

MOBILIDADE INTERNACIONAL DE ARTISTAS E OUTROS PROFISSIONAIS DA CULTURA – SUMÁRIO EXECUTIVO

(OUTUBRO 2009)

INTERNATIONAL MOBILITY OF ARTISTS AND OTHER PROFESSIONALS ACTIVE IN THE FIELD OF CULTURE– EXECUTIVE SUMMARY

(OCTOBER 2009)

The study of “International mobility of artists and other professionals active in the field of culture” has been commissioned by the Office for Planning, Strategy, Evaluation and International Relations of the Ministry of Culture of Portugal (MC -GPEARI) and carried out by the Observatory of Cultural Activities (OAC) in order to assess the experience of international exchange of Portuguese cultural agents and institutions. The study also aims at delivering systematized and useful information in view of Portuguese participation in the working group of European experts on international mobility of artists and other professionals in the field of culture, established in the framework of the European Agenda for Culture.

The main methodological tool of this research was the launching of a specific inquiry, the contents of which has been established on the basis of a specific data set collected from various sources. The reactions to this inquiry are still being processed.

As far as economic indicators related to the framework of the cultural sector and especially to the sub-sector of performing arts are concerned the results deriving from the study “The cultural and creative sector in Portugal” have been used. This study commissioned by the Office for Planning, Strategy, Evaluation and International Relations of the Ministry of Culture of Portugal (MC -GPEARI) has been carried out recently by the firm Augusto Mateus & Associados.

The main results of the analysis based on indicators produced by official sources and data collected for the preliminary inquiry are highlighted in this Executive summary:

- The existing information on the subject of international mobility in the field of performing arts is non-exhaustive and generally fragmented. The inquiry attached to the present study is of limited interpretation as the consultation and its assessment are still being processed.
- In what concerns the recent evolution of the sector, the different sources used to this end (especially The National Institute of Statistics, National Accounts and Enterprises' Statistics) unveil a generalized growth trend shown by economic indicators relating to companies active in the field of the performing arts (turnover and employment). Activities related to the performing arts are in fact among those showing a more significant growth.
- The number of performances in Portugal has increased considerably in recent years (according to data from the National Institute of Statistics and the Inspectorate General of Cultural Activities). In this respect the significant growth in number of cultural facilities disseminated all over the national territory and which took place during the 90's of the last century is a factor to be taken into consideration.
- Indicators relating to internationalization point out in that same direction. One of these indicators shows an increase of performances of international origin. Another indicator that validates the volume of intellectual property rights in the external balance of payments (data of the Bank of Portugal) shows that these performances constitute one of the items related to the cultural and creative sector that displays a positive balance.
- Nonetheless these indicators relating to the positive balance in external trade do not cover up some considerable weaknesses. Although the programming of international performances in Portugal is growing, it is still limited in number and has its origin in most important programming

institutions and performances promoters. In the years 2002-2007 about one third of the licensed performances was of foreign origin (12,2% for the EU countries, 4,9% for Brazil and other Portuguese-Speaking countries and 4,4% for the USA).

- As far as the integration of Portuguese producers in international circuits is concerned, the inquiry shows a modest participation, which had already been revealed by previous surveys in this field and voiced out by Portuguese cultural agents. Although the internationalization is generally acknowledged as a strategic objective at least in symbolical terms, indicators related to the different aspects that make part of the international activity represent not more than a residual volume. The inquiry reinforces this perspective pointing at a reduced participation in international programmes and a reduced percentage of expenses and income generated by internationalization. We should however single out a certain dynamism in the participation in co-productions and in organizing artistic residencies that involve international partnership.
- As far as exchange circuits are concerned, the EU countries constitute a privileged sphere not only in terms of circulation of performances, as already referred to, but also in terms of number of professional artists of foreign origin residing or working in Portugal. According to the inquiry's results about 7% of professional artists that worked in the structures of performing sector during 2008 were nationals of the EU countries, France and Spain being most frequently listed, even if they do not represent a significant difference when compared to other countries.
- Indicators related to the exchange with the Portuguese Speaking countries show a positive evolution, but are not entirely conclusive. Apart from the number of performances registered, the Portuguese Speaking countries display the highest number of professional resident artists in Portugal, accounting for about 20 % of the total. The number of visas issued for the professional artists coming from the Portuguese Speaking countries, especially from Brazil, has increased (according to data from the Ministry of Foreign Affairs). The same inquiry shows however a diminished contingent of workers from Brazil and other Portuguese Speaking countries active in Portugal during 2008, which may possibly be interpreted as a sign of

insufficient consolidation of exchange with those countries. These indications seem to point at the relevance of the shared language, but also at the insufficient exploitation of this potential.

- Apart from former circuits of exchange, an important flux has been registered with countries of Eastern Europe either in terms of actual performances or in terms of professionals entering Portugal, being of particular importance the erudite productions in the sub-domains of music and ballet.
- As far as sub-domains of performing arts are concerned, music appears neatly as the most internationalized sector, whereas theatre stands at the other end. The dance sector is in itself a specific case of internationalization, in spite of its reduced weight when compared with the sub-sectors of music and theatre.