

## Cultural and Artist Mobility Advocacy Summit (CAMAS) Thursday 26 October 2023

### - A Short Report -

On 26th of October 2023, the first day of WOMEX 2023 edition, the conference joined forces with the cultural mobility information network, On the Move, Tamizdat, and cultural advocate Marie Fol, to host the first 'Cultural and Artistic Mobility Advocacy Summit.' The intensive working session brought together 45 leading music sector and culture professionals from around the globe for 2,5 hours of discussion and debate.

Key values like **fairness**, **diversity**, **access**, and **sustainability**, guided a wide-ranging discussion of **funding**, **networks**, **business**, and **technology**. Participants grappled with questions of strategic advocacy in the face of increasing political, economic, security, social, and environmental obstacles. See the programme following (page 4).

While respecting the Chatham House Rules that prevailed during the CAMAS meeting, the findings of the summit were reported on October 28th, 2023 at the public session, [The Policy of Progress](#), chaired by Marie Fol with summit participants Marwane Fachane (Morocco), Visa For Music and Hiba Foundation, and Karalyn Monteil (USA/France), UNESCO.

#### **Key takeaways from the opening “Longtable” discussion:**

- The cultural sector is rarely prioritized in national plans for development, and similarly is not the focus of policy initiatives at national or international levels.
- Cultural policies tend to be focused on specific short-term types of projects, but fail to engage long-term systemic changes, like sufficiently investing in the digital possibilities that became common practice during the COVID pandemic.
- Cultural ministries and international cultural agencies are too often left out of important policy conversations and major funding programmes, despite the high economic potential of Cultural and Creative Industries (CCI).
- Support for artists' mobility from South to North or South-to-South is not a priority for the cultural sector of the Global North Countries; this is shown through a variety of policy reports, including the 2022 UNESCO Re|Shaping cultural policies' report<sup>1</sup>. This failure illustrates the limitations of multilateral trade agreements to address inequalities and lack of diversity in the sector.
- The “fair trade” movement, which has contributed to raising awareness about working conditions in the Global South and the imbalances existing in global trade, can be seen as a source of inspiration for the arts and cultural sector, even if it needs to be adapted to its specificities; the 'Fair Culture' Initiative<sup>2</sup> aims to develop a movement beyond the evolving reference framework it wishes to propose to the sector.

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<sup>1</sup> Re|Shaping policies for creativity: addressing culture as a global public good: See from page 145 for the article on cultural mobility: : <https://www.unesco.org/reports/reshaping-creativity/2022/en/download-report>

<sup>2</sup> “Fair Culture” initiative by the German Commission for UNESCO: <https://www.unesco.de/en/culture-and-nature/cultural-diversity/cultural-diversity-worldwide/fair-culture>

- The lack of qualitative and quantitative data is a key problem hindering financial support for the arts and cultural sector. One reason for the lack of data is related to a too limited support for civil society organizations that could provide such data, and insufficient support for existing organizations.
- Policy makers and funders have a significant need for training regarding issues related to artist and cultural mobility (including on visas), to help them better understand the evolving needs of artists and arts workers across genres, fields, regions, and complex intersectional demographics.
- Artists and arts workers have a significant need for training regarding cultural and funding policy and procedure. Resources need to be strengthened and made more available to artists and arts workers across genres, fields, regions, and complex intersectional demographics.
- Platforms that promote dialogue and discourse are needed to bring together policy makers, funders, artists, and arts professionals, with the purpose of facilitating understanding and a shared vocabulary regarding key notions such as for instance 'mobility', 'export', 'internationalization' and 'decolonization'.

***Key takeaways from the group discussions:***

Ideas articulated during the “Long Table” paved the way for group discussions that centered key values like fairness, diversity, access, and sustainability, as they pertain to four topics: funding, networks, technology, and business. Through the four discussions, the interconnections between topics became apparent, especially regarding the insufficiency of funding:

***Funding:*** Conversation focussed on a number of global issues related to inequities in access to funding, and also explored ways some of those issues might be addressed. Key ideas included (a) treating beneficiaries as partners in more equitable relationships, (b) encouraging dialogue and exchange between funders and arts workers, (c) facilitating access to information on funding opportunities, (d) acknowledging the importance making funding procedures accessible through simplified applications and flexible application and reporting timeframes, (e) contributing to seed funding, and (f) showing confidence in local and global markets and knowledge.

***Networks:*** Participants recognized the importance of both formal and informal networks, and emphasized that both should be promoted as crucial ecosystems that can provide opportunities, collective knowledge, and support for professional development. Both form crucial links between knowledge, practice, and decision making. Networks need to be supported at governmental levels for their multifaceted support to the sector. Networks are also ecosystems that can be rooted in a local or regional context; the international potential of local networks needs to be valued and supported.

***Technology:*** Participants raised a number of questions: (a) In what ways is technology a democratizing tool? (b) In what ways does technology reinforce or create new barriers and inequities? (c) How can the cultural sector build on what we learned during COVID to use technology to recognise and support human interaction?

(d) How can we solve the problems of monetising the technological exploitation of rights, and advocate towards governments that could hold technology companies as accountable to the rights of artists and rights holders? (e) How can the cultural sector manage the impact of the growth of IA? (f) Throughout the discussion, participants frequently returned to a pervasive concern for addressing the ways that technology reinforces lingering colonial and imperial policies, procedures, and institutions, and a concern for finding ways to create more equitable and less exclusionary business practices.

**Business:** Participants emphasized the strategic need for the sector to base policy advocacy on data. It was also noted that business leaders can be crucial allies in overcoming the limitations of physical borders. Grants' systems were highlighted as being framed by geographical borders, for instance in terms of eligibility criteria. There are as well inequalities in terms of infrastructures across the sector with regards to access to management, PR support, etc. The need for more connected touring markets was strongly expressed for economic, environmental but also work / life balance reasons (particularly for artists from the Global South that depend very much on touring).

**Key conclusions:**

The Cultural and Artist Mobility Advocacy Summit (CAMAS) provided a platform that encouraged participants to **forge cross-sector alliances to support existing advocacy initiatives**, while it also **promoted new strategic alliances**. At the same time, the event **created a model for future convenings** that seek to chart innovative, collaborative, cross-disciplinary strategies for international artists' and cultural mobility advocacy.

Following the great interest for this first summit, On the Move and the co-organisers recognise the need for regular interactions between professionals at sector's, networks', funders' and policy's levels, as a way to exchange, connect to various contexts (even in a such limited time), in order to grasp at least a little the fast evolving complexities of the world we are in.

For more information and/or suggestions for follow-ups for such convenings, contact Marie Le Sourd at [mobility@on-the-move.org](mailto:mobility@on-the-move.org).

Special thanks to Karalyn Monteil for her notes on the session that contributed to shape this report.

If you wish to quote this report, please mention: *CAMAS short report (Womex, Marie Fol, On the Move, Tamizdat), November 2023.*



ON  
THE  
MOVE

## Cultural and Artist Mobility Advocacy Summit (CAMAS)

Thursday 26 October 2023, 12.30-15.00

Paalexco, Conference Room 4, Floor 1

### - Programme -

For the first day of the 2023 edition, WOMEX is pleased to join forces with the cultural mobility information network, [On the Move](#), [Tamizdat](#), and cultural advocate Marie Fol, to host a groundbreaking mini-summit on cultural and artist mobility advocacy.

As a sector, impediments to artist and cultural mobility contribute to a sector-wide infrastructural failure to facilitate, coordinate, and leverage opportunities for fairer exchange and the promotion of diversity. This failure is made worse by the lack of racial and gender diversity amongst arts professionals and artists that not only hinders the growth of new and thriving markets, but also undermines the role that the arts and cultural sector can play in promoting a more diverse civil society.

The mini-summit will be a **2.5 hour invite-only**, closed-door session bringing together cultural policy leaders, funders, and cultural professionals in a context that encourages candid communication, sharing, and the building of allyship. [Chatham House Rules](#) will apply throughout the session.

The session's objective is to align and coordinate advocacy work being undertaken internationally, with the goal of centering the international discussions of artist and cultural mobility around key values of **fairness, diversity, access, and sustainability**, in the face of increasing political, economic, security, social, and environmental obstacles. The session will be a structured programme of facilitated discussions aimed at exploration and sharing, resulting in conceptual and pragmatic action.

Findings of this summit will be included in the WOMEX conference session, "The Policy of Progress," on Saturday, October 28, at 12:15.

*Please arrive 10 minutes before the session and to have eaten some lunch. Coffee, tea, snacks, and water will be served during the session.*

*If you have not yet confirmed your participation, please do so by end of day Friday, October 13, to Marie Le Sourd ([mobility@on-the-move.org](mailto:mobility@on-the-move.org)).*

### **I. Introduction (20 minutes)**

- (A) Welcome statement by WOMEX
- (B) Objectives statement by On the Move and Marie Fol
- (C) Key values and rules during the session and overview of the agenda by Tamizdat

### **II. Long Table (40 minutes)**

The “[Long Table](#)” is a discussion format designed to invite diverse opinions and promote cohesive discussion amongst a group of people. Participants are assembled in a large circle around a central table with six seats. Six initial provocateurs will offer opening comments and perspectives. As each initial speaker finishes they will vacate their seat at the table and join the circle, allowing other members of the larger group to choose to occupy a vacant seat at the table and offer their own comments and perspectives.

At our Long Table, participants will be encouraged to offer reflections and provocations regarding how systems and protocols in the cultural sector can be remodeled to promote fairer and more sustainable practices, create technologies and networks that encourage equity and sustainability, and inspire more equitable funding and commercial models.

### **III. Breakout Sessions (50 Minutes)**

Individuals will be placed in groups predetermined by the organisers, with the goal of promoting a balance between participants’ experiences and role in the cultural sector. The breakout groups will be built around four topics:

**Group #1: FUNDING:** How can new cultural funding models be encouraged to disrupt practices that undermine fairness, diversity, and sustainability? What cultural support systems, policies, and resources reinforce oppressive power structures like colonialism and patriarchy, and what advocacy could remake them? Discussion may include (but not be limited to) issues including access, Global North-centrism, preferential treatment under the UNESCO 2005 Convention, visas and immigration, curatorial and programming criteria and priorities, as well as gatekeeping.

**Group #2: BUSINESS:** How can new commercial models be encouraged to disrupt practices in the cultural sector that undermine fairness, diversity, and sustainability? What business models and commercial policies reinforce oppressive power structures like colonialism and patriarchy, and what advocacy or initiatives could remake them? Discussion may include (but not be limited to) issues of opportunity, status of the artist, fair compensation, appropriation, cooptation, and hegemony.



**Group #3: TECHNOLOGY:** How can new digital creation and distribution platforms be encouraged to disrupt practices in the cultural sector that undermine fairness, diversity, and sustainability? What technological systems and policies reinforce oppressive power structures like colonialism and patriarchy, and what advocacy could remake them? Discussion may include (but not be limited to) issues of access, new forms of borders, metadata, monetization, compensation, and the opportunities and limits of democratization of digital production and access.

**Group #4: NETWORKS:** How can local, regional, national, and international cultural networks be encouraged to disrupt practices in the cultural sector that undermine fairness, diversity, and sustainability? What networks and policies reinforce oppressive power structures like colonialism and patriarchy, and what advocacy could remake them? Discussion may include (but not be limited to) issues of access, regionalism, informality, curation, privilege, trust, belonging, inclusion, and exclusion.

#### **IV. Findings (30 minutes)**

- (A) Presenting Findings (20 minutes) by one or two persons per group.
- (B) Outline next steps: WOMEX, On the Move, Marie Fol, and Tamizdat (10 minutes)

**About the organisers:**



## **Marie Fol**

Working at the intersection of social justice and international cooperation, Marie Fol leads Keychange, the global movement for gender equity in the music industry. In this role, Fol oversees strategy and programs in Europe and North America, works closely with public and private stakeholders as well as develops new partnerships on a global scale. In parallel, she advocates for fair international collaboration by facilitating high level conversations, conducting research and engaging pro-actively with networks such as Res Artis and On the Move.

## **On the Move**

On the Move is the international information network dedicated to artistic and cultural mobility, gathering 66 members from 24 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

<http://on-the-move.org>

## **Tamizdat**

Tamizdat is a Brooklyn-based nonprofit, founded in 1998, that is committed to promoting and facilitating international artist and cultural mobility. Build upon the conviction that international cultural exchange is fundamental to the health of a diverse global civil society, Tamizdat's programs include legal research and advocacy for artist mobility reform, impact litigation, legal compliance education programs for the cultural sector, *pro bono* legal services to the cultural sector, and programs to support artist-at-risk, and impact litigation. Tamizdat is funded by the US National Endowment for the Arts, the New York State Council for the Arts, and individual donors.

<http://tamizdat.org>

## **WOMEX**

WOMEX is the most international and culturally diverse professional music meeting in the world and the biggest conference of the global music scene featuring a trade fair, conferences, films and showcases. Over 2,600 professionals from around 100 countries come together every October, making WOMEX the leading networking platform to connect, inspire and share experiences, enabling exchanges across transcontinental markets. WOMEX and its community aim to support and strengthen the role of culture around the globe and to spread its values through nurturing and promoting creativity, diversity and mobility.

[www.womex.com](http://www.womex.com)