalto et al, 2018. Elaboration: the authors

Since the sample of city sizes is different, for instance the sample of medium-small size cities is 64, compared to 36 for Long Size, we have classified in quartiles the position of cities in each of the 3 axes of analysis with the aim of homogenizing their position according to the cities of a similar category. An important consideration that the monitor highlights, regarding the results achieved in the analysis axes by the cities, is that the dimension is not decisive to achieve a better performance in culture and creativity. None of the CreArt cities belongs to the XXL category, which corresponds to cities with more than a million inhabitants.

The Cultural and Creative Monitor also highlights that the cities that belong to the West and South of Europe tend to have better indicators in “cultural vibrancy” which corresponds to indicators that are closer to analogue arts and culture. Likewise, Western Europe also marks the highest indicators on the “creative economy” axis along with Northern Europe, with Eastern and Southern Europe having the lowest results on this axis. Finally, in the “enabling

⁴ Data corresponding with the 2017 edition. The last version of 2019 is available in: <https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/cultural-and-creative-cities-monitor-2019-edition>

⁵ “The principal value added of the Cultural and Creative Cities Monitor is not in establishing rankings, but in helping cities understand the manifold and complex relationships among the many factors that contribute to a city’s capacity to produce and disseminate culture and creative content, and to make them attractive and accessible. The Cultural and Creative Cities (C3) Index serves to summarise the overall performance on culture and creativity that does not emerge directly by investigating the nine dimensions separately”, op. cit., p. 91.

environment” category, the cities of the North and West of Europe obtain on average better scores than the East and the South, as evidenced in the case of Liverpool with a Q1. On the other hand, one of the most notable differences of the 2017 edition with that of 2019 is the case of Kaunas, which in the “creative economy” axis would rise from quartile according to the data from the last edition of the monitor and which, on the other hand, maintains preferred positions in “Cultural Vibrancy.” None of the CreArt cities, regardless of their size, has an outstanding position in the C3 synthetic index, although we must point out that finding them among the analysed samples already has significance in terms of firstly, the quality of the data, both in its cultural and creative dimensions, and secondly, as part of a select group of cities with a creative and cultural profile compared to thousands of European cities that are not part of the monitor analysis.

Considering the indicators of three axis, we can see different profiles in terms of triangle shape in the CreArt cities analysed by the monitor⁶:

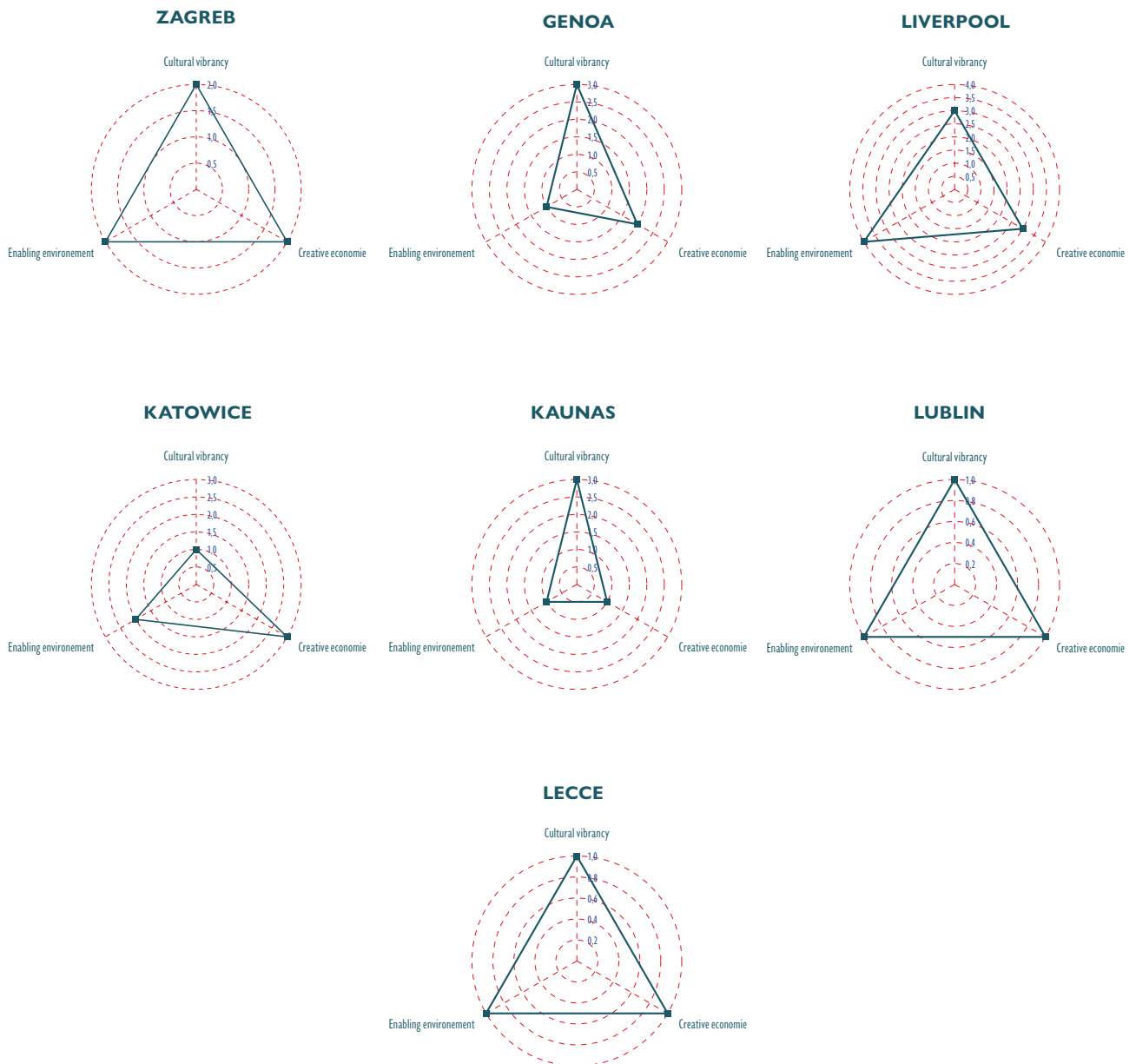
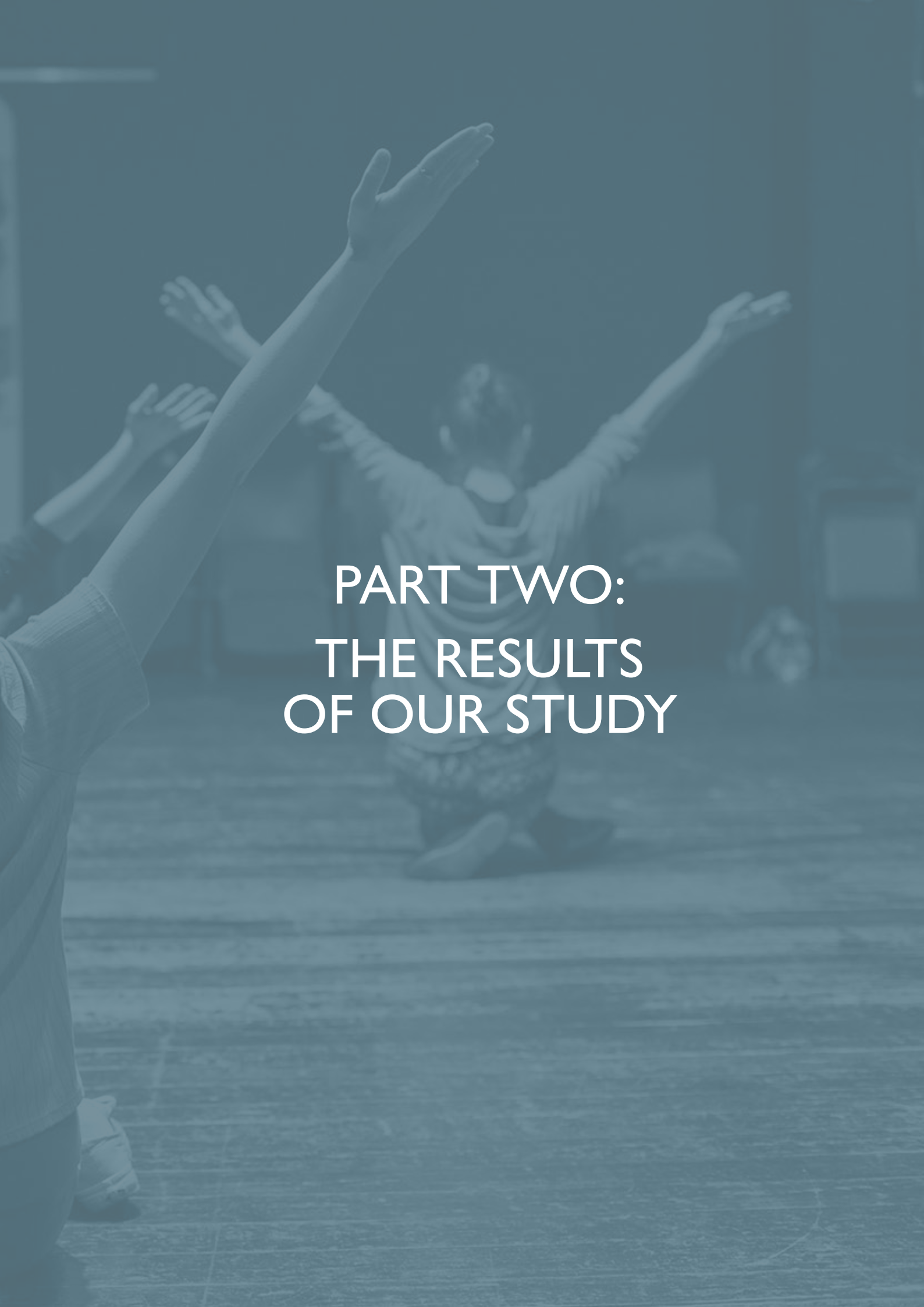


Fig. 5. Triangle graphs of some of CreArt cities as in the Cultural and Creative Monitor. Source: Montalto et al, 2018. Elaboration: the authors

The case of Zagreb, Lublin and Lecce is represented under an equilateral triangle, since there is a homogeneity between the 3 axes of analysis. Genoa and Kaunas rather tilt towards the “cultural vibrancy” axis and Katowice towards the “creative economy” axis. Liverpool, on the other hand, stands out above all for its position in the “enabling environment” and also, although to a lesser extent, for the “cultural vibrancy” axis.

⁶ The sample of cities analyzed by the Cultural and Creative Monitor has been led by the following criteria: a) Cities which have been or will be European Capitals of Culture. b) UNESCO Creative Cities c) Cities hosting at least two regular international cultural festivals.



**PART TWO:
THE RESULTS
OF OUR STUDY**

AVARO
GERMONTERRAND
GENOVA
KAUNAS
KOWICE
LIVORNO
LIVERPOOL
LUBLIN
PORDENONE
SKOPJE
VALLADOLID
ZAGREB

EXPOSICIÓN EUROPEA CREART

SIX MEMOS
SEIS PROPUESTAS

1.

**CREART'S ACTIVITIES
DURING 2018 AND 2019.
A GLOBAL ANALYSIS**

1. CREART'S ACTIVITIES DURING 2018 AND 2019. A GLOBAL ANALYSIS

The philosophy of CreArt Project since its start in 2007, in order to activate European cultural institutions by enhancing the social, economic and cultural effect of visual arts in medium-sized European cities, aims at “facilitating conditions for artists, managers, the cultural industry and the general public to create as well as to access training and education through seminars, artists in residence programmes, workshops, research and analysis” (KEA, n.d., 7). For this purpose, involving artists in mobility, visiting artists who come from the different hosting cities, as well as other professionals related to creative activity, mainly curators and cultural managers, is fundamental in most of the activities organized by this programme. CreArt has allowed them to create, share, train and be trained, enjoy and participate in a large number of activities throughout this network of cities.

The purpose of our study in this chapter is to analyse the different activities programmed by the participating cities¹, putting them in relation, both between the activities themselves and between the cities of CreArt. We will develop a global analysis of the seven categories of activities that take place in hosting cities involving artists in mobility, how they are developed in each city in terms of communication and relationship with audiences, the degree of impact and success that is perceived by citizens.

To carry out this analysis, we have used a type of document that is fundamental for evaluating the development of the CreArt project: The Implementation Technical Reports that each city partner submits every six months to the CreArt coordination. The information included in these reports regarding the type of activity, development process, people involved, channels and means of communication and audience engagement have been the raw material in this phase of our research.

As we have mentioned previously, we have not carried out an analysis of the economic impact in the different cities involved in the project, since the data with which we have been able to carry out our research did not meet the needs that this type of study requires to count with desirable rigor. We are aware of the importance of a study of these characteristics when we analyse to what extent artistic and creative activities influence the development of the cities that host them.

It is evident that the development of artistic, creative and cultural activities in the social fabric of small and medium sized cities has a relevant impact on many aspects of citizen life. In addition to the social perception of culture and the arts, the degree of engagement of citizens in the activities offered to them by the institutions, the enriching impact on the city's branding, artistic and cultural programmes imply an important economic impact in many other sectors of productive activity in the city, especially in the case of the temporary incorporation of foreign artists

¹ Once again, we must point out that, despite being included among the cities participating in the CreArt project, despite having presented a programming proposal to the project coordination and having been provided with the necessary resources to carry it out, the cities of Lecce and Katowice, for various reasons, have not carried out any of the programmed activities, so we have not had data to include them in our study.

and other professionals for a specific period of time, as is the case of artists in mobility activities within the CreArt project. Culture as an element of social and economic innovation and its impact in city development has been very well described and studied by many authors (Abeledo-Sanchis, & Rausell-Koster, 2016; Benhamou & Chantepie, 2016; Rinaldi, 2018; Coll-Serrano), and we are aware that in order to rigorously evaluate its impact, we need to use both cultural and economic indicators from each city, information about population, education, income per capita, economic development, labour sectors, level of unemployment etc., which are not included in the Implementation Technical Reports and other sources of information our research has been based on. We are also aware of the existence of interactive tools, CreativeMed Toolkit (Coll-Serrano, Abeledo-Sanchis & Rausell-Koster, 2018) for diagnosis, assessment and comparative analysis that have allowed to generate a research model of the relationships between cultural and creative activities and the dynamics of regional socio-economic innovation. We consider that the use of this approach in a future research within the CreArt project would be not only convenient but extremely effective in fully evaluating its impact in the development of hosting cities. For the moment, our analysis of the project's impact will continue in the aforementioned socio-cultural and professional fields provided by the indicators that we have used in this study.

Thus, our study focuses on the development that the twelve cities participating in the current edition of the CreArt project have carried out during the period 2018-2019, as a brief example of both what has been developed since CreArt's inception in 2007 and during the initial phase 2012-2017 within *Programa Cultura*, as well as the scheduled programme for the second phase of the project, 2017-2021, within the Creative Europe programme. At the beginning of the current second phase of the project, the CreArt coordination expressed its desire to enrich the programming of activities with more specific and far-reaching content, open not only to artists and professionals in the visual arts, but also to a wider and more varied audience in the participating cities. The twelve cities included in this phase proposed a new programme based more on training and exchange activities, as well as residences and workshops for artists, incorporating conferences, meetings and seminars which involved cultural organizations, universities, creative spaces, clusters and art associations, art galleries cultural entrepreneurs and creative institutions, engaging a wide audience of families, children, students and special groups as well as the general public to also promote creativity within the cities.

One of the most significant activities developed in this project is the European Day of Artistic Creativity, an event initiated by CreArt in 2013 to be celebrated on the 21st of March each year simultaneously in all hosting cities. It involves open activities in different venues places such as museums, cultural institutions, visual arts centres, the public space, artists' studios, art galleries, arts academies and high schools, universities, etc. There is a highly public dimension of these activities that take place throughout this day, even in periods of two or three days around that date. Coordinators get highly involved in public communication, and this allows all those activities to generate high engagement in the citizenship, shared and experienced by a very wide audience, representing a key opportunity for artists and audiences to meet and interact by means of art and creativity. In the city of Valladolid, linked to the European Day of Artistic Creativity, another initiative has arisen from emerging artists labeled 'CreaVA' a complementary annual exhibition which aims at bringing the work of emerging creators of the city closer to new audiences, by fostering exhibitions, theatre shows, book presentations and other cultural activities in non-conventional places like bars or shops, thus favouring the access to culture for people who usually does not go to museums and art galleries, filling the streets of Valladolid with art throughout the month of March.

There is a wide typology of activities within the CreArt program, which we have organized around seven categories. These include exhibitions, the Artists in Residence AiR program, artists workshops, open workshops, street art, guided tours and local seminars. The AiR programme has become a key element among the events organized in CreArt cities, since it plays an important role in fostering and catalysing artists' ability to move across the project cities and letting them connect with the local arts scene. The European Union, in its Policy Handbook on Artists' Residencies, celebrates CreArt AiR programme as an example of best practices and "positive externalities for cities and regions" (EU OMC, 2014: 30). The artists participating in residency programmes build bridges between countries and cultures contributing to cultural diversity, which is an important CreArt objective since its beginning, developing a deeper understanding of their host societies and cultures and sharing their own background. One of the aims of AiR is to encourage artists to establish professional networks with local agents of the art system that allow them to develop their careers at the international level. Thus, they are sometimes put in contact with art galleries with which they can establish future business relationships, with curators and art critics in order to program these artists in future exhibitions, or with other local artists and collectives with whom they may generate co-production projects. The absence of a system for evaluating these

objectives prevents us from systematically knowing whether these aims are indeed met, and whether the professional careers of the artists participating in the AiR programmes have really benefited from this experience. However, as we will see from the artists' perspective, the experience is considered positive and enriching in their personal and professional growth.

If we focus on the type of activities that have been carried out in the CreArt cities during our study period, we will see in figure 4 that the exhibitions have been the most common in these years. Many of the programmed activities, be they workshops, the AiR program or others, lead to exhibitions of a selection of the works carried out. In other cases, the exhibitions would be curated and organized in a specific way, sometimes traveling between several of the participating cities, thus giving them an international character in keeping with CreArt's own philosophy.

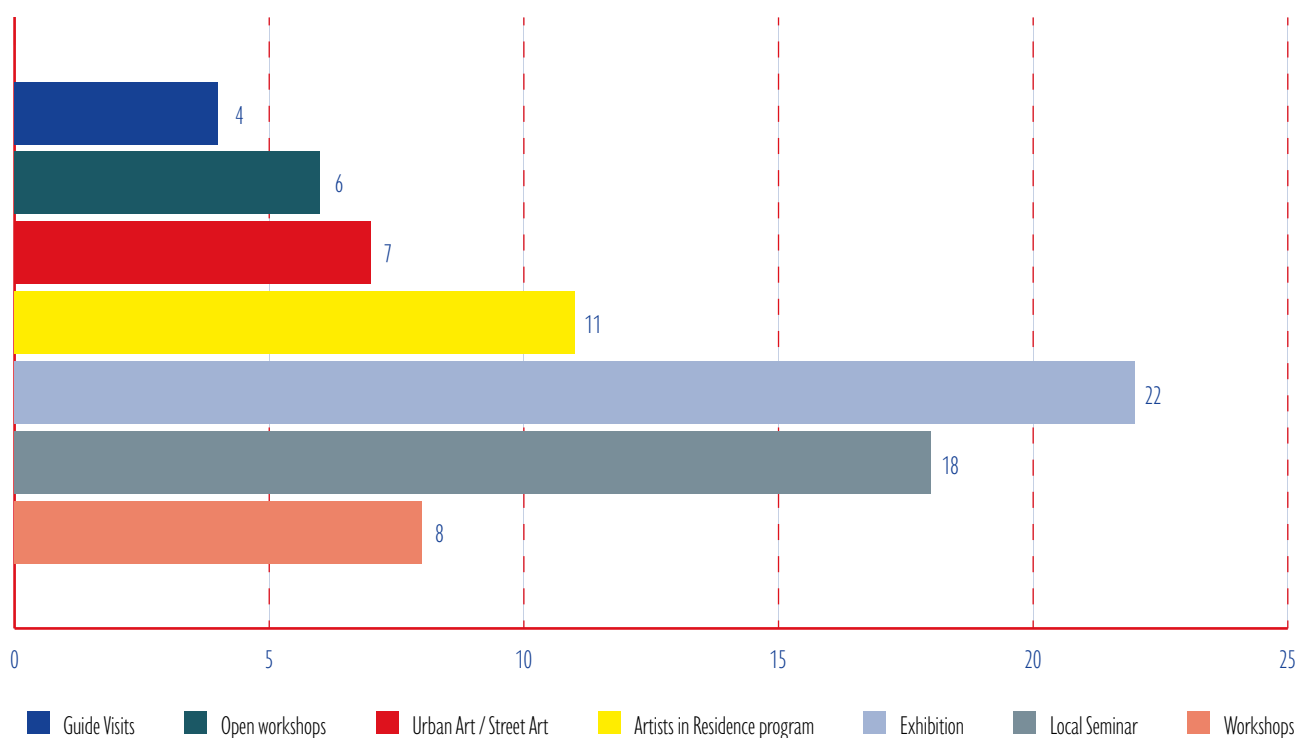


Fig. 6. Number of activities per category. Elaboration: the authors

The exhibition “Six Memos”, curated by Branka Bencic, a highly respected Croatian art historian and curator, was the first European collective exhibition as part of the second edition of the CreArt project in 2018. It took place in three relevant venues of three participating cities, the Municipal Gallery of Las Francesas (Valladolid), Labyrinth Gallery (Lublin) and St Georges Hall (Liverpool). The name of the exhibition “Six Memos” refers to a collection of essays by the Italian writer Italo Calvino “American lectures. Six reminders for the next millennium.” The exhibition is based on the concept of six concepts - “Lightness”, “Accuracy”, “Speed”, “Transparency”, “Multiplicity”, “Compactness”, which are to help in understanding the process of constant transformation of the modern world. This process in Calvino is reflected mainly in literature and language, although its reflection can also be found in the broadly defined art, society and culture. The exhibition included artworks by twenty different artists from all of the CreArt cities, thus giving the project's programming a sense of international and European globality that was very precisely in line with the ideas raised by Calvino, the issues related to the heritage of humanity, civilization and collective imagination, included in the curatorial program by curator Bencic.

We perceive an equivalent result if we check the percentage implied by each category of the aforementioned, within the total programmed activities. The weight of 28.9% of exhibitions, in addition to representing an enhancement of the work done by artists, both local and in mobility, is the main way to establish a consistent relationship with citizens, to open up to citizen participation and knowledge from the public the work carried out by the program.

We must mention that before the beginning of the project, each city is provided by the coordinator with a detailed schedule and budget of the activities they must implement. Some of the activities scheduled do not necessarily imply foreign artists in mobility, and this fact may lead us to a certain imbalance among the CreArt cities programming, which is often solved by organizing side activities with other foreign arts professionals.

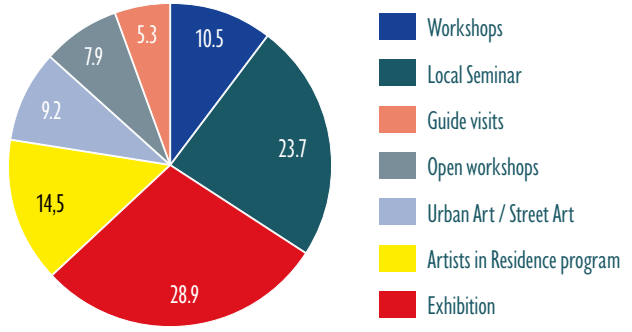


Fig. 7. Percentage of activities per category. Elaboration: the authors

Now, a review of the number of activities in each category carried out by each city allows us to compare their degree of involvement in CreArt programming. Not all cities in the project participate in the same way, carry out the same number or type of activities, since each city has different human, technical, institutional, economic or infrastructure resources. Each city presents a programming project to CreArt's coordination, which provides them with the necessary resources to carry them out. Hence, we find, as in figure 6, a certain inequality between the activities scheduled by the participating cities. Some categories of activities are more or less present in the programming of all cities, such as the AiR program, local seminars or exhibitions. However, we see that in the period of our study, cities such as Clermont-Ferrand, Zagreb, Genoa and Lublin have not programmed artistic residencies, while exhibitions are a common practice in almost all cities. Nevertheless, in the case of Lublin, during 2019 an international conference was organized that gathered foreign experts and almost all project partners, including artists.

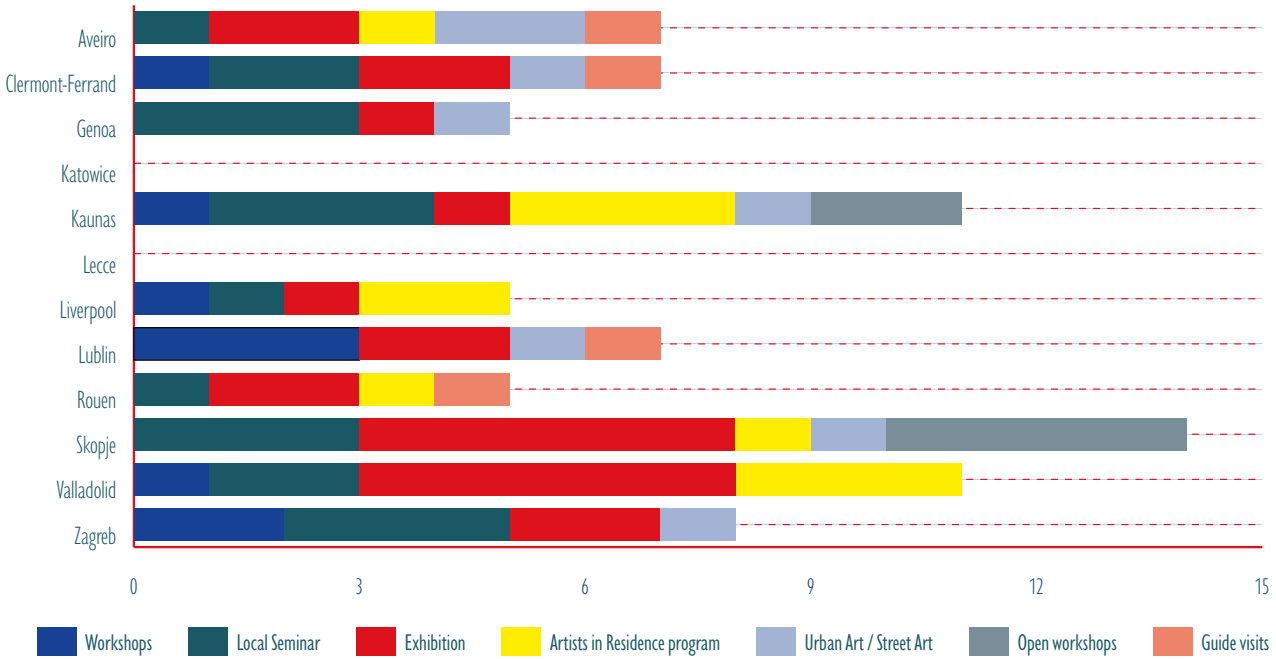


Fig. 8. Activities per category and city. Elaboration: the authors

We see in the aforementioned graph that, although there are certain differences in the number and category of activities programmed by each city, in general terms there is quite a balance between most of them. Skopje and Valladolid have stood out in the last two years for scheduling a greater number of activities and for a certain degree of innovation and excellence in some of them. The recruitment of new audiences, the search for alternative areas for the enjoyment of activities, the interaction with artistic and independent groups in the city and the incorporation of new discourses that hybridize with artistic creativity have characterized many of the programming of these cities.

Among the open studies and educational workshops developed during this period, we may refer to Re-BreathSk in Skopje as one of the most successful, including three workshops by arts high school professors for nine Fine Arts and Design students, plus an exhibition at the Botanical Garden's Glass Pavilion. As the corresponding report indicates "ReBreathSk project was created to point out the enormous air pollution problem the city Skopje is facing in the past few years. Through a set of workshops and research classes with high school students, the attempt to point on the values for protection of the herbal resources and the principles for a clean urban environment has been promoted. The aim was to provide basic, necessary education of the young people on "the language of art and science" as powerful tool for emphasizing the conditions that we face in our everyday life and finding creative ways how to change our own behavior by which we will affect at the behavior of the others around us." The response from the audience was very good, with about 100 visitors during the workshops and exhibition. Although no artists in mobility participated in this activity, since it was limited to local artists, this activity helped to combine the artistic creativity intrinsic to the CreArt project with the need to generate social awareness about ecological and environmental problems that affect and concern citizens.

The degree of incorporation of artists in mobility, as a central theme of our study, has also been analysed quantitatively from the data provided by partner cities. In general terms, as we see in figure 7, the global number of foreign artists involved in CreArt activities decreased in 2019 compared to 2018 by 10.5%. As we will see further on, it is remarkable to notice how certain cities that had a significant number of artists in mobility in 2018, did not receive any foreign artists in 2019.

Thus, we see in figure 8 how in Rouen and Lublin they hosted foreign artists in 2018 but not in 2019, contrary to Skopje and Genoa, or how Valladolid had tripled the number of artists in mobility in 2018 than it had in 2019, contrary to Liverpool and Kaunas, where this figure significantly doubled.

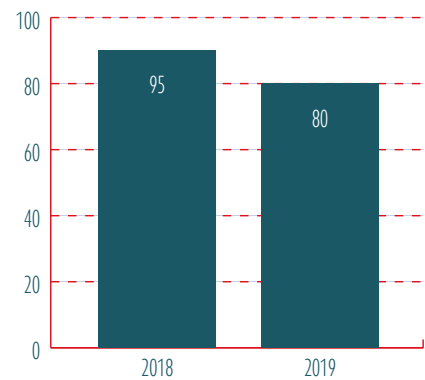


Fig. 9. Total number of artists in mobility. Elaboration: the authors

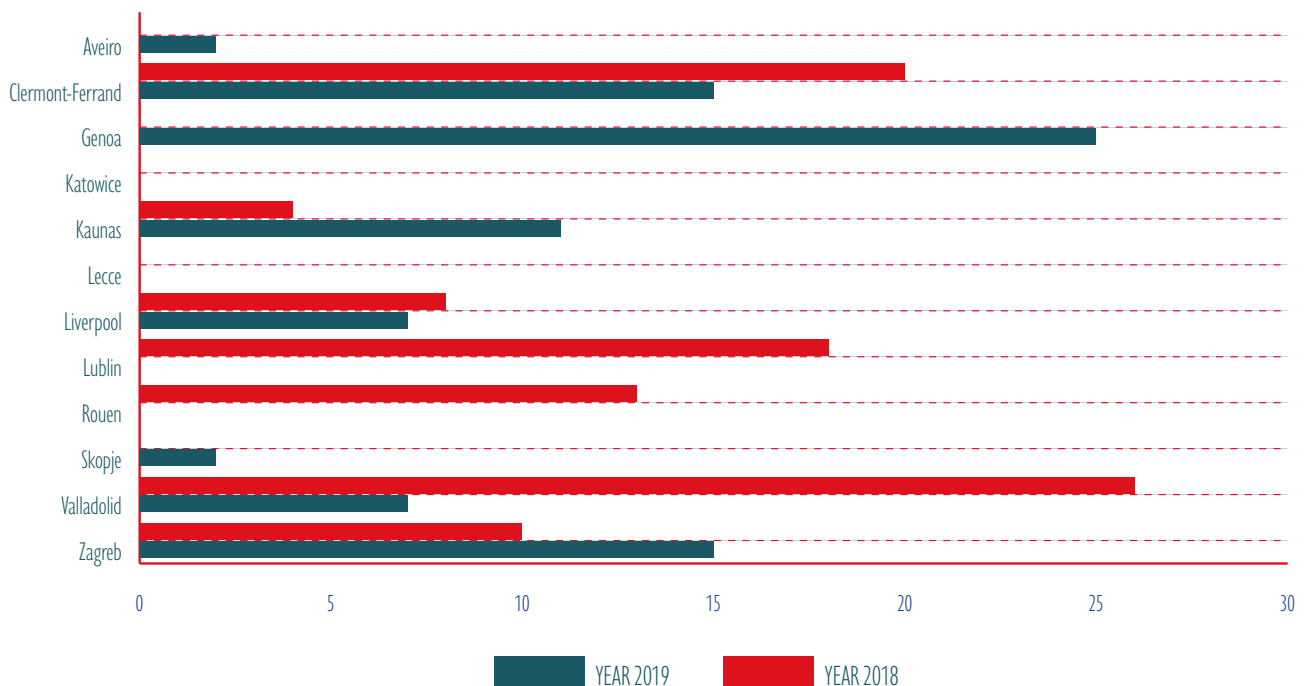


Fig. 10. Artists in mobility per city. Elaboration: the authors

One of the main objectives that the CreArt project has maintained since its inception has been to enhance audience development through the institutionalization in different cities of the European Day of Artistic Creativity and the European traveling exhibitions, as well as all other activities developed in the programme. Thus, the assessment of audience participation in scheduled activities must be essential to analyse the impact of programming in each city. Although, as we will see further on in the surveys run to coordinators, artists and intermediate professionals, the CreArt project does not have any audience engagement evaluation and analysis system, by means of the Implementation Technical Reports we can collect an approximate quantification of the number of visitors or participants in the programmed activities.

Partner cities include in their reports approximate numbers of visitors to their exhibitions, conference or seminar attendees, workshop participants, etc., although these figures lack the desirable rigor in a systematic audience assessment (Pérez Santos, 2020). Likewise, it would be preferable to have a more detailed study not only of the characteristics of the audiences that each city receives in its activities (age, sex, education, cultural level...), but also of their demands, needs, proposals, complaints, suggestions, etc. This would make it possible to adapt the type of scheduled activities, their frequency and accessibility to the characteristics of the target audiences and make them much more effective. Just as the museums of the 21st century tend to strengthen and intensify their relationship with society, any cultural activity that involves sharing it with citizens should evaluate how it is perceived by its audience from primary sources.

However, based on the data provided by the coordinators regarding the number of attendees and visitors to the activities, we see a significant increase of 273% in 2019 with respect to 2018, a clear indication of the successful programming and the positive assessment that citizens give to the CreArt project.

Regarding the categories of activities that draw the largest number of participants, again we find the exhibitions as the most successful. In addition, another fundamental objective to implement in this second phase of the CreArt project is the incorporation of new audiences, for which the development of new activities common to all cities such as the European Day of Artistic Creativity, given its European dimension, has shown a great potential.

Over the last two years, other activities have tended to implement the appeal offered to the city audience through outdoor activities, performances in the urban space, guided tours of the city discovering the hidden creativity in the neighbourhoods and streets, or aspects barely known by the citizens themselves, developing projects with a socially committed content, as we have seen in the case of Skopje, or involving a wider and more versatile family audience.

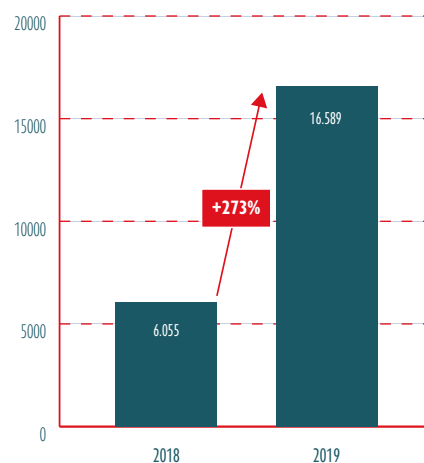


Fig. 11. Audience participation in CreArt activities. Elaboration: the authors

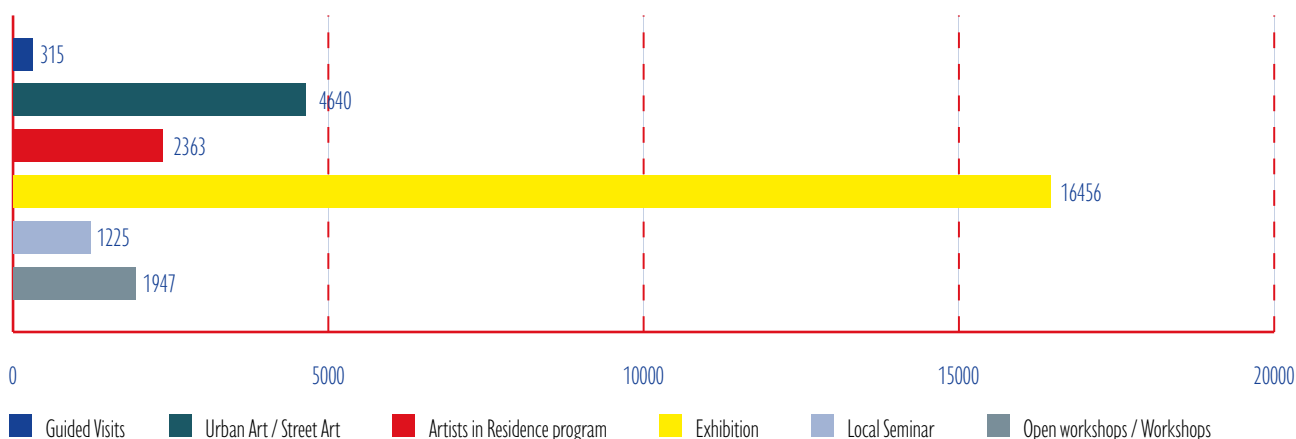


Fig. 12. Audience participation per category. Elaboration: the authors

During the month of July 2019, the city of Clermont-Ferrand organized a professional meeting about artistic experimentation for toddlers, in the space of the new art centre for the 0-6 year olds “Mille Formes” in the city, a project in partnership with the Pompidou Center. The day took the form of a time of exchanges about ways of approaching artistic practices with little children. Addressed to artists, cultural mediation and early childhood professionals, 8 speakers shared their experience with the 42 attendants in the activity, which meant a way to open the project to the participation of a family audience, not always inclined to join this type of initiative.

The way and the means in which the programming of the activities is communicated to the citizens is essential to be perceived by them in a correct, accessible and adequate manner and in time and so that the audience can enjoy the artistic offer. The close relationship of the CreArt organizers in each city with the corresponding city council facilitates access to communication channels in the urban space, such as banners and posters, easily accessible and visible to all citizens and to local media. This allows scheduled activities to be publicized adequately, their dates and venues to be public, and to create a physical and visible awareness in the city of its involvement in promoting creativity. In addition, the production of other communication materials such as flyers, invitation postcards, catalogues and brochures allow the creation of physical documents that last over time and can be incorporated, for example, in artists’ professional dossiers.

Again, we see how not all cities are equally involved in the production of communication material, nor do they use the same means at their disposal. Some cities such as Skopje and Kaunas are more verbose in the production of this type of material, while others are not so much. The degree of involvement in communication, offline in this case, although we will analyse the field of online communication below, depends largely on the staff of the municipality involved in the project’s activity. In this sense, each city has its own ways of involving the public, of encouraging the media with press releases or presentations, etc., with different results if necessary, as we will see later in the opinions of artists and intermediate professionals.

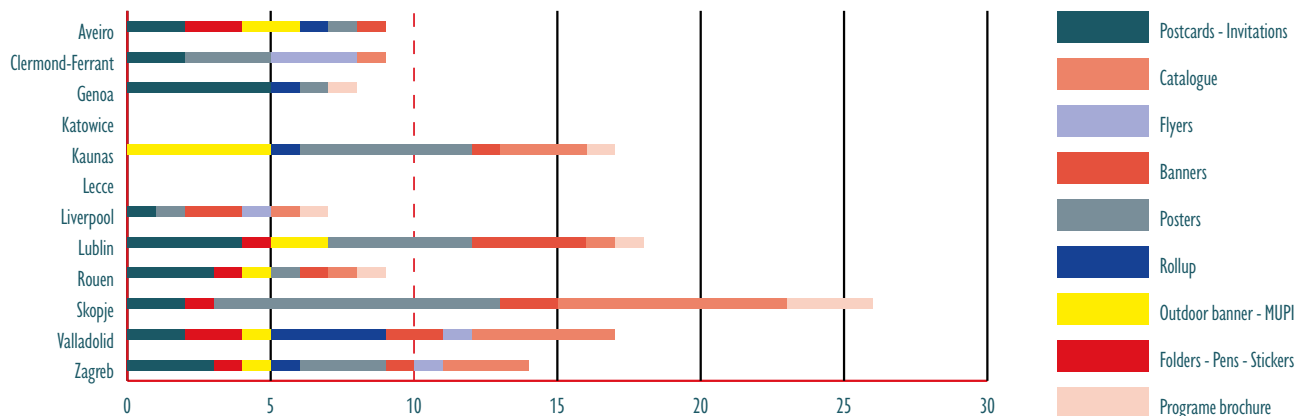


Fig. 13. Promotional material. Number of products per city. Elaboration: the authors

The field of digital communication is currently essential to connect with the audience. The cultural offer is consulted through social networks, citizen information websites, online magazines that also offer reviews and evaluations of the content of the available offer, so any public or private organization must be used to manage their communication and interaction channels correctly and efficiently in order to reach the entire society in an operational and functional way.

In the case of CreArt, all the activities carried out in the different cities are communicated online both from the central coordination and from the different hosting partners, but not in the same way or with similar results. As we have learned through the survey to the organizers that we reproduce in the next chapter, as a general rule they use the online communication channels of the organization itself, with its websites and profiles on social networks, and with the staff that usually carry out these duties. Specific campaigns are very seldom generated for CreArt activities, nor are human resources hired or implemented to manage these events. Furthermore, as we will see below, there are also no systems for analysing and evaluating the results of online communication developed to communicate project activities.

However, the organizers' reports confirm that, in order to implement digital communication, either through the organization's own website, on the coordination website or through the social network's profiles, specific products are often created for these channels, such as videos or photographic reports.

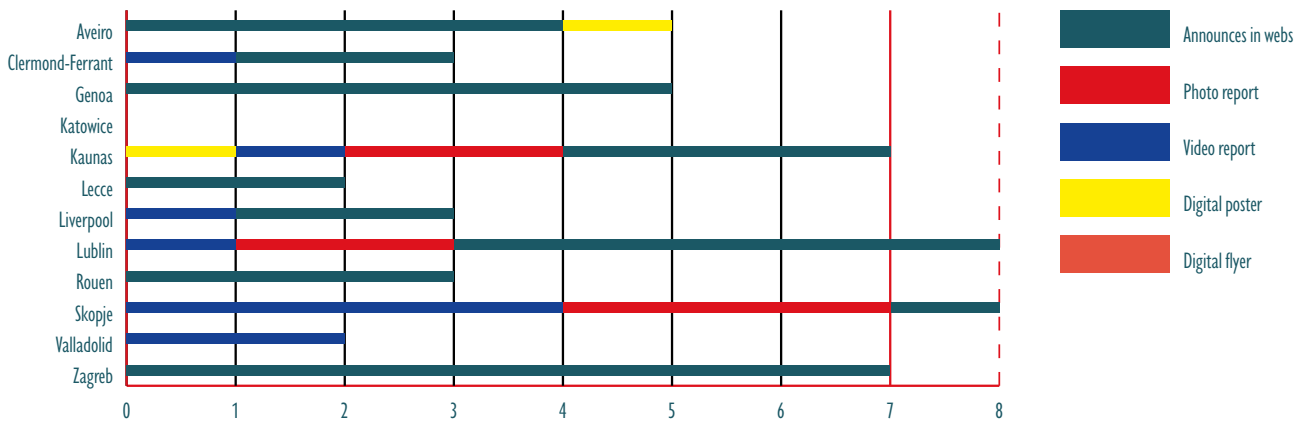


Fig. 14. Digital promotional material. Number of products per city. Elaboration: the authors

One of the phases foreseen in our project was the performance of a qualitative and quantitative analysis of the impact of digital communication over the different channels used by coordinators, organizers, artists and other professional agents. What we have found is a great inequality in the performance of the activity in networks between some cities and others. The absence of a centralized and homogeneous strategy to develop communication campaigns makes it, as mentioned before, dependent on the human, technical and material resources of each city, and not on a communication policy common to all participants in the project.

The strategy that many museums and art centres usually use in their digital communication (Pérez Ibáñez, 2018 B; Mateos Rusillo, 2008) starts from the definition of objectives and the creation of specific content that is disseminated through the different networks, taking into account the capabilities that each network offers, the type of engagement that can be established with the followers and the repercussion that is intended to achieve. The combination of different professional and corporate profiles, the creation of generic or specific hashtags that allow creating shared dialogues, the dissemination of exclusive content for the networks and the incorporation of the profiles of artists and other professionals increases the impact of digital communication and it allows the viralization to exercise its disseminating power. But campaigns of this type are only effective when there is a general communication strategy in organizations that can thus implement new campaigns correctly and operationally.

Although as we have seen, all the organizations have developed a more or less broad dissemination of the programmed content through digital channels, the existence of such strategies would have contributed significantly greater visibility to the project, which can be implemented in future actions.



AVRO
GERMONTERRAND
GENOVA
KAOVCE
KAUNAS
LECCORICE
LIVERPOOL
LUBLIN
PROUTEN
SKOPJE
VALTADOLD
ZAGREB

2.

CREART'S IMPACT FROM THE COORDINATORS' PERSPECTIVE

2. CREART'S IMPACT FROM THE COORDINATORS' PERSPECTIVE

In order to analyse the institutional impact as perceived by the Project Coordinators, we drew a survey that was carried out from 02/01/2020 to 03/20/2020 with a response frequency of 11/12, a 90.9% response (only one coordinator did not participate in the survey) by means of an online form submitted via Google Drive. The following is an extensive and comprehensive analysis of the different aspects involved in the said survey. The methodology applied was eminently qualitative, offering the coordinators open questions and receiving extended answers, opinion, experiences and examples, which have led us to fully understand the coordinators' perception of CreArt's impact at all levels.

2.1. CreArt project and the promotion of creativity in the cities

In general terms (as a whole), 90% of the program coordinators think that CreArt encourages creativity in their city.

However, how do they justify this promotion of creativity in their respective cities? The coordinators tend to ascribe creativity to the program's own stakeholders and not so much to the program's public value for the entire citizenry. In some cases, this way of fostering creativity is focused on the artists' activity, and specifically on experiences, knowledge and skills developed as a consequence of their participation in CreArt: "Most importantly, there is certainly a large number of Zagreb artists who regularly travel to residences and acquire new knowledge, skills and broaden their horizons." Artist residencies in other cities are cited as a tool that enhances artistic creativity: "The residencies in other cities also provided great opportunities for local artists who would not normally get such an opportunity." The fact that the city holds artistic residences is an indicator of the promotion of creativity: "Artist Residences started to run in the city by the initiative of CreArt partner PI Artkomas."

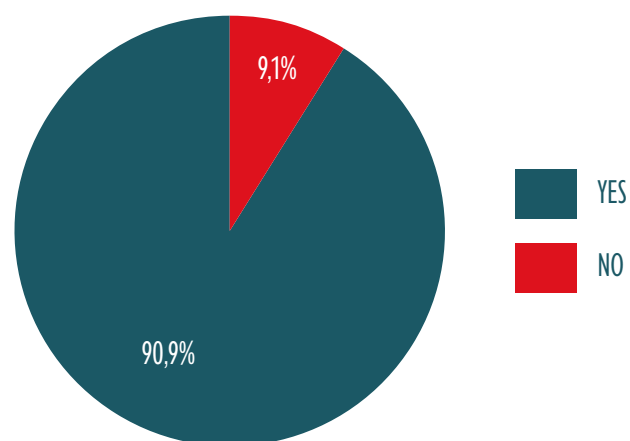


Fig. 15. "Do you think that CreArt project fosters creativity in your city?".
Elaboration: the authors

Likewise, the coordinators refer to the fact that CreArt allows creativity to flow mainly for young talented artists on their way to acquire recognition in the artistic field of visual arts: "The project gives young talented artists the opportunity to participate. Artists who do not have the chance to do their own exhibition after graduation, participating in the CreArt project gives them the opportunity to be recognized for their creativity through their work, print promotional materials, media and to be invited by galleries in Skopje."

Coordinators also link their responses to other cultural managers and intermediaries, in this case to the visual arts value cycle chain: “CreArt provided new opportunities for the artists, curators and other cultural agents in the city. It also arose in the local community for the contemporary artistic creation, as it represents the possibility for the city to be part of international networks on arts and culture.”

Besides, the growth of creativity is linked to the social capital that allows the CreArt program to be established with other educational institutions linked to formal art education: “CreArt is important in Lecce because it supports exhibitions, talks and other fundamental activities, born in close collaboration with the city’s Academy of Fine Arts and with artistic high schools throughout the territory”. Likewise, the activities of the program allow to increase the social capital of the municipality cultural managers with foreign art agents and that causes a direct enrichment in the city life: “Each form of project activities (conferences, local seminars as well as workshops and street art events) fosters the creativity in a general sense as they enable us as partners to invite prominent personalities from other artistic centres in Poland and Europe which provide us with new ideas and points of view on issues which have a great impact on today’s life”. Creativity is linked to the environment generated by the program activities and as a direct consequence of the multiple cultural exchange within the European framework of the programmed activities: “Common exhibitions, workshops, encounters and conferences with participation of the representatives and artists from the network creates a unique platform for the clash of different culture peculiarities, artistic styles and schools as well as personalities rooted in their countries and cultures - from that clash new, unexpected ideas arise.”

However, some coordinators have linked creativity to the citizens interested in art: “Workshops, open studio workshops, exhibitions, public cultural events provide inhabitants the opportunities to explore and participate in various cultural forms in the city” and also to the main role of CreArt activities in the downtown area, so there is also contact with those citizens who are usually committed to the arts and culture: “[...] there have already been two street art interventions in the centre of Zagreb, bringing the art closer to the general public.

In some cases, CreArt has established itself as a good practice within the framework of local cultural policy, obtaining the necessary funding for the current project and for the future, in case the project continues: “After 8 years developing the Network exchange activities abroad and other local events, CreArt has become a recognized brand in the City of good practices in the cultural sector and the artists community, and has the full support of the City Council for the continuation after 2021, broaden the field of action beyond creativity in the visual arts.”

2.2. Target groups in the project, to what extent are they identified?

Identifying and knowing both stakeholders and different audiences is one of the challenges (drivers) of any artistic organization with the aim of democratizing culture and the arts. However, obtaining data is not always a common practice in these organizations. Regarding the CreArt project, over 90% of coordinators state that they identify the different types of audiences. Now, what are the audience target groups in these cities?

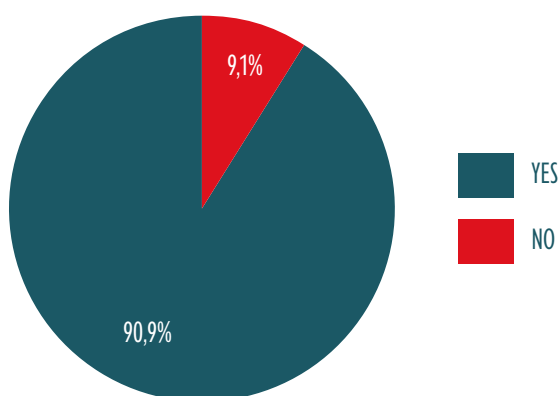


Fig. 16. “Do you think that CreArt Project has allowed to identify the target groups of the project?”. Elaboration: the authors

Some coordinators refer that the distinction and knowledge of the audiences by the coordinating organization are prior to the implementation of CreArt “because we are an art organization, already know target groups”, although they do not identify the different audiences: “Different cultural activities assist to identify needs of different target groups.” Regarding some responses in our survey, the only identified target group in the project are young artists, without mentioning any other possible group. In some cases, this group of young artists have their own dynamism and are considered very active: “Young graduated from our art school and all the local artists essentially. It contributed to create direct links between them and the city (create a database, organize encounters to present CreArt activities, helping them in the preparation of their candidacies ...).”

Others, however, establish a clear distinction between “connoisseurs” of the visual arts and the rest of the audiences: “We can consider two different groups. On one side the emergent talents, mainly young artists and arts students, as well as curators. On the other, new audiences for contemporary artistic creation.” In some cases, citizen participation and their degree of commitment are not considered part of the CreArt target group: “professional artists. Activities: exhibitions, residences, other cultural change programs.” Occasionally, they do not refer that the artists are project’s

main target group but state that they have no interaction with the council coordinators: “Independent artists, who would not normally interact with the city council.”

In the case of Kaunas, the target group is defined by age and type of activity, from the premise that the project encompasses the entire city community: “children, elder people, seniors: workshops; middle - age persons: exhibitions, conferences; various age: public events.”

There are other ways to distinguish the project’s target groups in a more precise way, considering whether they belong to the artistic field and other groups that are linked to the project as audiences: “There are several groups of them: 1) art professionals: local artists, curators, gallerists, collectors, art market experts; 2) local citizens keen in broadening their artistic skills and knowledge; 3) art and culture managers; 4) local stakeholders”. In some cases, said classification is similar but is ordered according to the engagement degree of audiences with the project. Those with the most active participation would be “Both emerging young artists and artists with a solid artistic career, curators and cultural managers for the local administration.” Among other contributors, coordinators name “local creative and cultural industries: art galleries, creativity spaces, co-working spaces, Politicians, Press and Schools of Arts.”

2.3. Contemporary artistic creation and European cultural heritage

The common and diverse European cultural heritage is one of the European Union’s commitments in the field of cultural policy. (See European Cultural Heritage report).

The surveyed coordinators of the program think that there is such a European cultural heritage. They even consider that CreArt, although it does not have the explicit cultural heritage purpose, helps to consolidate a cultural heritage of the visual arts, often defined by both a common and a diverse background: “There are common cultural and historic bases in Europe that allow us to say that “we have something in common”; sharing beliefs, ways of life, as well as a growing intention of working together, under the same goals, but keeping the differentiating factor and identity. Moreover, Europe means DIVERSITY with several contact points among cities or regions. That makes the relevance of its heritage - to find what is common and makes the difference in each place.” Most of the European cultural heritage lies in the history and role of the institutions that have been occurring throughout European history: “It reflects a shared history of development of society, from the early religious and heraldic art, through to the Renaissance and from the 19th Century the development of Modern Art. We share common history and aesthetic sensitivities that continue to influence the rest of the world.”

Contemporary artistic creation tends to lay down fractures with established art. Creativity and innovation in artistic languages make up one of the mechanisms of change in art that somehow opposes the conservative dynamics of heritage. This sort of dialectic or contrast between cultural heritage and contemporary creation does not appear in the coordinators’ discourse. Even so, there is a harmonic vision between both terms: “The aim of the European Cultural Heritage is to encourage more people to discover and become involved in Europe’s cultural heritage and to reinforce a sense of belonging to the common European space. Cultural heritage has universal value for us as individuals, communities and societies. Through initiatives, participation, conferences, seminars and events across European cities included in the CreArt project, people are enabled to become closer and more involved in their cultural heritage. Cultural heritage shapes our identities and everyday life.”

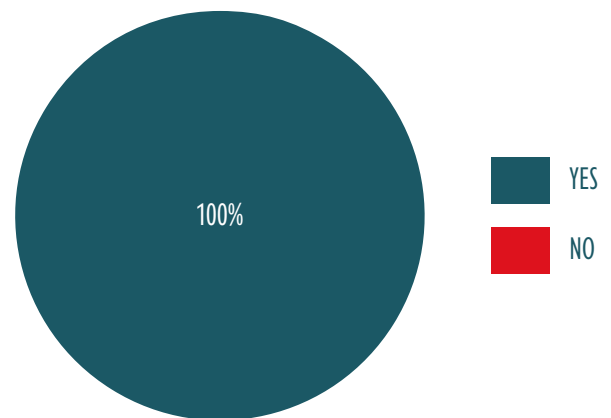


Fig. 17. “Do you think there is a European cultural heritage?”. Elaboration: the authors

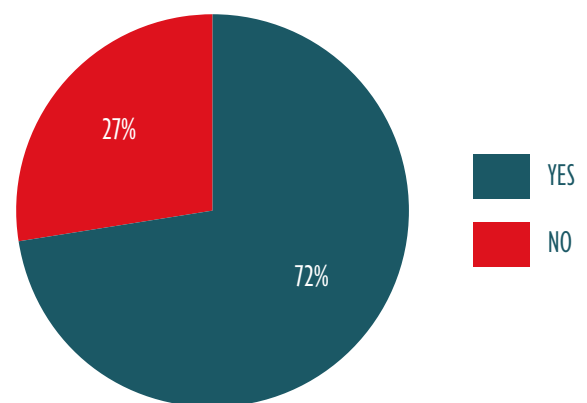


Fig. 18. “Do you think CreArt has managed to develop methodologies for specific groups of creativity as a skill?”. Elaboration: the authors

In some cases, they refer to the artistic mobility that existed in Europe throughout its history as one of the foundations of the common European heritage: “All European countries share a common history through the centuries, and culture is obviously one testimony of that. The circulation and influence of artists in the different countries has always been a motor to creation.” For other coordinators, on the contrary, the question is obvious or not clear enough, since they have not hinted at the whys of the European cultural heritage.

2.4. Creativity as a skill and its relationship with CreArt

The use of creativity is considered as a skill, also associated with so-called soft skills or XXI skills. In the paradigm of the creative city and in knowledge capitalism there is an oversizing of creativity as the primary resource for innovation and technology processes. In this case, and because it was established as one of the explicit objectives of CreArt. The aim is to analyse the course of this skill in the framework of the project, underlining that the focus in this case is addressed to the participation, learning and creating processes that the project can generate, and not from an economic approach. In a substantial majority (72.7%), the coordinators state that the project develops creativity as a skill in specific groups.

Some coordinators state that CreArt has brought about a change in the way of working in two specific groups: a) in the council’s human resources: “The Culture professionals, specifically for the municipality’s teams that program cultural activities - improving our team skills and reinforcing the network with other cities on visual arts. For instance, we can refer to the organization of AiR programs. CreArt was the starting point for the creation of a municipal AiR program [under definition in this moment]”, and b) in the artists themselves who take advantage of CreArt’s mobility opportunities: “The artists recognize the potential of sharing expertise and working in other cities. Some local artists selected for CreArt activities such as AiR, were invited or developed new projects with the cities or artists they interacted with.”

The organization of workshops among different people involved in the project has fostered the development of creativity in specific groups such as high school students and other students more or less linked to design and crafts: “The methodologies that were implemented in the workshops with high school students, design and art students, woodworking students, and the smallest participants are just some of the groups that develop higher level creativity with the help of mentors and university professors.”

Open calls for artist of the CreArt project are considered by the coordinators as a tool that brings up the artists’ knowledge and creativity when designing their own projects according to competitive basis and limited time: “The main skill developed in my opinion for artists is their capacity to respond to calls in a short timing, with different requirements (to write a residency project or not, to select artworks related to the specific calls...) and in English. It was not easy for them at first but after three years of CreArt, I receive less and less questions before uploading the candidacies online. That shows that they are more familiarized with the process.”

2.5. CreArt and the improvement of the relationship between the council and the professional art system stakeholders

The project coordinators show unanimity about the benefits of implementing CreArt in terms of relationship with the stakeholders of the professional arts field in their cities. The project in some cases has allowed a joint and more frequent collaboration between the local power and the different art professionals: “We have a pretty good connection with all the stakeholders, of course we are even more connected as we have even more activities where we all collaborate together”. Likewise, those relationships that emerged through the organization of specific activities in the CreArt project last over time: “During various activities of CreArt, the relation with the majority of professional art stakeholders in the city were started and still last in almost all activities of the project.”

Some of the specific activities in the project are referred to as an example of this better collaboration with arts professionals: “The CreArt project improved the interest of the stakeholders in the artistic creation and turned easier to count on their support for the artistic and cultural activities. In this group we can refer to the local culture professionals, but also some local companies that are supporting some of the activities or artists. An example of that is the cooperation with local companies during the CreArt AiR.”

The specific needs of artists and their knowledge by those responsible for local cultural policy are mentioned as one of the significant improvements that CreArt has brought in some cities, such as Lublin: “Through implementing the CreArt project by the Municipality of Lublin (the project is coordinated in the Department of Culture of the Lublin

City Office) local stakeholders aimed to address the needs of this very specific group of local artistic community, provide them with the instruments to develop and improve their professional artistic skills and share experience. In relation to what was said above the project made a positive impact on this relation. “

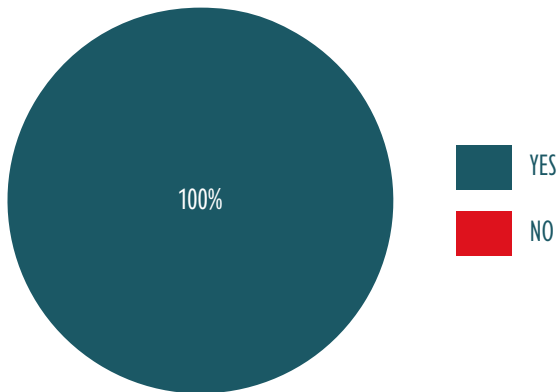


Fig. 19. “Do you think that CreArt project has meant an improvement in relation with the stakeholders of the professional art system in your city?”. Elaboration: the authors.

In the case of Valladolid, the environment created by the CreArt project is mentioned as a dimension that involves all stakeholders in the visual arts sector: “CreArt project has contributed to a creative atmosphere in the city in the sector of visual artists, and since the beginning of the project several creative spaces and galleries have set up in Valladolid and from CreArt we have collaborated with them funding exhibition projects of local artists for the EU Day and organizing guided tours.” In some cases the emphasis lies on the essence of CreArt as a mobility project, on artistic mobility and the generation of knowledge through the project seminars: “CreArt is not a project that can be held by a city only, to be efficient it is necessary to work with the proper partners already working in this specific field. We have done this work sometimes with artists’ collectives, sometimes with associations or other institutional spaces. It has improved and strengthened our relations with partners like *Artistes en résidences*, which was a precious help especially for the first local events of CreArt like the seminars.”

Some activities such as the EU Day of Artistic Creativity testify to the high participation of artists and professionals, as stated by one coordinator: “We have received more than 400 applications from artists and curators from Valladolid, and 67 of them have been benefited from the exchange and mobility activities. Besides, more than 100 artists have participated in local events within the framework of the EU Day of Artistic Creativity.”

2.6. Values associated with artistic mobility by coordinators

When being questioned about what values coordinators associate with artistic mobility, and according to the answers, we have classified them semantically into seven fields, as in the following table:

EDUCATION	RESEARCH	ARTISTIC FIELD AND VALUE CYCLE	SOCIAL FIELD	ECONOMY	CREATIVITY	INTERNATIONALIZATION
Learning Know-how Enrichment Skills Improvement Professionalism Personal enrichment Knowledge		Freedom of expression Sharing of expertise Artistic diversity Widened views Artistic diversity	Sharing Networking Sharing experiences Dissemination of experience		Open mindedness Assertiveness Broader view Fresh perspective Creativity development	Cultural exchange Promote beyond boundaries Cultural exchange Connectivity Intercultural dialogue

Fig. 20. Values associated with artistic mobility. Elaboration: the authors

As can be seen above, the semantic fields with a higher number of responses are those values that refer to the artistic field itself, the educational field, the social sphere and to a lesser extent the social field and internationalization. Artistic mobility as perceived by the coordinators is not related to the economic field nor to that of research. In the educational field, the values focus on personal enrichment, the generation of knowledge and the skills linked to artistic professionalization. Among those values related to the artistic field, they emphasize that mobility produces an enrichment of the freedom of artistic expression, openness and artistic diversity. In the social field, the reference to sharing experiences, sharing projects and the dissemination of experience predominates. Other responses linked to the semantic field of creativity are the contribution of mobility to new perspectives, to creative development itself, amplitude and assertiveness. Finally, mobility is referred to its aspect of internationalization, in the sense of enhancing a cultural exchange dialogue.

2.7. Benefits of international mobility for artists

According to the coordinators' perception about the consequences of artists' international mobility, the benefits artists acquire may be categorised as in the following table:

EDUCATION	RESEARCH	ARTISTIC FIELD AND VALUE CYCLE	SOCIAL FIELD	ECONOMY	CREATIVITY	INTERNATIONALIZATION
New knowledge New skills New experiences	Experimentation	Possibility to host contemporary artists from the network and get inspired by their artistic practice. Shared experience with other European artists, meeting professionals (curators, galleries, institutions) abroad and developing its network, time for artists to focus on their work, creating new work possibilities. Insight into different artistic creation, different techniques and working methods. Artistic diversity	The artists also have the possibility to get to know local artists and/or managers and have the opportunities to develop joint projects. Making impact on the urban tissue through artistic interventions.	Artists find outside markets and adapt their works for them.	Artists have the opportunity to grow, compare, see new cities, new lives, new energies! New outlooks on societies or ways of living and celebrate diversity to widen artists points of view. Time for artists to focus on their work, creating new work possibilities Fresh perspective Wider perspective for the Arts. Exploring different artistic environments	Exchange activities and artists mobility contribute to broaden perspectives, create networking and improve career opportunities. Shared experience with other European artists. Artists through international mobility have the opportunity to share and exchange experiences with other colleagues and to establish networks for future collaborations.

Fig. 21. Benefits of international mobility for artists. Elaboration: the authors

Coordinators tend to place the possible benefits of artistic mobility in the artistic field and in the value cycle, but above all in the usefulness and profit of international mobility in terms of their future professional career. Experiences at the beginning of a professional career seem to be the key in many of the activity fields that we have classified. Experience is conceived as knowledge in the academic tradition as in the work by Dewey (2008). Experience is also identified as tactical and intangible knowledge but of great value for the development of their career, and an added value to the creativity that is nurtured by said experiences provided by the program to artists, according to the coordinators' perception. Insights, fresh and wider perspective, news environments are in the semantic field of creativity. Another common denominator in many of the responses is "shared". Sharing experiences in the diversity of styles, of environments, has a social value and is also a basic dimension of the internationalization of the project. It is also the basis for the construction of networks of diverse nature, something that really dimensions and strengthens the artist's social capital.

2.8. Benefits of artists' mobility in terms of the art market

The art market, although is not an explicit objective for CreArt, is one of the areas of activity that make up the emerging or training artist's professionalization. The coordinators emphasize that the local art market benefits and interacts with the CreArt program: "Local art markets are enriched by new personalities and art pieces". Galleries in these medium-sized cities are also more likely to discover talented young people from other backgrounds and from the city itself and it also gives the opportunity for young artists to come into contact with the professional mediators in the visual arts field: "the opportunity to discover other artists for galleries and the possibility for artists to meet new potential markets".

2.9. Benefits of artists' mobility for cultural managers

We found it interesting to analyse the perception of the CreArt coordinators on how the field of cultural management can have a spill over in one of the intermediate arts professions.

Indeed, the coordinators report a substantial benefit from artistic mobility in terms of improvement of their own working strategies: "Insight into the work of other institutions in order to improve their own and get new ideas for their own work."

The fact that CreArt is a European program is perceived by the coordinators as a unique opportunity to share experiences, acquire management knowledge of good practices and improve their own skills. The European project gives them the opportunity to “bring new artistic ideas to the local area [and] builds knowledge and experience”. Some say that these benefits do not differ from those received by the artists themselves: “It is the same for them too”. Networking between cities allows coordinators to have access and gain insights and knowledge from partner cities: “Coming to know the ways and systems of culture management in the partner cities”. Likewise, managing this artistic program at a European level allows them to dimension other areas of cultural management activity at a European and international level: “Cultural managers are enjoying a renewal of artistic inspirations and proposal for their projects. It is also allowing them to more easily think their projects on a European level”. Also, in an informal setting, having contact with other managers through the project allows them to think of new collaborations for the future: “Cultural managers through international mobility also have the opportunity to share and exchange experiences with other colleagues and to establish networks for future collaborations”. In addition to the training capital “[t] builds knowledge and experience,” the social capital that cultural managers obtain through CreArt is especially underlined: “To create links with other cities by accompanying the artists all the way (before they leave, while they are there and when they come back), to benefit from the experiences of European colleagues during different exchanges.”

2.10. - Perception of obstacles in artistic mobility

In some cases, the coordinators refer to the logistics dimension of transporting works and their costs: “Certainly the biggest problem is the transportation of works, which is extremely complicated and expensive.” This leads to the loss of support for young artists due to financing costs: “Some opportunities demand the artists investment and, especially the new talents, not always gather the material conditions to support it.”

The legal framework is mentioned as one of the obstacles and specifically the lack of harmony between the states in the regulations related to artistic mobility: “Different regulations and laws in the European countries [even existing European regulations]”. This seems to be more evident and profound in cities whose countries do not belong to the European Union: “Macedonia is not yet part of the European Union. The problem with visas, additional costs, with customs duties for non-European countries is higher and there are other rules.”

These difficulties and obstacles for mobility also lie in the artists themselves: “Working artists aren’t always available to leave at short notice - so I’d say longer runnings are probably needed.” The fact that artists work from amateurism is pointed out as another weakness of artistic mobility: “Difficulty to live from art as professional [for subsistence, the artists have another work and create art as a secondary activity].” Thus, they also make reference to the lack of basic skills such as proficiency in second languages: “Proficiency in foreign languages” especially English: “Many of our local artists do not speak English fluently”. Managing mobility stays, in addition to being expensive, are hardly acceptable for the participating artists themselves as a consequence of combining professional activity with other occupations for their subsistence: “Time consuming and schedule challenging (due to prior obligations and commitments artists often cannot exclude themselves from the professional routine in their home cities for a longer period of time)”. Along these lines: “Work and family commitments: for some of them it is not possible to participate in an AiR program one month abroad.”

2.11. Social capital increase in CreArt cities

The majority of the answers indicate that they agree or totally agree (according to Likert Scale) that CreArt has allowed the generation of greater social capital by the municipal governments: 54.5% totally agree with said statement and a 27.3% just agree. In the case of Aveiro, Kaunas and other cities some of the benefitted local institutions are detailed: “University of Aveiro; Local Companies, such as Vista Alegre; local workshops; Artists collectives, and private artists projects, such as VIC Arts House; Arts schools; 23 milhas project; AveiroArte ... “; “PI” Kaunas - European Capital of Culture 2022 “, Kaunas Artist’s House, Academy of Arts, Faculty of Kaunas, Private Cultural operators”; “New joint relationships with Metal and Bluecoat who partnered on AIR and Six Memos projects”; “Doge’s Palace, Academy of Fine Arts, Job Center, Museum of Contemporary Art, Some Galleries”.

Likewise, in other cases they refer to the beginning of a greater and more fluid contact with artists who previously did not participate in local activities: “A number of local artists have been chosen to take part in the AiR program within CreArt who didn’t cooperate with the Municipality before.”; “To work directly with new artists, to add a lot to our database, to work with different partners in the city.”

Very often, the increase in the social capital is not only limited to the project's own social city but to others in the country itself: "The CreArt project creates new relationships across all cities in Macedonia, with all galleries and museums because, after the end of the European Day of Art Creativity, the exhibition from that event travels through all the museums and galleries in Macedonia throughout the year in order to promote artists and the CreArt project."

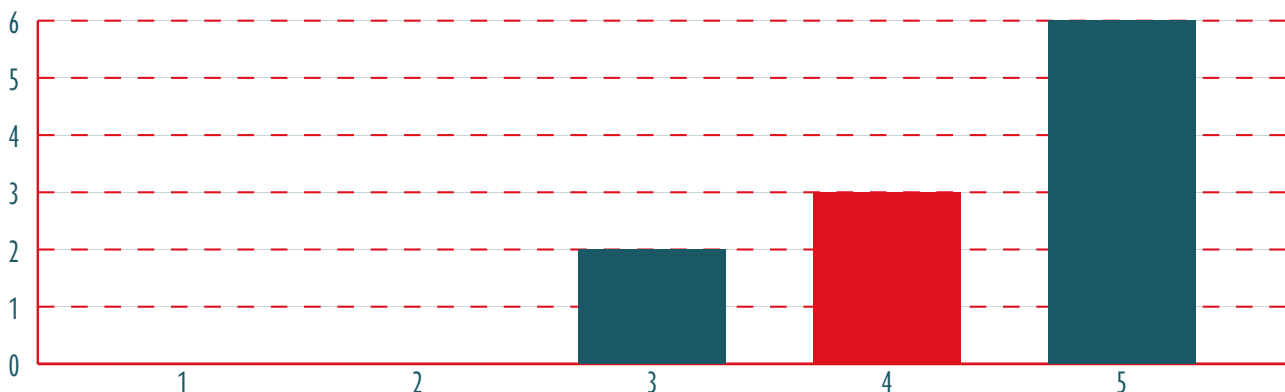


Fig. 22. "This project has allowed to generate new relationships with other artistic and social agents in the city." Elaboration: the authors

2.12. Cultural management innovation throughout the CreArt project

Less than half (45%) of the respondents agree or strongly agree with the statement that "CreArt has meant a new way of managing culture in the city from the municipality". Some of the coordinators link this possible innovation in management to the program's own activities (AiR program) and to CreArt's own internationalization: "The definition of an AiR Program in the Municipality; bringing artists and culture professionals from other cities and countries to work, share expertise and produce new artworks for the city "; "We've undertaken work with other cities that we wouldn't normally be able to do, and given artists and audiences new and unique experiences." Mobility itself appears as an element of its own innovation in cultural management: "The mobility of young artists through the Artist in Residence programs is a new contribution to management." Or even direct contact with artists is reviewed as something new: "The most relevant would be the work in direct contact with a lot of artists which was not a common practice before."

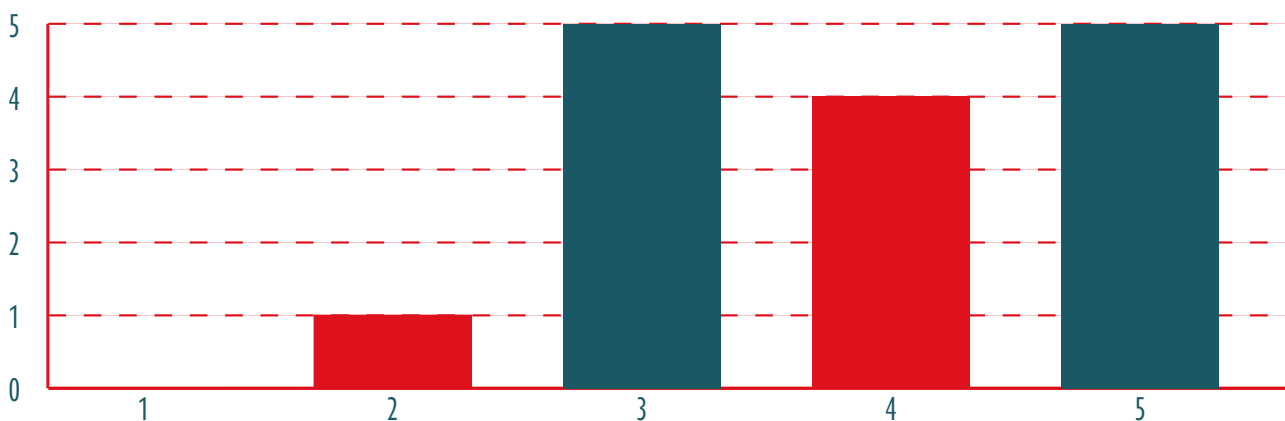


Fig. 23. "CreArt has meant a new way of managing culture in the city from the municipality." Elaboration: the authors

However, there are no references to processes or impacts that have been generated from Creart and that could have been implemented in other areas of cultural management of the municipality or to specific procedural processes of cultural management in which there have been improvements in their performance. In some cases, though, we can perceive that CreArt management involves a novelty changing effect in local cultural management the environment: "CreArt has been the first cultural cooperation network that our organization, FMC has led, and it's both challenges and stimulating to learn how to manage the EU Network as we implemented the Project."

2.13. The impact of CreArt in the evaluation of local city projects

The evaluation of cultural institutions linked to evidence is one of the challenges of cultural policy, as we mentioned in this document's introduction. The data, the knowledge of the audiences are basic elements for a cultural management that contributes public value to the mission of the cultural organization. When evaluating CreArt at the institutional level, we intend to have evidence of whether the incorporation of the project into management tasks supposed new ways of valuing, it is to say, its impact not on the project but on the overall management of the municipality. A low percentage of the coordinators answered that the impact of CreArt in the evaluation of the projects has been high. 9% strongly agree with this statement and 18% agree. Some coordinators report that they previously had their own assessment structure: "We have strong evaluation frameworks for monitoring of the cultural sector". In other cases, the annual CreArt report that the partners have to submit has allowed them to better understand or relate more to other areas of local management: "The annual report we have to provide requires a work with some other services of the city which is not a usual way."

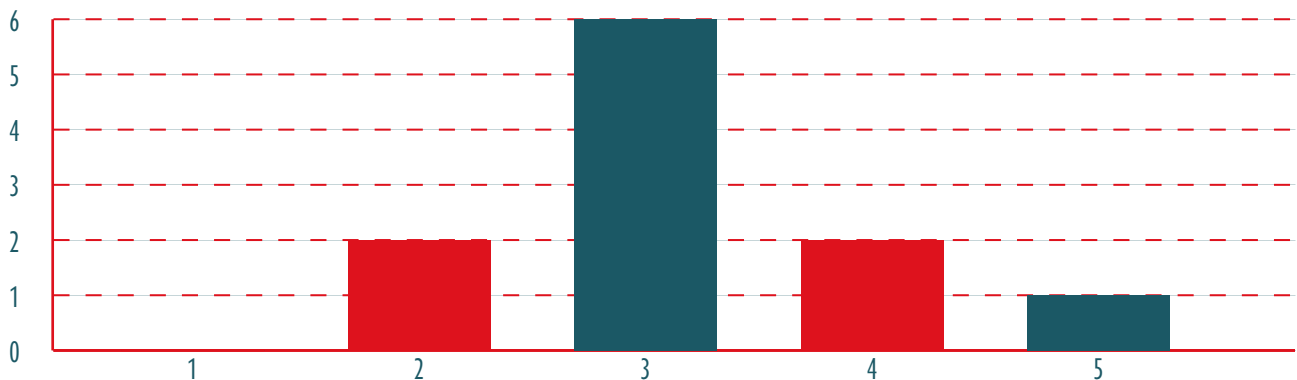


Fig. 24. "CreArt has meant a new way to evaluate the cultural programmes in the city from the municipality." Elaboration: the authors

Coordinators often refer to the lack of human resources in the local institution to carry out the evaluation of cultural projects: "Unfortunately we do not have enough human resources to develop a proper evaluation of our activities". There are other references that do not explicitly address the evaluation directly but the knowledge of other realities and other cities participating in CreArt that could serve as an evaluation framework: "It is interesting for us to see how our cultural programs are seen on an European scale, and have a view of other countries and cities' cultural policies." Likewise, some responses link evaluation to programming and the new approaches that participation in CreArt has entailed: "It contributed for new approaches in the culture programming and with this better assessing what we are doing. It helped to create new branches of culture programming."

2.14. Impact of CreArt on the local media

One of the important aspects of cultural management is the evaluation of the impact it has on the project's dissemination. Some coordinators answered that the impact on the local media is insufficient: "In my experience they are insufficient". On the contrary, in some cases, they report that the coverage is correct but that it can be improved: "We think that the media is well covered, but it can always be better"; The local media use to disseminate the activities and with that helps to enlarge the audiences. Nevertheless, it still needs improvement."

In other cases, it is perceived that the return of the local social media is higher than the investment of resources made by the local power, emphasizing that advertising is not the best way to spread the project: "From Valladolid we consider that the impact is higher than the resources used so far. We think it is more efficient to carry out a complete communication and documentation program using our own tools (web, newsletter, social media, photo and video report press conferences, press releases ...) than spending a lot of budget in publicity."

Other coordinators do not refer to the impact but instead focus on their problems within the organization to plan the project's dissemination: "CreArt is a project mostly carried out by myself and it has been difficult to work with our communication and press relations services to properly communicate on the activities"; "Not really - we've not had a great deal of initial guidance on this - and I don't think the culture department is strong in this respect ...".

In the case of Lublin they do not mention the impact either, but they detail the resources, the procedures, the tools in the dissemination of CreArt: “We tried to use all the communication resources and means available for our organization in order to promote the CreArt activities locally.”

Finally, some coordinators answered that the arts and specifically CreArt does not have a great importance in the media coverage, since the interest is directed to other areas of non-artistic human activity: “Slightly significant. In recent years the city has been the subject of emergency-related issues that have oriented the media on other issues.”

2.15. Digital communication and social networks impact

Regarding how digital communication has been implemented from within the organization, over 80% of the coordinators report that the dissemination of CreArt has been included in the digital communications dynamics of their organizations. Only in 18% of cases, specific digital communication campaigns for CreArt Activities have been generated. The rest of the given possibilities have not received any answer, whether the artists managed themselves their own social networks or the organization has not developed a specific digital communication dynamic for Creart activities.



Fig. 25. “How has digital communication of CreArt activities been managed from the organization?” Elaboration: the authors

However, still a majority, over 70% of cities do not assess the impact of social networks. In the case of those who have implemented it, the impact is very exceptional and uneven in the cities, with no pertinent answers to the question. In the case of Genoa: “The analysis of the views of the 2 pages dedicated to the project - Sala Dogana and Genova Creativa - highlighted the limited increase and was the cause to reflect on the need to start using Instagram, a social network frequented mainly by young people ”.

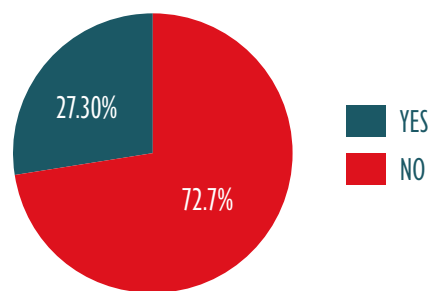


Fig. 26. “Has an evaluation of the impact on social networks of the CreArt activities been carried out from the organization?” Elaboration: the authors

2.16. CreArt’s strengths and weaknesses

The coordinators identify those aspects of the project that make it sustainable (strengths) in the future:

- Maintain those activities that have been part of the program throughout its history, incorporating other new activities: “I think that maintaining classic but quality programs such as mobility, residences and exhibitions can certainly make it permanent, but even more interesting may be the new content that is clearly needed by artists;” “By maintaining and strengthening the 3 pillars: Training, Exchange, Exhibitions. By the promotion of High Training opportunities and use of new Technologies.” Likewise, they suggest to continue offering atelier spaces for artists and organizing exhibitions: “Also one of the basic things that is always interesting is the studios, which could be organized locally to be more accessible to artists;” “Also solo exhibitions are a traditional but always interesting thing, especially when it comes to international solo exhibitions that allow a lot of people to be presented.”
- Other strengths related to the program have to do with the social capital acquired by the coordinators thanks to the participation in the program: “The CreArt network opened the opportunity for new projects and cooperation among the partners in specific issues. [and] Provided to the partners a large list of contacts of artists and culture professionals all over Europe. The same with the artists.”
- The coordination and leadership of the program partner city is key and is identified as one of the strengths: “Good coordination from the lead coordinator, as well as the ability to incorporate new ideas into the program, good communication and working guidelines are key factors for CreArt’s sustainability in the future”. So is the coordination between cities and their ease in implementing the program in the municipality’s cultural management:

“The great links created between all the partners, the easiness to implement most of the activities once it is included in our cultural Policy and program, the benefit for the artists and the organizations of our territory.” In the case of Valladolid, the CreArt coordination has meant obtaining a competitive advantage and an experience for the future of this and other European projects related to culture: “Valladolid already has great experience managing EU projects.”

- d. The homogeneity of the cities sizes and the fact that the project is part of the cultural areas: “Solid network of medium sized cities whose coordinators are working in the cultural departments”
- e. Other responses are geared towards the identification of other proposals that would strengthen the European program: 1) broadening the disciplines scope, concentrating on not only visual arts, but also literature, theatre, film etc (in line with the contemporary tendency of blurring the boundaries between the genres of art); 2) making it possible for the artists who participated in the activities within the network to continue the cooperation with artists from partner cities; 3) continuing the project activities which have already gained popularity in partner cities among the local community (such as EU Day). Other proposals include the expansion of new artistic languages in CreArt: “Development of relationships between different expressive activities by enhancing interaction with other artistic forms”. In the same line they suggest: “Extend the project to new areas of artistic creation, including performative arts for instance”.
- f. Some responses emphasize the evaluation, specifically in this study, as a key aspect to redirect the future of CreArt: “This study will be very useful to reveal which kind of activities our main target groups (artists and curators) appreciate the most to improve our program for future editions.”
- g. The future reinforcement of the non-formal educational dimension of the program: “It would be very important to have permanent and itinerant talk activities with curators, artists, museum directors. I think teaching may be one of CreArt’s future commitments.”
- h. The consolidation of the connection with the visual arts market and the management processes involved in it in the future: “First of all, strengthening the art market and helping artists sell works internationally. Learning about marketing, sales and artist rights.” In this sense, others point to the creation of an outstanding art market: “Creation of a market of new and emerging talents in Europe.”

Regarding the weaknesses of the program, the coordinators identify the following, in order to consolidate the project in the future:

- a. A threat would lay on the communication between the coordinators, although it is underlined that it has not occurred in this project: “We think the only danger is poor communication, which is not the case in this project”. There are other opinions that, on the contrary, should enhance communication and discussion between partners: “As far as the level of the project management is concerned, the relationships among the partners of the network have not grown strong enough. More partner meetings are needed to discuss common issues, obstacles that we are dealing with locally and build the partnerships among the organizations.”
- b. Notwithstanding the above, some perceive different levels of commitment and objectives between the cities of the project: “Different levels of involvement of the partners and aims”. Certain ranks are pointed in the same direction, although they are not identified: “The hierarchy of institutions in cities and the dragging of some items are the weak link in the project.”
- c. Promoting CreArt marketing in a transversal and common way in all participating cities: “Our eligibility for future schemes is a major issue. I think that a central marketing function (ie. an officer or agency dedicated to working specifically on marketing and PR) would boost the profile of the project.”
- d. Losing the identity of the CreArt project is perceived as a weakness, also if there were cuts in program funding: “A reduction in funding, a loss of skills, a decline in spaces for creativity.”
- e. Separating cultural management from artistic management with two heads of said areas: “Within each reality involved for CreArt there must be two distinct figures: on the one hand an artistic director; on the other a person responsible for the bureaucratic aspects.”
- f. Contrary to what is evident among the strengths of the project, where the increase in the program of new artistic languages related to the visual arts is pointed out, this is perceived as a threat in the future of the project: “Not increase the contamination between artistic disciplines, how we planned to work in the next funding program 2021-27.”
- g. European funding for the program remains key to the future of the program and the maintenance of the key activities of the CreArt program: “In this moment we still consider essential to keep on receiving EU Grants to afford the CreArt activities that implies artists mobility. In Valladolid we could continue to implement only local events such as EU Day or AiR programme.”

AVRO
CLERMONTFERRAND
GENOVA
KAOWAI
KAUNAS
LCC
LIVERPOOL
LUBIN
PROUN
SKOPJE
VALLADOLID
ZAGREB

3.

**CREART'S IMPACT
FROM THE PERSPECTIVE
OF ARTISTS IN MOBILITY**

Image: Valladolid

3. CREART'S IMPACT FROM THE PERSPECTIVE OF ARTISTS IN MOBILITY

Most of the artists participating in CreArt activities are middle aged or what may be called Mid-career artists, with 56.8% between 30 and 40 and 29.5% between 40 and 50 years old. There is also a 9.1% of young artists, between 20 and 30, and a short 4.5% of artists over 50 years old. Mid-career artists tend to be the most inclined to mobility, to travel to other countries and/or cities. As we will see further on, having a steady source of income and the possibility to take some time off may be one of the reasons for mid-career artists to get involved in activities that include mobility although, as some artists have expressed, “not everybody has the possibility of travelling, as are bound to labour obligations.”

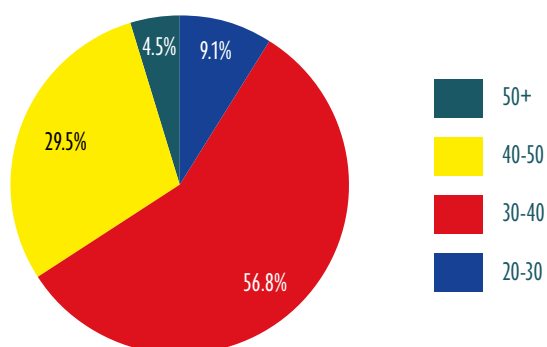


Fig. 27. Artists' age ranges. Elaboration: the authors

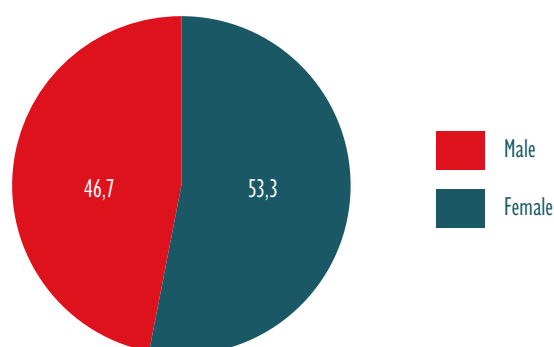


Fig. 28. Artists' gender. Elaboration: the authors

The gender ratio among the artists in our survey is well-balanced, with 53.3% women, 46.7% men, and no answers for the non-binary gender group. This balance is maintained in the different age ranges, finding that in the 20-30 years old range we have the same number of men as women, in the 30-40 range there is a slightly higher number of women (56% vs. 44%), in the 40-50 range men slightly stand out, with 53.8% compared to 46.2% of women, and in the last group of people over 50 years old, both gender groups are equal again.

As for city and country of provenance, among the artists who participated in our survey, the largest amount come from certain cities like Skopje, Macedonia (21.7%), Valladolid, Spain (19.6%), Zagreb, Croatia (17.4%) and Genoa, Italy (13%). The rest of the wide ranging answers indicate that each of the other participating artists came from a different European city: Clermont-Ferrand and Rouen in France, Lublin and Katowice in Poland, Kaunas in Lithuania, Lecce in Italy, Liverpool in the UK, Gevgelija and Kadavarci in Macedonia. We have also detected three artists living in permanent mobility, one of them born in Valladolid but living in Berlin, Germany, another born in Chiavari

(Genoa, Italy) but living in Leipzig, Germany, and another born in Skopje but living in Kumanovo, Macedonia. As we can see, all artists came from countries within Europe, except for one who came from the city of Guwahati in the Indian province of Assam.

For the purposes of our study, it was important to know whether or not the artists who responded to the survey had participated in activities of the CreArt project, that is, it was important to know the opinion of all those who, having applied to some activity, had not been selected. 40% of the answering artists had not been able to participate in some of the activities they applied for, although most of them (only three artists who took our survey had not yet been selected to any activity in our programme) had the chance to participate in other CreArt programmes. Among the reasons why these artists think they were not selected for those specific activities, most of them refer to the strong competition and high quality of the projects presented by other artists, some believe that their proposal was not professional or good enough or was out of context, and one says that the reason may be “lack of interest of local culture managers for sacred subject works.” One artist, aged between 40 and 50, declares that “I have not been selected for residencies (I have been selected for the exhibition). For the residencies I think younger artists are preferred. This applies to residencies worldwide not just these ones. In my career I have noted a significant drop of both opportunities (many have age limit) and success rate in selection for residencies with age. This underlying ageism in my opinion is not intended, but I can only guess that these programmes prefer to “discover” new artists.

3.1. Artistic impact

We asked the artists in our survey whether the activities they developed during their stay in the different cities (exhibitions, workshops, residencies, seminars...) involved any interaction with local agents or professionals of the artistic world, and a large majority of 87.2% answered yes. The highest percentage of interaction the artists had was with local artists (76.1%), followed by local curators, art and culture managers, gallerists, art critics and, to a lesser extent, art collectors, educators and other international artists. In general, the interaction with different local arts and culture professionals was high and developed in many different levels, combining talks and workshops with artists and curator, cultural managers, exhibitions in local galleries, etc. When asked about further professional opportunities that may have resulted with local artistic agents since their stay in the city that hosted them, 27,7% answered yes. However, as we will see further on, referring to the impact of the activities carried out in the media, the artists sometimes claim that they would have liked to maintain tighter relationships with local artistic agents: “It would be good to connect the artists not only with the local artists but also curators”, “It could connect to local cultural institutions and sustain the representation of foreign artist from CreArt platform - prior, during and after the residency or the art event.”

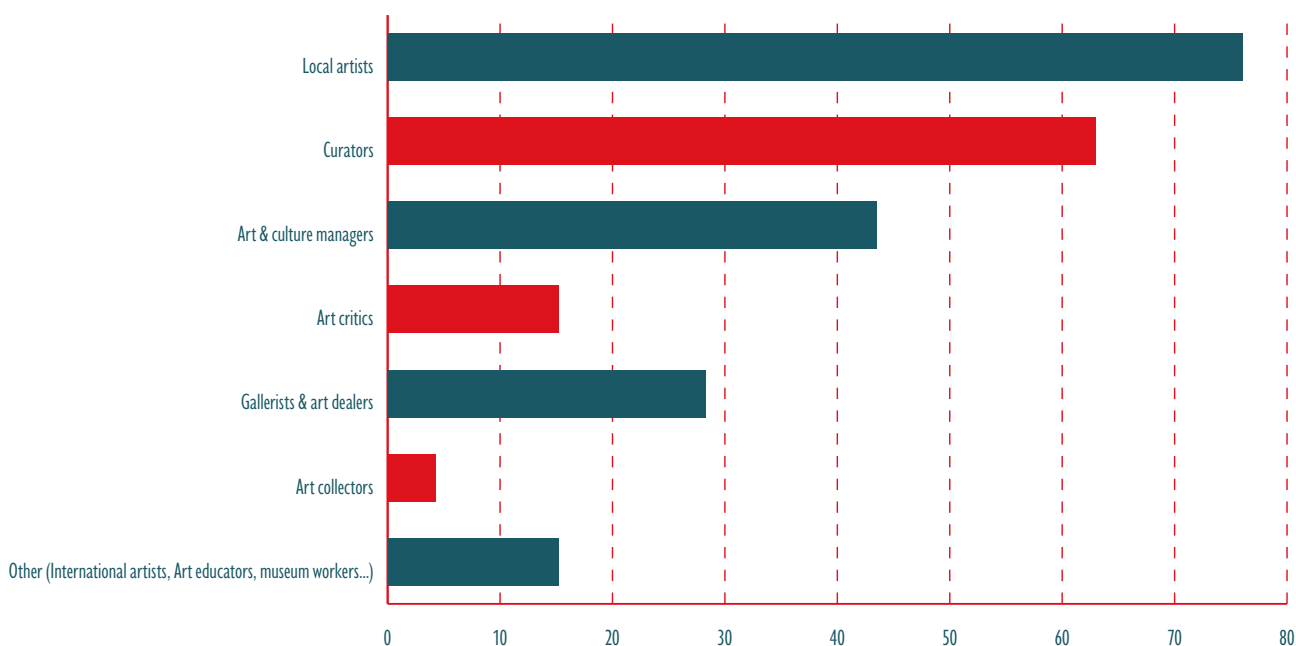


Fig. 29. Artistic agents the artists interacted with. Elaboration: the authors

In order to evaluate the artistic and cultural impact of CreArt activities it is important to analyse two aspects: how the artistic panorama of the different hosting cities was perceived by the artists in mobility, and how they sensed

whether they and the programmes they developed had an influence in the city art scene or not and to what extent. As for their impression of the local artistic panorama they found in the cities they worked in, a large majority of the artists (63.8%) declare they find it moderately interesting, with a 27.7% that think it was very interesting, and only 8,5% declaring it was not very relevant. This gives us the feeling that artists in mobility positively appreciate the influence of a foreign city, a different culture, and the interaction and exchange with other artists and professionals, even when there is a critical appreciation of the artistic local panorama: “As a local I find very interesting that there are artist-run spaces these days (mostly with no support from the city), but for example I am missing platforms and spaces working with video and more experimental formats.”

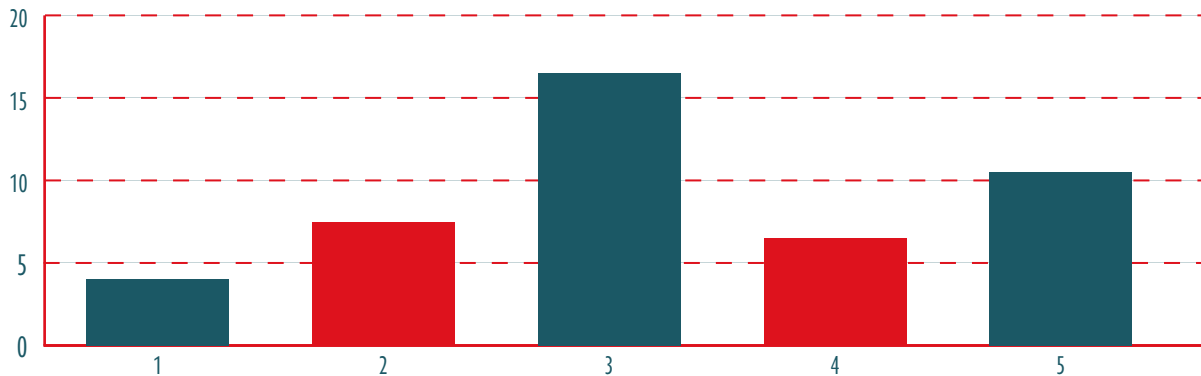


Fig. 30. Artists' perception of their impact in the city. Elaboration: the authors

However, when asked what their impression is of the impact that their stay in those cities had on the local art scene, 36.2% consider that they did not have a relevant impact, 14.9% that their impact was medium and 23.4% that its impact was high. In contrast, 25.5% of the artists appreciate having had either a low impact or no impact at all on the artistic landscape of their host city.

3.2. Social impact

One of the main purposes of all CreArt activities is for European artists from the Network cities to travel, work and exchange their knowledge and expertise through this program. The mobility of cultural artists and artworks has been one of its key elements of success. Thus, apart from their permanent connection with other professionals, the interaction between artists and citizens has been fundamental in the development of all programmed activities, and 72.3% of artists declared that there was interaction with the city audience during their stay and over the activities they pursued: “I got good feedback and questions from people who went to the open studio. There could have been other ways to interact with the public starting by having the exhibition open longer or having artists talks for example.”

The degree of interaction remained mainly in a medium level (31.9%), with a 40.5% of artists who considered the citizens participation was high or very high. This group of artists refers to activities such as workshops, guided tours, art on the street projects, etc. However, there is a 27.7% of artists who evaluate the citizens' involvement as low or inexistent, which may make us think that perhaps some of the programmed activities were not oriented to social interaction. The case of exhibitions may be an example of an activity that is not perceived by citizens as an interactive activity. When exhibitions involve other ways for audiences to participate in them, when they are not limited to showing the artworks in the exhibition hall, interaction with the audience is highly enriched.

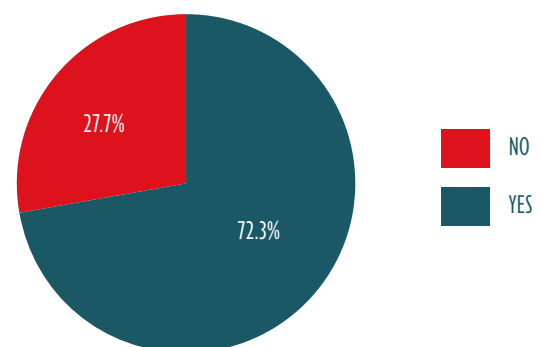


Fig. 31. “Did the activities you developed involve interaction with the city audience?” Elaboration: the authors

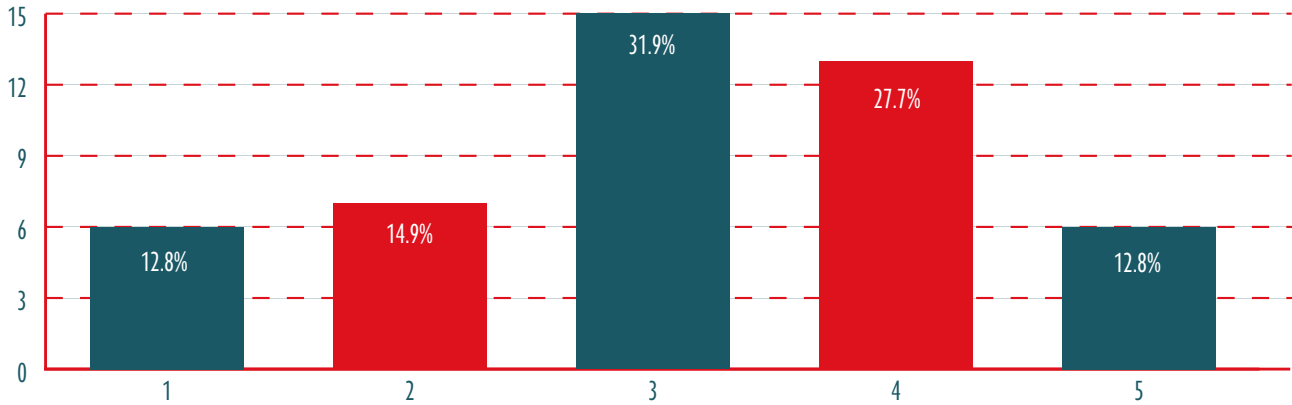


Fig. 32. "What degree of social interaction do you think your activity received?" Elaboration: the authors

Most of the activities were addressed to an adult audience (95%), with a 25.5% participation of the elderly, 14.9% of teenagers and 8.5% of children. In many cases, the artists expressed that activities initially addressed to children involved also the parents participation, thus becoming family oriented activities.

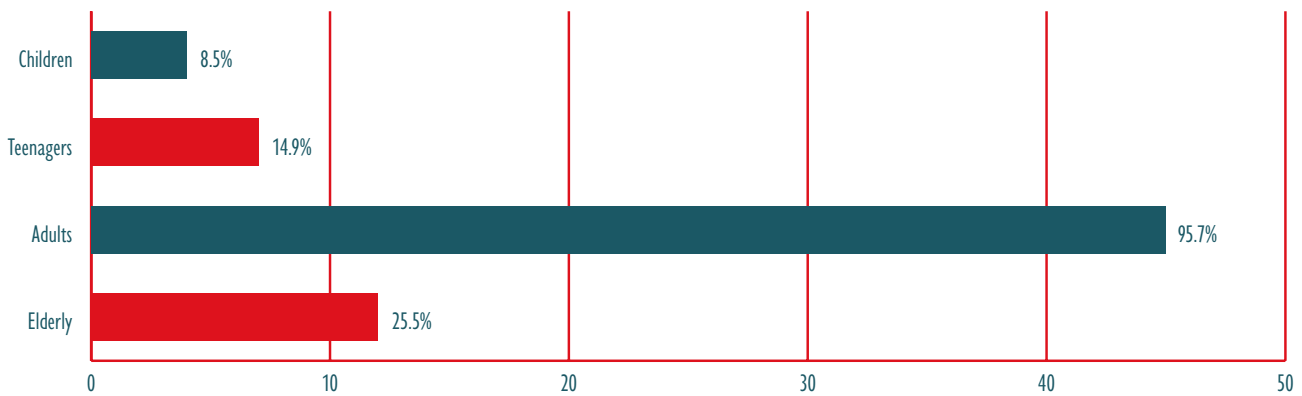


Fig. 33. "What type of audience interacted with you or your activity?" Elaboration: the authors

70.2% of the surveyed artists consider that citizens participation was as expected, which shows a high degree of success in the initial purpose of establishing a social connection between artists in mobility and citizens. Almost all the participating artists feel a medium to high level of satisfaction with the interaction with the city audience, and only 10.6% feel poorly or not satisfied at all.

3.3. Economic impact

Among the aims of the CreArt programme since its beginning in 2007, it was to maximise the economic, social and cultural contribution that the visual arts can make by better supporting artists, managers, the industry and the general public by allowing them to create, exhibit and enjoy works of art, as well as to access training through seminars, artist residences, workshops and research programmes. Over the years, many artists and curators from the CreArt member cities have benefited from its training and promotion opportunities, most of them by means of grants and stipends that have allowed these artists to travel and develop those activities. In order to analyse how CreArt activities have affected economically the artists involved, we have incorporated some questions on the financial impact of their participation.

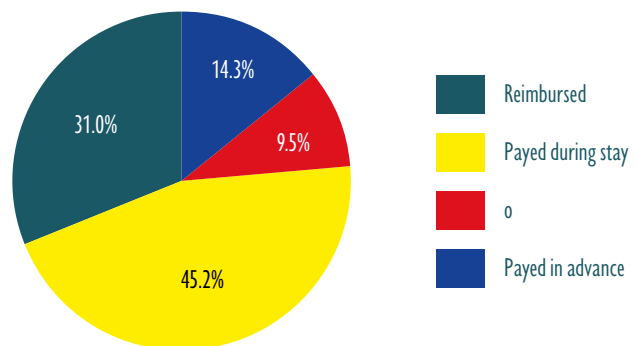


Fig. 34. Means of retribution. Elaboration: the authors

Most of the surveyed artists, 78.7%, declare they had received grants or stipends for their involvement. The payment method was primarily done during the artists' stay (45.2%), 31% of the artists were reimbursed after their stay and 14.3% were paid in advance. The rest of participants mentioned other ways of payment, such as partial reimbursement during stay and the rest after stay.

The expenses covered by the grants and stipends mainly covered travel (66%), accommodation (53,2%), subsistence (46,8%), material costs (55,3%) and production costs (40,4%), and some artists also received fees.

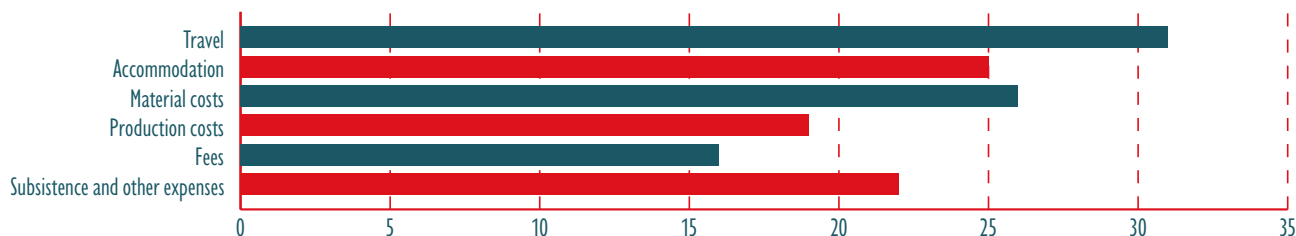


Fig. 35. Expenses covered. Elaboration: the authors

Most of the artists in mobility (31.9%) declared that the money they spent during stay came from CreArt grants and stipends, 27.7% that it came mainly from CreArt, but 23,4% spent more of their own money during stay, and 17% declare that the money they spent when involved in CreArt activities derived primarily from their own funds.

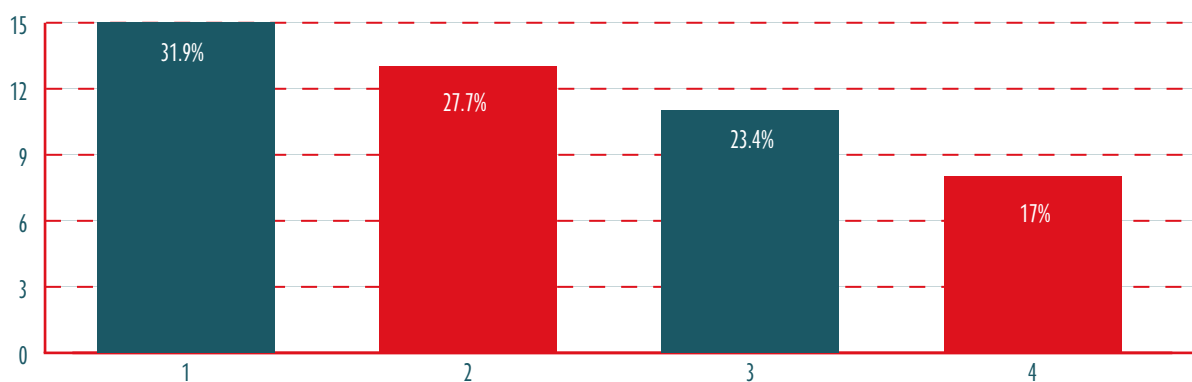


Fig. 36. Source of the money spent during stay. Elaboration: the authors

Most of the artists' spending went to cover subsistence and living costs (70.2%), followed by material costs (46.8%) and production costs (40.4%). Both travel and accommodation were mainly provided by the CreArt program, although some artists participating in the activities paid for these expenses with their money.

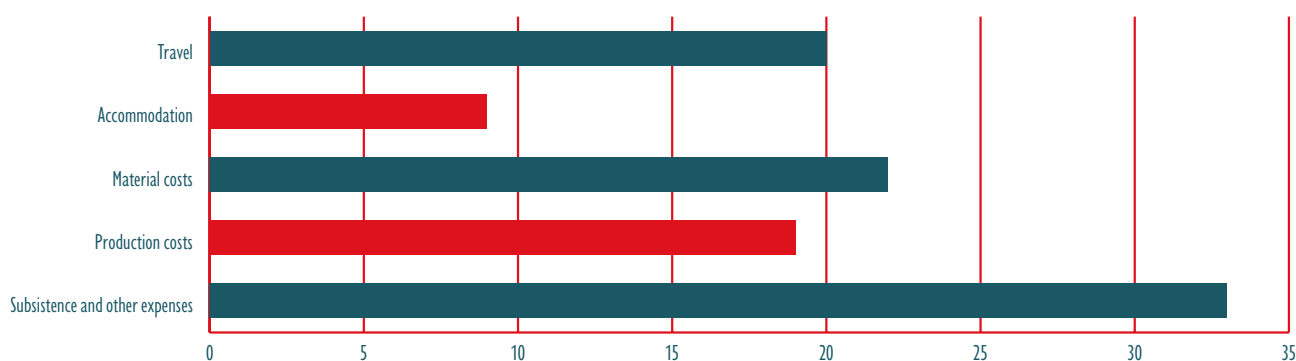


Fig. 37. Expenses during stay. Elaboration: the authors

When asked about whether the amount of the grant was adequate to the living standard of the city that hosted them, the degree of satisfaction that the artists demonstrate can be placed at a medium-high level. 74.5% consider that the amounts received by the CreArt programmes were sufficient, 12.8% that they were not and 10.6% that they were very insufficient. Only 2.1% stated that the CreArt scholarship was more than enough for the development of their mobility period.

3.4. Media impact

The degree of social involvement in the cultural and artistic activities carried out by cities usually depends on the channels, media and communication strategies used to publicize and disseminate these activities. The cities participating in the CreArt program develop numerous communication and advertising campaigns so that citizens become active audiences of the programmed activities. Therefore, it is important to assess not only the impact of these activities on the population, but the perception of artists in mobility during their period in each city.

We asked in our survey whether they had any relationship with the local media, like interviews, for example, during their stay. 38.3% of artists answered yes to this question, and 44.7% declared having received information from the organization of all the press coverage in local media. But when asked about whether they think the local press coverage was adequate to the activity they carried out, the opinions were varied and even divergent. From the answers we have received, we can infer that the general opinion of the artists tends to be negative regarding the media impact of their participation in the program. As we see in the graph, the percentage of artists who consider it significantly insufficient (14.9%) is greater than that of those who consider it highly adequate, involving not only press coverage but other aspects related to audience engagement, as we will see further on: "Digital marketing and PR could have been better (eg @ all the people involved; introducing us to local art studios and networks; promoting the exhibition launch). There was no evening preview, which I expected to attend and meet local arts professionals." The majority of artists are settled in the middle ground, oscillating between a certain discontent and moderate satisfaction.

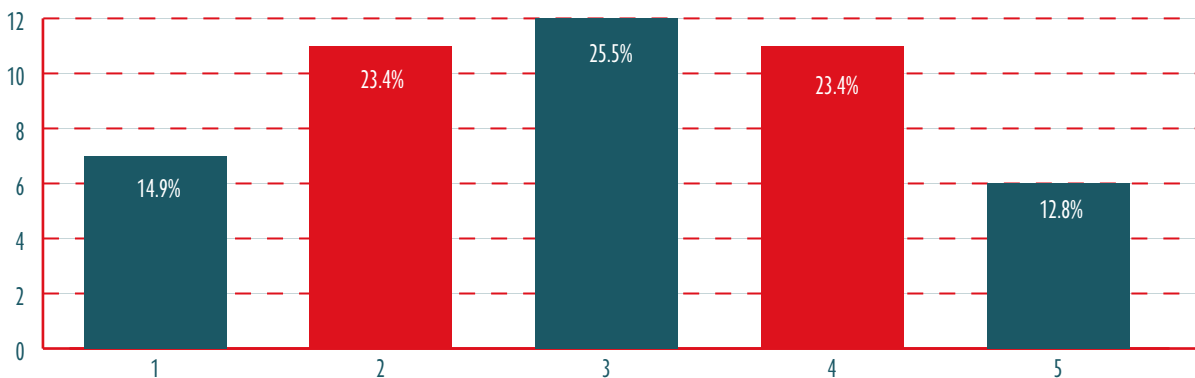


Fig. 38. Adequacy of press coverage. Elaboration: the authors

The artists perceive that it is essential to have the support of the organizers to correctly convey their activities to both citizens and the media: "It is not possible for an artist to meet the local scene, produce a new body of work and promote a public event without the local organizers help, in the short time of one month. I do think having a public event or some sort of promotion and invitation for the local citizens with help from somebody who is familiar with the locals, is as crucial to a residency as having the conditions to produce a new work."

3.5. Digital impact

In today's information society, digital communication media are one of the main channels to disseminate and publicize the artistic and cultural activities that cities carry out. The combination of different communication channels by the organization of the CreArt programme agenda aims to optimize the dissemination of these activities to citizens and make them participate, become an audience. For this purpose, direct contact with citizens, as well as with digital communication media, is a tool of enormous power in the dissemination and viralization of the city's creative activity. Furthermore, a suitable combination of digital communication strategies between the organization and the participating artists can increase and expand the impact of the actions carried out, and can provide a vehicle to draw attention to both the city and the CreArt program and the artists themselves, who are very active in the social networks.

It is common for artists to develop an intense digital communication activity in our days, mainly through social networks, where the degree of interaction between different agents of the art system is increasing. Artists, in the digital communication era, are no strangers to this fact and take advantage of it conveniently in the development of their professional careers. Most of the artists in our survey, 83%, declared to be professionally active in digital social media. However, among the other 17% who are active but not as arts professionals, almost half of them shared their activities and experiences during their stay over their personal profiles in the social networks.

Regarding the general impression of artists on the development of their activity on social networks during their stay, we can determine from their responses that once again their perception stays in the middle ground, with a slight majority of those artists who have felt satisfied. Only one artist states that his/her interaction on social networks was totally unsatisfactory, while 14.9% consider it highly significant. 55.3% of the surveyed artists think that their digital visibility increased because of their CreArt activity, while the other 44.7% consider it to have remained at the same level as previously. When asked about the digital impact during or after their stay and whether they think it was adequate to the activity they developed, 70.2% strongly agree.

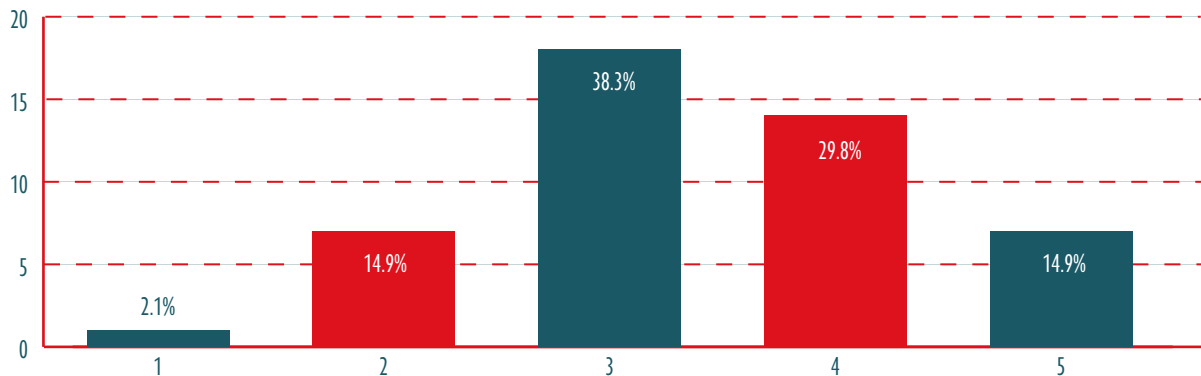


Fig. 39. Artists' digital interaction. Elaboration: the authors

If we consider that the interaction of artists and that of organizations can and should be combined on social networks, which in reality is the usual way digital channels operate, it is interesting to evaluate and analyse whether the activity carried out by some and others have had a positive effect on the profiles of both. In the case of artists, as non-professional subjects in professional communication but professionalized through their use of these networks, the increase in the number of followers and the engagement generated with them during the activity shared on the networks is a clear indicator of the degree of interest and repercussions that said activity has generated. 55.3% of the surveyed artists think that their digital visibility increased because of their CreArt activity, while the other 44.7% consider it to have remained at the same level as previously. When asked about the digital impact during or after their stay and whether they think it was adequate to the activity they developed, 70.2% strongly agree.

3.6. Relationship with the organization

The general opinion of participating artists about their relationship with the local organization in the city that hosted them is very good, as the following graph shows. The percentage of artists who had a bad experience is really low. In general, CreArt program coordinators in the host cities accompany the artists throughout the evolution of their participation, from the selection, transfer and accommodation process, workshops, courses, artistic production, exhibition, interactive activities with citizens, relationship with other local or foreign agents, until their farewell. This close relationship between guests and artists in mobility ensures not only that the processes are followed smoothly, but also guarantees the artists the feeling of being well treated, protected. The need for professional and friendly people to manage interaction with artists is a key aspect in the development of their stay: "I think the project could improve even more by carefully choosing the very person from the local organizers' institution, who will be hosting the artists and making them familiar with the local scene."

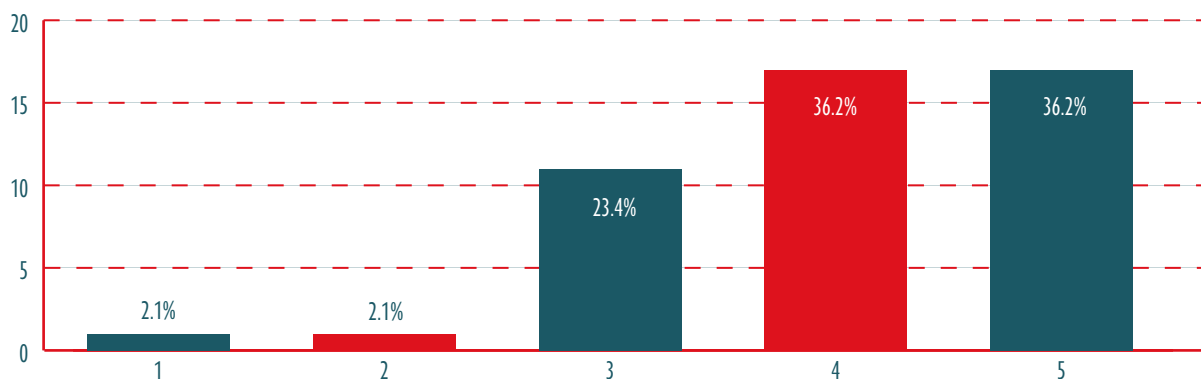


Fig. 40. Artists' relationship with the organization. Elaboration: the authors

48.9% of the artists declare that all the administrative management was carried out mainly by the coordinators of the host city, while 36.2% indicate that these paperwork processes were shared between the artist and the organization. Only 6.4% of them needed a visa or working permission to travel and develop their CreArt activity: these were artists from Macedonia, which does not belong to the European Union. They refer to other bureaucratic problems related to this issue, like “shipping and customs procedures were complicated and costly.”

Artists who express any discontent with the organization often mention improvisation, lack of professional treatment, or neglect of their demands: “perhaps to improve it needs a little more professionalism in some cities and situations”, “Everything was fine with CreArt, I just missed more professional attention from the host institution”, “During the residence program, the organization in the host city was very poor. We received the money after the stay, there was no social media promotion, no invites for the opening, the catalogue was published one month after the end of the residence etc. The only ones who were interested in what we were doing were the people from the art gallery.”

Eventually, artists refer to particular situations in which a city coordinator organizes an activity in another CreArt city, “meaning that they were not present in the town where the residency actually takes place. Due to this fact it took me a while to understand whom I have to ask about the stipend. Once I understood this issue, everything went well.”

3.7. Suggestions to improve the CreArt Project

We finally asked the artists a decisive question: In your opinion, how do you think CreArt Project could be improved in the future?

The overall opinion of the surveyed artists about the CreArt program is positive: “In my opinion it meets my expectations and I am very grateful for the opportunities and perspectives in the field of art so far generated by CreArt Projects”, “I really enjoyed the experience- meeting new people and developing friendships with a few of the other artists. I’m still in touch with some of them.”

Our question was generally well received and widely answered since, as one of the artists stated, “suggestions coming from participants’ experiences are the way to actually improve and in my opinion it costs nothing to listen and say that you will look at how to change it in the future.”

Nevertheless, some artists refer to deficiencies in venues and supplies, “we did not have the digital technical laboratory that was mentioned in the call, so there was no adequate equipment. The painting atelier was small and cold”, “It is very important that each artist has his/her own space or studio. Artists selected for specific residencies are very often completely incompatible with each other, concerning the working habits and needs (in terms of size of space, light, noise or working hours), which can be crucial for a work that is being produced.”

Economic issues appear as well, “Since I am a local, I was granted with smaller amount for subsidies and did not get the same level of treatment as the other artist. The fact that I am local artist does not mean that I do not have the same expenses as the other artist. I believe all artist should be treated equally.” On the other hand, the fact that not all expenses were paid to certain artists increases inequality among participants: “Another thing would be to pay travel expenses, allowances and accommodation to everybody participating. Born in Valladolid but living in Berlin, I was considered a local and did not get any of those expenses paid”, “I believe all artist should be treated equally and receive same grants. I think the grants are very modest and therefore the art projects and ideas are being compromised. I hope you will manage to give bigger financial support to CreArt Projects in the future. You can always work on better organisation and help artists to develop connections and opportunities”, “artist fees were inadequate for all the work planned, produced and delivered over three venues.”

A certain number of artists mention, as we have said previously, that one of the key points of the CreArt programme must be the improvement of communication strategies: “Maybe showing the CreArt activities more in the press (newspaper or Tv)”, “Improve social media activity (Instagram), add press area with HD photo in the website, involve media, journal and international art magazines”, “Maybe a greater performance with the press and TV media.” And this need for communication and interaction expands also to the rest of the art system: “It’s important for artists to create without diary distractions and to be helped with money while they are working, because projects are not immediately work. It’s important to create an artistic web of contacts in other countries and know how they work. It is good for the future to know local artists, galleries, curators, art collectors, maybe to work together in the future. It’s important to publicize our work.”

A common demand for many artists was the need for some activities to take more time, and to give them the possibility to interact more with citizens and local art agents. Another demand that we have received on several occasions is that artists be allowed to repeat experience in the future and re-apply to new activities of the CreArt project. Improving the generation of professional networks seems to be a widespread demand among participating artists, putting an eye mainly on their professional future and the optimal development of their artistic career: “By expanding the network of artists and curators, not to work within the circle of already known and established professionals. To give chance to new people!”

Correct time management is another issue that artists point to as an important need for improvement: “Another important thing is the very short amount of time from the moment one gets to know he/she is selected to be part of a residency, till the moment one arrives at the residency. I am aware that this kind of schedule may be the policy of EU projects in general and might be something that CreArt cannot influence at all. In my opinion the local organizer and the artist in residence should make contact and make themselves familiar with the project that is about to happen, and the working conditions needed or given, much before the artist arrives in the place of the residency. That would be helpful for both to organize better and make the best of the very short amount of time that the artist spends in a residency.”

However, as we have indicated previously, the general reaction perceived by the artists who have participated in our survey is positive, their experience has been enriching and has provided them with resources for the development of their professional careers, while allowing them to grow in the personal level. Most of the artists surveyed would repeat the CreArt experience: “I am a big fan of this initiative. I strongly believe that these kinds of interactions are what’s needed in order to shape a common ground for art/cultural practitioners. I hope that this beautiful initiative will continue after 2021.



Image: Skopje

crea

NETWORK OF CITIES

AMSTERDAM
ANTWERP
BERGAMO
BRNO
BRUXELLES
COPENHAGEN
DUBLIN
GENOVA
GIRONA
LONDON
LUBLIN
LYONS
MADRID
MILANO
MUNICH
PARIS
PRAGUE
PRATO
RAVENNA
ROME
SARAJEVO
SOFIA
STOCKHOLM
TALLINN
TORONTO
TRAVNIK
VIENNA
WARSAW
WILNIUS
ZAGREB

4.

CREART'S IMPACT FROM THE PERSPECTIVE OF INTERMEDIARY PROFESSIONALS

4. CREART'S IMPACT FROM THE PERSPECTIVE OF INTERMEDIARY PROFESSIONALS

4.1. Introduction

In this section, we outline the impact of the CreArt program from the perspective of intermediary professionals in the visual arts: curators, gallerists, cultural managers who have had contact with some of the activities of the program and have been interviewed with the aim of obtaining a "Insight" of the CreArt project. During May 2020, we sent a structured format survey with open questions to a number of selected professionals through Google Forms. In some cases, we also sent an email with the content of the open-ended questions.

In the literature about sociology of art, we observe the analysis from different theoretical approaches about the existence of two different logics that exist between artists and professions linked to artistic fields (Rubio Arostegui, Pecourt, Rius Ulldemolins, 2016) On one hand, artists are associated with the dynamics of the artistic field according to Bourdieu's theory of the rules of art (Bourdieu, 2002) where creativity and the definition of aesthetics come into play in a relationship of power and accumulation of symbolic capital within the field, in this case the field of visual arts. On the other hand, that logic remains in the background for the rest of the related professions, as well as for curators who may have links with the academic field and with the market, as by gallery owners, where the mercantile logics dictated by the market prevail.

To determine to what extent these perspectives converge or not when evaluating the impact of the CreArt project constitutes one of the primary analyses of this research. To what extent do artistic criteria prevail in the vision of project intermediaries? Likewise, one of the objectives of our study is to analyse whether the artists participating in the project have found - taking into account a more collaborative theoretical dimension (Becker, 1982) - the promotion or support of intermediaries as gatekeepers of the art at the beginning of the consecration of their artistic careers through market institutions such as national or international fairs, or the support of galleries, among others.

From this premise that refers to the different logics and, therefore, different representations of the visual arts reality, we are aimed to analyse the impact of the CreArt program from the perspective of other professionals linked to the artists with the aim of constructing and triangulating different discourses on CreArt's the impact in contrast to the perception of the artists and the project coordinators themselves, which have already been analysed in previous sections of this work.

4.2. General impressions about the CreArt Project

The general impression of the project is good and has served to establish relationships between the professionals and some of the participating artists: "In general I had a good experience as a participant of the project and helped me to establish long-term connections with other artists and practitioners." For intermediaries, it is important that

relationships with artists have a long-term meaning. However, the perception of the quality of the activities is not homogeneous but rather irregular and superficial and has a negative impact on the local artistic system of the artists themselves that the program tries to publicize. “It has a very superficial impact within the local cultural system, it is not really known by people out of the art world and it doesn’t even really help local artists to promote themselves. But it is a good way to explore new contexts and to exchange some experiences for them in a very personal level.”

What seems to be undeniable to the surveyed participants is that, at the experiential level, there is no doubt that mobility activities always have a positive effect on artists. “It is a good way to explore new contexts and to exchange some experiences for them in a very personal level.” The form of open competition is also positively valued: “It is good that the project gives opportunities to different freelance artists and cultural workers via different open calls. That makes the project democratic.”

In addition to the intrinsic virtue of the program in terms of the experiential level resulting from the mobility of artists and the opportunity and concurrence that artistic calls have, other intermediaries emphasize that medium-sized cities need national and European public support against the processes of globalization and concentration of the art market in metropolitan cities or artistic capitals, as in the case of Spain, Madrid and Barcelona, similar to that of Paris or London in European countries: “Valladolid is a city that from my point of view needs initiatives, a push to bring Valladolid residents closer to or become interested in contemporary art, and for this, these types of platforms are the most sensible way to give visibility to all the potential that also exists in smaller cities, since the artistic sector in Spain is basically divided between Madrid (mainly) and Barcelona.”

4.3. The impact of CreArt in the participating cities

One of the weakest aspects when evaluating the impact of CreArt project is that on the network cities. As we mentioned in the chapter about the program coordinators, the participating cities do not yet have a solid system to evaluate the program itself in their local areas. From the perspective of the visual arts intermediaries, the beneficiaries of the program are local artists but without being able to determine the impact of it: “Their impact is great on local artists and practitioners. I believe that through their work, in all their different forms, they can manage to reach a wider public.”

In some cases, CreArt project is the only tangible element of the visual arts field in the city or in the region: “Our region does not really have any other artists residency or grant. That is the reason why this is so important. The art world doesn’t have any power and it is really weak: just one real gallery in the city and not a bachelor’s degree in Fine Arts can explain the situation with the absence of a powerful independent scene with just a few exceptions. Not many cultural managers, curators or critics, and even less professionals. Our artists need the money and the knowledge this program has to offer but in a serious way: with a good mediation and training program at least. Local citizens are not aware of anything and just come to see the exhibitions.”

The last statement allows us to identify another of the project’s weaknesses: the question of art mediation or, in other words, whether the democratization or socialization of the visual arts for audiences can have conceptual references to really understand the work of artists. As we have found in different sections of this study, we find one of the weaknesses of the CreArt project in the fact that despite the aim of democratizing the visual arts, it has not reached as much audience as expected. This democratizing deficit of the project lies in the absence of specific measures so that a greater number of citizens can understand and enjoy the artists’ proposals through the CreArt project. We have not found in CreArt a specific audience development project, as the surveyed intermediary professionals thus found: “In Valladolid it has an impact on the cultural scene, but I do not think it influences society”.

However, other statements are positioned within the sphere of the possible without it actually occurring or without having an evidence of it: “Artists without representation may come with the aim of becoming interesting for art gallerists and hence to activate a representative link between both, thus allowing artists to enter the art market.” Recording an evidence of this measure within the project execution or in the performance indicators would be a different thing.

4.4. The value of artists’ mobility for intermediaries

Artists’ mobility in itself as an intrinsic value is generally well perceived by all the social subsystems involved in the project. Therefore, intermediary professionals agree in attributing a favourable differentiating attribute to the mobility

provided by the CreArt program for artists: “It is one of the best parts of the Project”. This should have a positive effect on establishing new contacts and networks between artists and intermediaries from other countries: “I believe its greater strength is the ability to expand the networks of cultural workers. The produced exchanges facilitate links between cities and people.” However, some surveyed professionals state that mobility should be analysed and should have a greater effect if the proposals were studied more rigorously: “I think it is such a good thing that needs to be more accompanied and taken care of depending on the destination.”

Mobility allows the knowledge and experience of visual artistic activity in other cities that are not part of the art market establishment or of large museums: “Mobility is essential. You must know what is happening in other countries. I was really surprised to see how in Lithuania the artistic line is very different from what I usually see in galleries in Madrid, but the initiatives and the incessant cultural programming of art centres, art spaces and museums is something that we seem to have in common.”

4.5. Strengths of CreArt as a sustainable project in the future

One of the strengths of the project in the future will be to continue receiving financial support from the European Commission, although this may also be considered as a structural weakness due to its lack of financial autonomy. It is evident that CreArt would be unsustainable without this financial support from the Creative Europe program. In addition to this, intermediaries state that in order to be a sustainable project in the future, the supply of activities should be further expanded. They do not specify whether the expansion should be due to the increase in activities, although there are suggestions that point to new types of activities. In general, the improvements that would make a sustainable project possible would rely on maintaining a good connection with the problems and challenges of today's society and on keeping it linked to the needs of the field of visual arts: “The network of CreArt professionals should get more connected, and there should be a possibility that new needed projects are born out of CreArt project. So, new open calls related to problems we learned existed within the cultural field in the EU. Open calls should also get connected to cultural workers and professionals in a sense that also they create them out of the need within the field.” Therefore, the proposal of new activities should arise as a consequence of a greater connectivity between the network of professionals who are involved in the project and, also, as an identification of the weaknesses and needs of the field of visual arts.

On the other hand, one of the strengths that intermediaries refer to is the possibility of building a professional structure that would connect artists with other agents, in order to fulfil the aim of expanding and disseminating the artists' careers: “The possibility to create real networks among artists from so many places”, “The mobility of the art professionals and the creation of an art net and community.”

However, intermediaries state that planning the residencies and other activities for the management of the more lasting visual arts would make the project more sustainable, even if that meant a reduction in the set of open calls: “To have few but longer residencies that can support the practice of artists and cultural workers in the long term.”

In conclusion, sustainability in the future from the perspective of intermediaries consists, on one hand, in refining some of the activities, especially those that have to do with artistic residencies. On the other hand, giving greater prominence to the creation of networks and interaction through activities with a higher degree of autonomy. Likewise, for intermediaries, sustainability will be given by establishing strong professional connections, attending to the challenges of society and maintaining coherence with needs of the field of visual arts. In this sense, the conclusions of our survey to intermediaries point to an in-depth reflection of the activities carried out beyond the quantitative impacts, to a stronger analysis of the relevance of this project in accordance with the accelerated social and historical changes, and to a deeper consistency between CreArt, the art system and the changing dynamics that are happening in the field of visual arts.

4.6. Weaknesses detected

One of the weaknesses of the project that has been pointed out in our survey is the possible effect that European economic cutbacks may have in the Creative Europe program, which may affect the future of CreArt's financing: “that the imminent crisis that seems to be coming after the pandemic, affect the financing of the project management.” It is evident that one of CreArt's structural weaknesses is its dependence on European funding for its future sustainability.

Linked to financing, the bureaucracy of cultural policies in Europe is outlined as a weakness, something inherent to

the bureaucratic structure that entails project grants from public administrations at all levels, European, national and regional.

Another weakness detected by intermediaries is the lack of strong and effective communication with society. This aspect, which has been reiterated throughout our survey should be taken as the axis for further project reviews.

Likewise, the need to review the program and give greater relevance and depth to the activities appear not only among the strengths, but also among the weaknesses of the project: "You have to find affection and dialogue. You need communication and depth, as well as a critical point of view and more open and participative dynamics. You need well-prepared talks, debates and workshops as well and professionalization. I would suggest a mediation program with the locals and also with the professional national art World."

In some cases, the weaknesses contradict the recommendations expressed in other parts of this section, in the sense of further refining the "open calls" with specific results in each call instead of longer residency programs: "Focus on having a result of each residency and prioritize sharing through short visits rather than building strong and sustainable relationships."



Image: Rouen

AMSTERDAM
ANTWERP
BERLIN
BRNO
COPENHAGEN
DUBLIN
GENOVA
GLAZGOW
HAMBURG
LONDON
LYON
MADRID
MILAN
MUNICH
PARIS
PRAGUE
ROME
STOCKHOLM
VIENNA
WARSAW
ZAGREB

CreArt
NETWORK OF CITIES FOR
ARTISTIC CREATION

SKOPJE/SKOPIE

5.

INTERVIEWS

5. INTERVIEWS

With the aim of setting a combination of both an analysis of the impact of CreArt with primary data and that of framing these qualitative and quantitative data with the international debate on artistic mobility, we have selected two professionals in cultural management with evident expertise in issues of artistic mobility within the framework of European cities. Both Jordi Baltà and Marie Le Sourd have a long experience and a proven expertise in the artistic-city mobility binomial. Their answers complement the references, publications, reports of the grey and scientific literature on artistic mobility in Europe.

5.1. Jordi Baltà Portolés

Jordi Baltà Portolés works as a freelance consultant and trainer in the areas of cultural policy and international affairs, with a particular interest in the role of culture in sustainable development, cultural diversity and international cultural cooperation. He is currently working as an expert for the Culture Committee of United Cities and Local Governments (UCLG) and the Asia-Europe Museum Network (ASEMUS), among others. Between 2001 and 2014 he worked as a researcher and project coordinator at the Interarts Foundation, where among other things he served as scientific coordinator of the European Expert Network on Culture (EENC) and was involved in the EU-funded PRACTICS project on cultural mobility. He is also a member of the UNESCO Expert Facility for the implementation of the 2005 Convention. Jordi teaches at the Online MA in Cultural Management jointly organised by the Open University of Catalonia (UOC) and the University of Girona (UdG), as well as the Degree in International Relations of Universitat Ramon Llull (URL). He holds a BA in Political Science (Autonomous University of Barcelona) and a MA in European Cultural Policy and Administration (University of Warwick, UK). Jordi has a strong expertise in analysis, documentation and research of specialised information, obtained through sustained work in research centres and projects at national, European and international level. As part of the EU funded project PRACTICS in collaboration with Interarts and On the Move, Jordi Baltà Portolés was one of the main researchers behind the very first edition of the landmark European cultural mobility funding guide while defining the methodology to identify regular mobility funding schemes at a European level in a clear and accessible way, both for the sector, and the policy makers and funders. Jordi Baltà Portolés, through his knowledge in areas of cultural policy and international affairs, has a strong basis to compare cultural policies' frameworks in Europe. He is also often associated to the crafting, designing and/or writing of cultural policy strategies and/or recommendations at national, European and international levels.²

Q: What is the EU's perspective on artistic mobility?

A: The programmes developed by the European Commission during the last ten years have emphasized artistic mobility projects, mainly as a consequence of the demands from the sectors and the professionals' weaknesses. In the I-Portunus project, mobility is an intrinsic element of the value of mobility. The EU has also opted for the free mobility of workers and these projects are in line with this principle.

² This short bio was taken from: On the move (2019), p. 64

Networks at national and European level, such as On the move or IETM have sprung over the last years, aiming to facilitate cross-border mobility in the arts and culture sector and to contribute to the building of shared and connected cultural spaces in Europe, also strongly connected worldwide. Some of the obstacles to mobility have been solved in part but not for everyone, since there are countries that do not have the same access to information.

Nevertheless, CreArt lacks indicators on social impact, which in my opinion is a weakness. There is a nuance in distinguishing between the impact of the beneficiary and a more social vision of the impact, in relation to the public and the environment, which was not taken into account by the evaluators.

Right now, the environmental impact of mobility, which was not as significant before, was more complex or not properly attended, must be considered. It seemed enough to measure the benefits for those who enjoyed the project.

Q: How far can mobility projects go? What benefits do you find in them?

A: There are many different kinds of mobility. A basic classification would distinguish between education, co-production or artistic mobility. The benefits will vary greatly depending on the specific purpose or the duration. If we were to look for the most common elements, we would find that one basic benefit is the inspiration of a new non familiar environment, where the participant is going to work with new people, enjoying a certain financial aid for that mobility, so that people in precarious conditions are granted with time and resources. This, on an individual level, is evident. On the other hand, there is also a benefit for the host, be it a festival or an artistic residence, as it can also mean for the recipient a form of access, an enrichment in terms of diversity for the host city or institution. There is another dimension related to professional opportunities, to creating professional networks, to the development of an artistic career with a strong international component.

Q: What strategies do you consider that benefit medium-sized cities compared to large metropolitan cities in the development of concentration processes?

A: From the perspective of Agenda 21 for culture, the fact that they are highly involved, that they are committed to a plural, coherent governance model in which the different cultural agents have the capacity to influence an ecosystem that provides opportunities for all involved. After that, success will depend on the realities of each city. For a peripheral city, something not so permanent, but rather specific, may make more sense: it may be more appropriate to develop a network of artistic residencies to receive people from abroad and at the same time open up to international mobility. It is difficult to give a universal answer.

But having a cultural policy that incorporates the international, in both directions incoming and ongoing, that is one of the fundamental elements.

Q: As a cultural manager, how do you understand cultural management from mobility?

A: We can distinguish the scope of the individual, of the own competences, of how it is inserted in the own development and training, and this also applies to cultural management. But there is a basic sensitivity in cultural management when referring to cultural diversity, towards people who may be more fragile. Something that should stem from a mobility process is a greater appreciation of diversity. This is what occurs to me in what refers properly to the competences of the person. Then, the cultural manager as a facilitator of processes, cultural management as a hinge in the cultural sectors, has responsibilities, has to manage information well. There are many artists who do not know where you are looking for information on how to manage these calls. This role of the manager in this regard is important, also in the difficulties of the sectors for mobility, although this escapes a bit from the topic. One of the areas in which I have worked at UNESCO was this issue about mobility, whether we consider it from Europe, or we extend it to the world. The cultural manager has to be sensitive about these imbalances, about the difficulties of other artists from other non-European places.

Q: The subject of data is important in projects of this type, the data treatment, without data we do nothing. We need the data in the projects.

A: It surely has to do with what we mentioned before about the different impacts. It is easier to think of very short-term data, closely focused on the individual, and yet it is more difficult to think and typify those data that give a more global vision of the meaning and impact of mobility.

Q: Finally, Creative Europe in relation to this EU program, what is assessment?

A: It is a necessary, very interesting programme for strengthening relations in Europe, a greater mutual understanding of European diversity. But I think it is something necessary, surely small at the budgetary level in relation to the EU's policy package. It is something that reflects the degree of priority in the EU. One weakness is that this programme is designed for medium and large cultural organizations. Due to the volume of financing per project it gives, due to the high degree of self-financing of the project, this is a weakness, but it is important that it exists.

Q: Any other project that you have known, that you consider remarkable ...

A: The complex framework and different lines of Creative Europe, the support for creative networks, some of these networks would be more fragile without European support. ENCATC, IETM, I think they benefit from this backing, as well as support for the translation of works in minority languages.

5.2. Marie Le Sourd

Marie Le Sourd is the Secretary General of On the Move since 2012. Prior to this position, she directed the French Cultural Centre in Yogyakarta, Indonesia (2006 - 2011) and worked in Singapore for the Asia-Europe Foundation - Cultural Department (1999 - 2006). Over the years Marie Le Sourd has sharpened her expertise on international cultural cooperation and particularly the mobility of artists and culture professionals. Since the end of 2014, she has strengthened her capacity to develop a new economic model to sustain OTM through the development of multiple forms of partnerships for publications, workshops, evaluations etc., ensuring that the cultural mobility platform's information provision service remained accurate and free for all users. Her specific skills are on data collection and analysis, information monitoring, research and policy recommendation coordination, as well as evaluation. She has a particular ability and experience in managing intercultural and international teams (including liaising with external experts and service providers), and the capacity to connect various levels of competencies, from policy-makers to funders and professionals.³

Q: The first question is about the benefits in terms of this mobility, but it is not clear if the indirect or intrinsic effects in the mobility. What do you think about the indirect outcomes of performance of artistic mobility?

A: There are direct and indirect benefits of artists and cultural professionals, that can be interlinked and also that can be felt in a short or much longer term. These benefits are often linked to the mobility needs of the said artists and cultural professionals, the sector they evolve in, if the mobility is more individual than part of a group (company, collective, etc.), if they are freelance, employed or have a mixed type of status etc. One of the biggest challenges (but also opportunities) of mobility is the assessment of benefits that were not planned and that can be felt, experienced in a much longer term.

See for instance the stories of change in this article and the example of the visual artist Agathe de Bailliencourt where her experience in Indonesia brought her another professional network but also a new direction in terms of the aesthetic formats she then further explored: http://www.dansehalleme.dk/wp-content/uploads/2019/03/ILN-article_Marie-Le-Sourd_HD.pdf



In this regard, I would also particularly encourage interested people to check the research On the Move was subcontracted for for the I-Portunus pilot test of a mobility scheme for artists and culture professionals at the level of Creative Europe countries. The needs and related benefits are analysed depending on the sector they are related to: visual arts, performing arts, music, cultural heritage, literature and architecture.

<https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf> (check in particular the chapter from page 34)



The I-Portunus pilot project was tested in 2019 under the leadership of a consortium with the Goethe Institut, Institut Français, Izolyatsia and Nida Art Colony of Vilnius Academy of Arts.

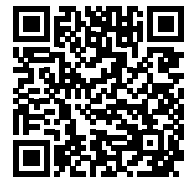
³ This short bio was taken from: On the move (2019), p. 63.

Q: The second question is about evaluation. The problem in our case I think is methodology, I am building a methodology for evaluating and assessing the impact of mobility in the case of CreArt. You have collected data, I think is important the data, specific with this project. But my question is about methodology. There is a specific methodology in case of assessing artistic mobility. This evaluation can be changed in terms of performing arts, visual arts or cultural industry. It's an open question about evaluation methodology.

On the Move started to work on evaluations about five years ago also as a way to delve into ways to analyse artists and cultural professionals' mobility impacts. On this, we collaborate a lot with networks since mobility is very much part of their DNA (IN SITU, European Network of Cultural Centres, European Theatre Convention and IETM)

I would not say that we have developed a methodology but more an approach that is not revolutionary but that can be interesting when it is followed in a consistent way.

- 1) Embed the evaluation approach throughout the project and not only at the end to grasp the impacts of the project. This goes with a light but consistent assessment approach (active observation, interviews, concise and immediate feedback forms etc.) which also involves the coordination team and when relevant, some projects' partners.
- 2) Invite external 'eyes' / contributors to the evaluation process (for the collect of information, the analysis or writing part etc.) This provides another perspective to the evaluation for instance with a policy angle. This will be the case of the report related to the project Pig, by Kaleider (UK) one of the pilot projects of the IN SITU ACT project, done in partnership with the research team of the UCLG network and the policy framework document, the Agenda21 for Culture.



Introduction on Pig: <http://in-situ.info/en/in-situ-narratives/en/pig-tour-diary-43>

The report should be online in September 2020 on IN SITU website.

- 3) Share the results through an online public report, an advocacy document, infographics etc. both as a way to recognise the process of collect and the learning but also to provide all professionals involved in the evaluation process that they did not feedback on the project only for the sake of the funders but also to improve, better communicate and advocate further around the learning of the said project.



Examples:

IN SITU network – a report on its Platform project (2014-2017):

<http://on-the-move.org/librarynew/guidesandtoolkits/article/19555/in-situ-platform-public-report-learning-sharing/?category=106>



ETC network / European Theatre Convention network with two reports done around the EU funded project, European Theatre Lab:

<http://on-the-move.org/librarynew/guidesandtoolkits/article/19652/european-theatre-lab-two-publications/?category=106>



ENCC network and a guide on evaluation that we collaborated on to share some ideas and tools on evaluation:

<http://on-the-move.org/librarynew/guidesandtoolkits/article/19332/the-evaluation-journey-a-toolkit-for-cultural/?category=106>



Q: What initiative are usually the weakest in artistic mobility projects, in the European subjects?

A: Here again I would highly suggest to refer to the I-Portunus analytical report:
<https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf>

One of the weakest points of support to artistic mobility is for 'go and see grant' or 'prospection' grants that can help artists and/or cultural professionals to further develop a project, to better understand a context, to strengthen their network in a particular context etc.

Out of the 2500+ funding schemes identified in 41 Creative Europe countries, more than 50% are in the hands of 5 to 8 countries (including France, Germany, Finland, Sweden etc.) and most of these funding schemes are more based on offer than demand-led (by artists and cultural professionals). Usually artists and cultural professionals need to 'fit' in the boxes' (deadlines, project criteria, topics to follow etc.) in order to get funding support. There are not enough opportunities that fully match with their needs of exploration, prospection, experimentation, etc.

Q: The fourth question is about the dimension or aspect that artistic mobility has to be socially and artistically evaluable. I think you have told me something about that...

This is a very interesting but challenging question and I would also once again refer to the I-Portunus operational study where On the Move proposed an updated definition of cultural mobility:



'Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. **Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications**'. (page 33. <https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf>)

In the same way that mobility implies interconnected and multiple forms of benefits and impacts, its support and overall implementation is linked to various questions (social, political, environmental etc.). If current and future mobility funding schemes increasingly or will increasingly embed environmental forms of criteria, these may have to be contextualised depending on the countries / contexts of residences of the artists / cultural professionals, the motivations and the needs for the mobility, the necessity and optimisation of the travels etc. This is a complex question that is important to address and tackle without asphyxiating a sector that is often vulnerable and will even be more after the Covid-19 pandemic.

Q: Could you name two or three European artistic mobility projects that you consider good? It is difficult to choose one I think...

This is challenging to answer because many initiatives are interesting and have their own potentials for change. But I would name the mobility programme STEP by the European Cultural Foundation because it is one of the first mobility programmes within Europe and its Eastern and South neighbouring countries. The flexible travel grant based on a rolling system is also one of the first programmes to have embedded green and sustainable forms of mobility with a contextualised format.

The second would be the mobility format implemented for a few years now by networks such as for staff exchange or capacity building programmes (IETM Campus, ETC Theatre Academy, ENCC incubator etc.). These are platforms of exchange, resources' sharing, and networking opportunities strongly connected to mobility support in a European type of context.

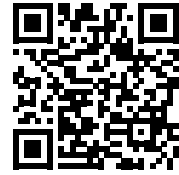
Q: Sixth question is about the change in artistic mobility with respect to the past. You have a long career in this issue, what do you think about the terms in the future, has changed respect the past: what dimensions, what values, what elements have changed?

The main changes can be as follows:

- Based on the abovementioned updated definition of cultural mobility and compared to the first definition that was proposed in the ground-breaking study, *Mobility matters*, in 2008, the question of stronger linkage between cultural mobility and other forms of contexts and conditions is even stronger (social, political, ethical, environmental etc.)
- Linked to this, there are more opportunities that are of course cross-disciplinary but also cross-sectorial (environmental, social engagement, science, technology etc.) which engage (or should engage) more organisations

from various fields to support mobility.

- Mobility related to capacity building and/or better equipping the sector to develop internationally are definitely on the increase also through some programmes like Creative Europe and ERASMUS+.
- Virtual forms of mobility or related explorations were also on the increase and the current Covid-19 pandemic will definitely have an impact on the ways we rethink mobility including its virtual and e-potentials.



Q: Could you explain some highlights of how it works in terms of governance of finance? For me, On the Move is the key element to understand what happens with the mobility in Europe.

A: You can refer to the main history of On the Move here: <http://on-the-move.org/about/history/>

In a nutshell, On the Move was created in 2002 first as a website project of IETM. If On the Move has evolved over the years, its very mission is still the same, the one to provide a free, regular and updated mobility related information.

In 2005, On the Move became an independent Belgium based association before structuring itself in 2010 as a network which now counts more than 50 organisations and individuals in Europe and internationally.

On the Move was supported by the European Commission in 2011-2013 (Culture programme), a support which was not granted under the Creative Europe programme (network funding) in 2014. We then reworked our business model and developed new forms of activities that are as well combined with additional sources of funding (evaluation, mentoring programmes to help artists and cultural professionals to develop their practices internationally, researches and participation in projects including at EU level etc.).



Q: What's your opinion about Creative Europe programme in terms of artistic mobility? Is it well considered? What do you think?

This article recalls very clearly how the European Commission through its Culture and then Creative Europe programmes includes this question of cultural mobility.

<https://www.touring-artists.info/en/funding-and-residencies/mobility-and-eu-cultural-policy/>

The Creative Europe programme and the first related work plan for culture could give the impression to have somehow forgotten the question of cultural mobility or to have relegated it under the administrative obstacles it implies (taxation, visas, social protection etc.). This is of course an important dimension but that shall not prevent to take into consideration the multiple impacts mobility can have on artists and cultural professionals throughout their careers (from training to meeting, collaborations, productions, distribution, documentation etc.).

From 2017 /2018, and after years of advocacy, and a global change of context (refugees crisis, rise of terrorism, populism etc.), cultural mobility was somehow back in the EU policy agenda which unfolded in the pilot test phase of the I-Portunus mobility funded scheme coordinated by a consortium led by the Goethe Institut. Hopefully this scheme will be further tested after the pandemic and be an integral part of the future Creative Europe programme, as a way to tackle the inequalities of access in terms of mobility support but also to offer directly to individuals the chance to connect, develop programmes, collaborate and be overall part of an European experience.

Q: In relation to the last question, what aspects of the European mobility can be improved for the European programme?

A: I would say that this is important to have a consistent approach in relation to cultural mobility in Europe. Under the past Culture programme, quite a number of mobility projects were supported on key subjects that would be relevant to further explore today (administrative support to mobility, virtual mobility etc.). However, they were stopped or developed with too limited resources for a real impact. (see the above mentioned article).



Support to Mobility Info Points or MIP that provide information on administrative issues related to the mobility of artists and cultural professionals in Europe and internationally

would be needed.

<http://on-the-move.org/news/article/19558/mobility-information-points/>

Their role was particularly mentioned in one of the latest UNESCO reports on the working conditions of artists and cultural professionals (page 65 bottom):

<https://unesdoc.unesco.org/ark:/48223/pf0000371790>

These organisations do, sometimes with very scarce resources, an amazing job to inform for free artists and cultural professionals. What they urgently need is a support to facilitate their connection, sharing of information and expertise at a European level, that can positively impact the sector.

I often use this metaphor to mention that, as a computer, we need support for software (projects that encourage collaborations, exchange, cooperation etc.) but we also need support for the hardware (eg. framing the administrative working conditions of artists and cultural professionals).

Last but not least the I-Portunus mobility programme and its follow-ups need to be better funded as it represents a key European added value to what exists (and too often) does not exist at the level of Member States. This shall be particularly taken into consideration in the aftermath of the pandemic where funding for international exchange and collaboration may be even more limited at the level of countries.

Q: Let's move to the last question, it's a personal question, in relation with the role of the French Ministry of Culture in this programme, in this network, I didn't know this aspect about On the Move, the role of the Ministry of Culture in France. They seem to play a different role, what is the role right now in the network?

The Ministry of Culture, and its European and international affairs' bureau, has been for the past ten years a consistent supporter of On the Move through a yearly subsidy that allows in particular the translation of the monthly newsletter in French, the update of the cultural mobility funding guide for France and a specific information monitoring on EU policy changes related to mobility. Their funding is very precious for us, and it was key during the 'hard years' when we did not get the renewal of the EU funding.

What is worth to notice as well, is the recent support by the Ministry for three years to an international mentoring programme for companies/ groups and collectives to help them to internationalise their careers. This programme is since 2019 open to visual arts organisations and is co-funded with the Institut Français.

The Ministry of Culture places, and supports subsequently, On the Move as a resources' network that can be optimised through facilitated mentoring sessions for the sector both through the information we have in hand but also via the expertise of our members and partners in Europe and internationally.

AVRO
CLERMONT-FERRAND
GENOVA
KAŃOWICE
KAUNAS
LJUBLJANA
LIVERPOOL
LUTSK
PROUTEN
SKOPJE
VALVADOLID
ZAGREB

EXPOSICIÓN EUROPEA
CREART

SIX MEMOS SEIS PROPUESTAS

Adem Lox (Liverpool)	Luca Arborea (Genova)
Albano Lasi (Kievno Slavivo)	Ludovic Franczak (Lublina)
Alice Pascat (Clermont-Ferrand)	Magdalena Franczak (Lublina)
Arnoud Capoen (Rouen)	Thomas Brwys (Kasnia)
Christina R. Vucina (Valadolid)	Scarlett Sainza (Valadolid)
Esther Rabin (Valadolid)	Sébastien Combes (Kasnia)
Fahim Tazou (Genova)	Tanja Kalkan (Zagreb)
Garance Aissa (Clermont-Ferrand)	Victor Hugo Martin Caballero (Valadolid)
Wroclaw Haneska (Skopje)	Jane Colovcky (Skopje)
Laura Robertson (Liverpool)	Zlatko Kujovic (Zagreb)

SALA MUNICIPAL DE EXPOSICIONES
DE LA IGLESIA DE LAS FRANCISCAS
Del 8 de Julio al
19 de agosto de 2018

CreArt
"ESTELA"
VALADOLID

El Ayuntamiento de Valladolid
El Ayuntamiento de Madrid
El Ayuntamiento de Barcelona
El Ayuntamiento de Valencia
El Ayuntamiento de Sevilla
El Ayuntamiento de Zaragoza
El Ayuntamiento de Murcia
El Ayuntamiento de Alicante
El Ayuntamiento de Castellón
El Ayuntamiento de Tarragona
El Ayuntamiento de Lleida
El Ayuntamiento de Girona
El Ayuntamiento de Gerona
El Ayuntamiento de Osona
El Ayuntamiento de Noya
El Ayuntamiento de Pontevedra
El Ayuntamiento de Ourense
El Ayuntamiento de Lugo
El Ayuntamiento de Galicia
El Ayuntamiento de Asturias
El Ayuntamiento de Cantabria
El Ayuntamiento de País Vasco
El Ayuntamiento de Navarra
El Ayuntamiento de Aragón
El Ayuntamiento de Cataluña
El Ayuntamiento de Islas Baleares
El Ayuntamiento de Canarias
El Ayuntamiento de Ceuta
El Ayuntamiento de Melilla

6.

CONCLUSIONS

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6.1. On the consistency between project objectives, activities, data and results

In the following table we render accounts and analyse the objectives that the CreArt project proposed in the document “Project description” and therefore analyse the impact of the program based on the proposed objectives. Some of the objectives have been developed throughout this study; in other cases, it has not been possible to analyse them because of a lack of consistency between the development of the program since 2017, the activities programmed so far and the proposed objectives. On the other hand, in addition to the aforementioned inconsistency, the project objectives should be better formulated so that the data could measure the degree of achievement of each proposed objective. This is, therefore, a weakness that should be considered in the organization of future editions of CreArt. Besides, the quality of the data reported by cities should improve because the project’s evaluation and its impact depend on it. In this sense, coordinators should improve the production of their data in order to assess the programme’s impact in their respective cities, since the coordination of an international project with different partners must be treated in a more rigorous way by all the participants of the project in its different roles.



OBJECTIVES OF CREART PROJECT	CORRELATION BETWEEN THE OBJECTIVES AND THE IMPACT STUDY APPROACH	QUALITY AND RELEVANCE OF THE IMPACT STUDY DATA IN RELATION TO THE OBJECTIVES	EVALUATION OF THE OBJECTIVES IN THE FINAL REPORT
1. To continue with the permanent and professional system for transnational mobility, cultural exchange and joint work experiences among the different players in the creative and cultural sector.	The activities carried out by the participating cities are analysed descriptively. In some types of activities, the perception of artists, coordinators and intermediate professions is evaluated.	The quality of data provided by partners must be improved	Yes
2. To develop more training opportunities for cultural agents: Artist in residence programs, workshops, seminars, conferences, encounters.	The activities carried out by the participating cities are analysed descriptively. In some types of activities, the perception of artists, coordinators and intermediate professions is evaluated.	There is no evidence of increase in training activities compared to the previous edition.	Yes
3. Introduction of work methodologies for specific groups (children, youth and adults) that will promote creativity as a skill for personal development through educational programmes	In general, no specific activities in educational programs have been found	No data in the impact study	No
4. To take advantage of technological tools for the communication, dissemination, exchange of creativity and cultural management ideas through the CreArt website and the platform of ideas and projects	The digital communication strategy has been analysed from the website and social networks profiles of the project coordination and the different partners involved	We confirm a high activity in online communication, although there is a lack of effective strategies	Yes
5. To enhance audience development through the institutionalization in different cities of the European Day of Artistic Creativity and the European travelling Exhibitions.	There is audience data on some activities, although not collected in a homogeneous way	The quality of data provided by partners must be improved	Yes
6. To identify and research, within the framework of conferences, seminars and encounters, the best practices in culture-led development	There is not a qualitative assessment in conferences, seminars and encounters	No data on this objective	No
7. To help develop a social status for artists, based on the Proposal Resolution of the European Parliament (2006/2249)	There is no correlation between this objective and the impact study approach	No data on this objective	No
8. To enhance the creation and dissemination of the cultural offer in the cities of the Network	There is a correlation between the project objective and the impact project approach, although the objective should be more explicit in its formulation.	There are data on the number of activities offered and an analysis of it, but it is not possible to determine whether this represents a real improvement in the cultural offer of the cities. Data quality must improve	Yes
9. To encourage the development and modernization of Visual Arts sector and cultural industries, helping to consolidate the creative sector at local and European level.	There is an analysis on the project with primary data, contextualized with sources and secondary data. Likewise, the weaknesses and strengths of the visual arts sector are analyzed at the local level in a European analysis framework of artistic mobility	There are data on the CreArt programme, although it is not possible to argue whether it consolidates the creative sector of the visual arts at European and local level.	Yes
10. To help improve the education and training of the workers and entrepreneurs in the Cultural and creative sectors.	This objective is not specifically analysed since there are no activities scheduled with respect to this objective.	No data on this objective	No

Fig. 41. Achievement of the project objectives in relation to the impact study

6.2. CreArt seen by city coordinators

Ambiguity when defining the impact of creativity as a competence: The coordinators tend to ascribe creativity to the program's own stakeholders and not so much to the program's public value for the entire citizenry. In some cases, this way of fostering creativity is focused on the artists' activity, and specifically on experiences, knowledge and skills developed as a consequence of their participation in CreArt.

Nevertheless, Creativity is linked to the environment generated by the program activities and as a direct consequence of the multiple cultural exchange within the European framework of the programmed activities. However, there is no way to evidence the creativity of the program, except for the coordinators' own perception through their discourse.

Creativity as a skill: In a substantial majority (72.7%), the coordinators state that the project develops creativity as a skill in specific groups. They refer to some activities (open calls for instance) that can generate creativity as a skill.

Audiences and stakeholders: The only identified target group in the project are young artists, without mentioning any other possible group. In some cases, this group of young artists have their own dynamism and are considered very active. Some cities (Kaunas for instance) refers to knowing and discriminating the different audiences involved with the project, but it is not generalizable to the entire network.

Values linked with artistic mobility by coordinators: Artistic mobility as perceived by the coordinators is not related to the economic field nor to that of research. In the educational field, the values focus on personal enrichment, the generation of knowledge and the skills linked to artistic professionalization. Among those values related to the artistic field, they emphasize that mobility produces an enrichment of the freedom of artistic expression, openness and artistic diversity. In the social field, the reference to sharing experiences, sharing projects and the dissemination of experience predominates. Other responses linked to the semantic field of creativity are the contribution of mobility to new perspectives, to creative development itself, amplitude and assertiveness. Finally, mobility is referred to its aspect of internationalization, in the sense of enhancing a cultural exchange dialogue.

Benefits of international mobility for artists: Experience is also identified as tactical and intangible knowledge but of great value for the development of their career, and an added value to the creativity that is nurtured by said experiences provided by the program to artists, according to the coordinators' perception. Insights, fresh and wider perspective, news environments are in the semantic field of creativity. Another common denominator in many of the responses is "shared". Sharing experiences in the diversity of styles, of environments, has a social value and is also a basic dimension of the internationalization of the project. It is also the basis for the construction of networks of diverse nature, something that really dimensions and strengthens the artist's social capital.

Benefits of artists' mobility in terms of the art market: The art market, although is not an explicit objective for CreArt, is one of the areas of activity that make up the emerging or training artist's professionalization. The coordinators emphasize that the local art market benefits and interacts with the CreArt program.

Benefits of artists' mobility for cultural managers: Coordinators report a substantial benefit from artistic mobility in terms of improvement of their own working strategies. The fact that CreArt is a European program is perceived by the coordinators as a unique opportunity to share experiences, acquire management knowledge of good practices and improve their own skills.

Perception of obstacles in artistic mobility: In some cases, the coordinators refer to the logistics dimension of transporting works and their costs. Also, the legal framework is mentioned as one of the obstacles and specifically the lack of harmony between the states in the regulations related to artistic mobility.

Social capital increased in CreArt cities: Coordinators agree or totally agree that CreArt has allowed the generation of greater social capital by the municipal governments.

Cultural management innovation throughout the CreArt project: Mobility itself appears as an element of its own innovation in cultural management. Even direct contact with artists is reviewed as a positive dimension.

The impact of CreArt in the evaluation of local city projects: We intend to have evidence of whether the incorporation of the project into management tasks supposed new ways of valuing, it is to say, its impact not on the project but on the overall management of the municipality. A low percentage of the coordinators answered that the impact of CreArt in the evaluation of the projects has been high.

Coordinators often refer to the lack of human resources in the local institution to carry out the evaluation of cultural projects. This is a weakness of CREART. Nor have we found an evaluation mechanism in the project itself. Coordination should implement it in the future.

Impact of CreArt on the local media: The impact on the local media is insufficient or it should be improved. Some coordinators believed that the arts and specifically CreArt does not have a great importance in the media coverage, since the interest is directed to other areas of non-artistic human activity.

Digital communication and social networks impact: Regarding how digital communication has been implemented from within the organization, over 80% of the coordinators report that the dissemination of CreArt has been included in the digital communications dynamics of their organizations, although there is no evaluation of the impact of social media on CreArt.

STRENGTHS	WEAKNESSES
Training, Exchange, Exhibitions	It should enhance communication and discussion between partners
Increase social capital acquired by the coordinators	Promoting CreArt marketing in a transversal and common way in all participating cities
The coordination and leadership of the program partner city	Enhancement of coordination. There must be two distinct figures in the coordination: an artistic director and a person responsible for the bureaucratic aspects
The homogeneity of the cities' sizes	Different levels of involvement of the partners and aims
In the future, broadening the disciplines scope, concentrating on not only visual arts.	Increase new disciplines and arts languages in the future.
	CreArt depends on European funding.

Fig. 42. CreArt's strengths and weaknesses from coordinators perspective

6.3. CreArt seen by artists in mobility

The opinion of artists in mobility regarding the activities in which they have participated and regarding the whole of the CreArt project is, in general, good. They recognize the experiential wealth that the transfer to another country has meant for them, the intercultural wealth that they enjoyed, and the more or less profound impact that this experience has had on their professional careers. However, they also highlight aspects that should be improved.

Artistic impact: Artists in mobility positively appreciate the influence of a foreign city, a different culture, and the interaction and exchange with other artists and professionals, although some consider the artistic local panorama moderately interesting or even keep a critical appreciation of it. When asked what their impression is of the impact that their stay in those cities had on the local art scene, most of them consider that they did not have a relevant impact.

Social impact: The interaction between artists and citizens has been fundamental in the development of all programmed activities for most of the surveyed artists. The degree of interaction remained mainly in a medium level, though most of the artists consider that citizens participation was as expected, with a medium to high level of satisfaction with the interaction with the city audience.

Economic impact: Most of the artists in mobility declared that the money they spent during stay came from CreArt grants and stipends, which was mainly addressed to cover subsistence and living expenses. When asked about whether the amount of the grant was adequate to the living standard of the city that hosted them, the degree of satisfaction that the artists demonstrate can be placed at a medium-high level.

Media impact: When asked about whether they think the local press coverage was adequate to the activity they carried out, the opinions were varied and even divergent. From the answers we have received, we can infer that the general opinion of the artists tends to be negative regarding the media impact of their participation in the program. The artists perceive that it is essential to have the support of the organizers to correctly convey their activities to both citizens and the media.

Digital impact: Most of the artists declared to be professionally active in digital social media. Those who were active but not as arts professionals also shared their activities and experiences during their stay over their personal profiles in the social networks. Most of the surveyed artists think that their digital visibility increased because of their CreArt activity, although there was seldom a connection between the organization's digital communication strategy and that of the visiting artists.

Relationship with the organization: The general opinion about the local organization in the city that hosted them is very good. In general, CreArt program coordinators in the host cities accompany the artists throughout the evolution of their participation, from the selection, transfer and accommodation process, workshops, courses, artistic production, exhibition, interactive activities with citizens, relationship with other local or foreign agents, until their farewell. This close relationship between guests and artists in mobility ensures not only that the processes are followed smoothly, but also guarantees the artists the feeling of being well treated, protected. Most of the artists declare that all the administrative management was carried out mainly by the coordinators of the host city, although artists from outside of the EU refer to bureaucratic problems related to visa or working permissions.

Artists who express any discontent with the organization often mention improvisation, lack of professional treatment, poor communication and dissemination of activities or neglect of their demands.

Suggestions to improve: Some artists refer to deficiencies in venues and supplies, lack technical laboratories, no adequate equipment, appropriate working conditions, which should be improved. As for economic issues, the scarce amount of money granted, inequality among artists in terms of stipends, and inadequate artists fees were mentioned, as well as the lack of time and the will to repeat the experience in future calls.

But the main aspect that artists claimed should be improved is the creation of professional networks and a better communication strategy common to all the programme, which seems to be a widespread demand among participating artists, putting an eye mainly on their professional future and the optimal development of their artistic career.

6.4. CreArt seen by intermediary professionals

The general impression of the project is good and has served to establish relationships between the professionals and some of the participating artists. However, the perception of the quality of the activities is not homogeneous but rather irregular and superficial and has a negative impact on the local artistic system of the artists themselves that the program tries to publicize. Although they also clearly perceive the intrinsic value of artistic mobility: there is no doubt that mobility activities always have a positive effect on artists at their experiential level.

Certainly, intermediaries state that planning the residencies and other activities for the management of the more lasting visual arts would make the project more sustainable, even if that meant a reduction in the set of open calls.

They also value the relevance of CReArt in terms of the territorial balance involved in the participation of medium-sized cities. According to this, it should have a positive effect on establishing new contacts and networks between artists and intermediaries from other countries. However, some surveyed professionals state that mobility should be analysed and should have a greater effect if the proposals were studied more rigorously.

Regarding the strengths of CReArt in the future from intermediaries' perspective, they point out the need to continue receiving financial support from the European Commission, although this may also be considered as a structural weakness due to its lack of financial autonomy.

Likewise, regarding the improvements of the program activities, Intermediaries do not specify whether the expansion should be due to the increase in activities, although there are suggestions that point to new types of activities. In general, the improvements that would make a sustainable project possible would rely on maintaining a good connection with the problems and challenges of today's society and on keeping it linked to the needs of the field of visual arts: for instance, open calls should also get connected to cultural workers and professionals in a sense that also they create them out of the need within the field.

Finally, in relation to weaknesses detected on the CReArt, intermediaries pointed out the possible effect of European economic cutbacks in the context of a pandemic crisis. Another weakness detected by intermediaries is the lack of strong and effective communication with society. This aspect, which has been reiterated throughout our survey should be taken as the axis for further project reviews.

6.5. CreArt in the debate of European artistic mobility

One of the purposes of this study has been to combine the production of qualitative and quantitative records about CreArt project, focusing on the programme's impact from different approaches to the theory of value of arts and culture and, besides, to insert this analysis in the framework of the debate on artistic mobility in Europe in the field

of visual arts. Artistic mobility is one of the hallmarks of European policies and projects and needs to be tested, evaluated from complementary approaches with data and evidence so that its public value is shared by local politicians, cultural managers, artists and intermediary professionals from the cultural sectors. We understand that artistic mobility is a dimension to take into account within the interdisciplinary field of cultural management.

Therefore, these considerations, which refer to both a correct economic endowment that allows the different mobilities to fulfill their purpose, as well as the specific dynamics of the field of visual arts, should be taken into account for future CreArt open calls since they corroborate some of the needs expressed in this study by both artists and intermediaries in the field of arts as included in this report. Likewise, some “non specific purpose travel” mobilities must also be accommodated. There are intermediary professionals in the field of culture, who are not easily fitted to the professional profiles of cultural curators or managers and who are not eligible for mobility calls. There are professionals with a heterogeneous profile who can add value to the CreArt project.

Finally, we must not forget the impact of mobility in the cities themselves, something that has not been sufficiently developed throughout this study and which should be highlighted. The benefits of mobility in cultural life could not be evaluated due to the human resources deficit of the participating cities, the weakness of the data that the coordinators manage in the CreArt reports and the absence of an evaluation of the project in each city. It is also necessary to take into account for future editions the need to improve the fit of CreArt within the activity and cultural life of the cities and the organization that hosts it.



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CreArt
NETWORK OF CITIES FOR
ARTISTIC CREATION



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