



Deconstruct
and Rebuild

DE.A.RE. Project

Artists' Rights, Working Conditions, Welfare - Survey Report

Bernardo Armanni – 26/03/2024

Introduction

This report is the result of a survey research conducted by the author in the context of the DE.A.RE (DEconstruct And Rebuild) project. The project was developed and promoted by BJCEM (Biennale des jeunes créateurs de l'Europe et de la Méditerranée) and co-financed by co-funded by the European Union (Grant Agreement Project 101052900).

DE.a.RE is a three-year long research project supported by the Creative Europe Program. DE.a.RE has the objective of enhancing the competencies of artists, fostering the visibility and circulation of emerging talents and artworks in Europe and beyond and reflecting and debating on the role of artists as vectors of change in contemporary societies.

This survey research was preceded by the one run by the author in 2023, *Gathering Spells*, within the same context. The previous survey has focussed on the needs, claims, and structural problems of workers in the cultural sector at large. The survey at issue had a different focus.

The target population of this survey research, in fact, are artists, and young artists more in particular. The survey's objective is to inquire about a number of dimensions connected to artists' social rights, working conditions, international mobility. The survey included questions ranging from more 'structural' ones asking about respondents' background, sociodemographics, and current situation regarding their work and practice, to ones more connected to their perception of precarity, their opinions, claims and needs, including several open-ended questions.

This approach allowed to have both a structurally informed picture of the sample and, for what is allowed by survey methods, a fine-grained reconstruction of respondents' needs and concerns regarding crucial aspects of their lives. We believe that the data that emerged from the survey will be a rich and fruitful resource that, beyond the scope of this report, could be further analysed and relied upon. An Advocacy and Awareness-raising campaign (WP4) will be based on this data and their further exploration.

As I will discuss in more detail, the survey was structured in thematic sections, each tackling some specific aspects of the broader topics at issue:

- Working conditions and social rights
- Precarity, future and social mobility
- Precarity and wellbeing
- Regulations and the legal status of artists



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- International mobility
- Sociodemographics

This report is structured as follows: after briefly discussing the research process and methods of this survey research in the methodological note, I will turn to presenting research results. For the scope of this report, I will do so in terms of univariate descriptive statistics for each variable generated from survey data. Two appendixes follow: *Appendix A* is a full description of variables (mostly presented as graphs in the text for better fruition), tabulated in univariate descriptive statistics; *Appendix B* is a full version of the questionnaire, including the precise formulation and layout of each question as met by respondents.

Methodological note

In this section I briefly reconstruct the research process that led to this report and clarify some methodological notes.

The whole process was structured in different phases of work:

- 1 – Preparation of the questionnaire and online data-collection tool
- 2 – Dissemination of the survey and online data collection
- 3 – Data exportation, data 'cleaning' and importation in the data analysis software
- 4 – Data analysis and processing
- 5 – Report writing.

Phase 1, the preparation of the questionnaire and data-collection tool, began with some conversations between the author and members of BJCEM's executive office and DE.A.RE's scientific committee. During these conversations, we discussed the bases of the survey by focusing on the main topics and establishing their different relevance. We then discussed what ways would be more efficient to measure these concepts, considering eventual methodological pitfalls. This phase involved a process of creative negotiation between the needs imposed by survey methodology and the goals of DE.A.RE's scientific committee.

One very delicate and relevant issue was that of defining the target population itself. Who counts as an 'artist' and who does not, is not a banal question and was not easy to set such a boundary in a way that, given the methodology employed, should be rigorous and precise.

As a suggestion from BJCEM's scientific committee, we decided to adopt the definition of "artist" from UNESCO (1980). As the definition of 'artist' is very fuzzy and vague for many artists themselves, we cited the definition at the beginning of the questionnaire, as a form of disambiguation for respondents. The definition is the following:

"Artist means any person who creates, gives creative expression to, or recreates works of art, who considers his or her artistic creation to be an essential part of his or her life, who contributes in this way to the development of art and culture, and who is or asks to be recognised as an artist, whether or not he or she is bound by any relations of employment or association. Concerning formal regulations of the status of artists and cultural professionals, 'artist' refers more specifically to any occupationally active person who is defined or accepted as such in at least one of the following legal frameworks: taxation, labour law, social security and access to public funding. For stylistic reasons, the word 'artist' in this report is used as a general term that includes artists and other cultural and creative workers, for example 'status of the artist' rather than 'status of artists and cultural and creative workers', unless specified otherwise. (European Commission, Directorate-General for Education, Youth, Sport and Culture, 2023, p.18).

Some of the questions about precarity and social rights were taken from the Employment Precarity Index (EPI)¹, as to facilitate future research in performing both longitudinal analyses and comparative analyses between employment precarity in different sectors of the labour markets.

After the questionnaire was perfected and developed in its final form, I uploaded the questions and answer options on an online data-collection free tool.

Phase 2 was mostly taken care of by BJCEM and DE.A.RE's scientific committee. They diffused the questionnaire through a number of formal and informal ways, sending out the survey to several hundreds of people. They mobilized their organizational and non-organizational networks, posted the call for participants on online specialist platforms. The sample cannot thus be considered a random sample. Data were collected from the 12th of December 2023 to the 8th of March 2024.

The sample resulted in 307 people responding to the survey. However, 4 of these only responded to the survey by not granting their informed consent to use their data. These cases are obviously not to be counted in the number of valid research participants to be included in the sample. The total number of respondents, hence, is N=303 respondents.

Phase 3 began by exporting the data out of the online data-collection tool. After that, a phase of data cleaning was necessary in order to make the data apt to be analysed through a data-analysis software. This implied several adjustments and operations performed through a spreadsheet software. These operations were necessary in order to structure the data in a correct way to then generate variables through the data-analysis software.

Phase 4 began once inserted the data into the data analysis software. After generating all the variables from the imported data, and making sure that they had been correctly generated, I then labelled variables and their values to make their presentation more immediately intelligible. This implied processes of encoding, recoding, and labelling. I then run the necessary commands to obtain descriptive statistics and graphs.

As mentioned, several questions were either open-ended or had an 'Other' option allowing respondents to type freely. For the scope of this report, open-ended questions could not of course be considered. Textual responses given under the open-ended option 'Other' were encoded as the category 'Other' for each variable including this option. The full list of textual responses resulting from the open-ended response options 'Other' are reported, for each of these variables, in Appendix A.

Results

In this section, I present monivariate descriptive statistics for each variable generated from the survey. I will do so by approaching one thematic section of the survey at a time.

¹ See: <https://pepso.ca/tools>; <https://pepso.ca/documents/manual-for-precarity-index-2016-06-21-final.pdf>

For methodological reasons, the section asking about respondents' sociodemographics was placed at the end of the questionnaire. I will, however, start from this section in order to, in the first place, give a broad description of the sample in terms of their structural sociodemographics.

Sociodemographics

I start by briefly describing some sociodemographic characteristics of the sample. The age of respondents was asked about as divided in age classes. The modal age class was 31-35 years old. Youngest respondents are aged 18-20, eldest respondents 76-80. About 50% of the sample is aged 26 to 40, about 70% is aged 21 to 45.

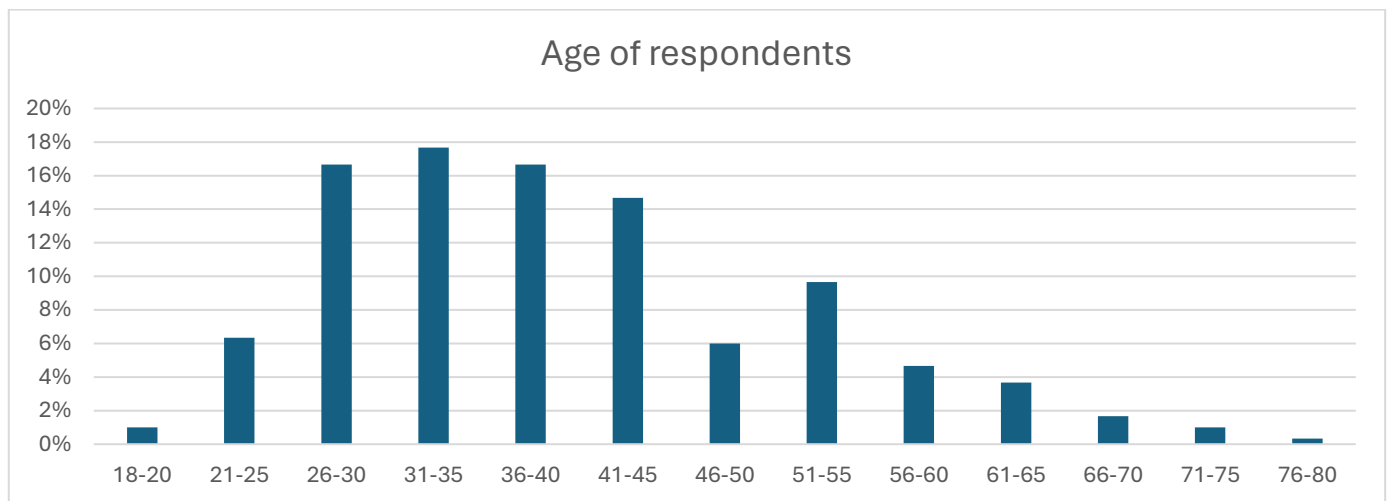


Figure 1: Age class of respondents.

Gender identification of respondents resulted as quite unbalanced between man and women. The former constitute about 36% of the sample, the latter about 58%. Other gender identification, summed up, resulted in less than 6% of the sample.

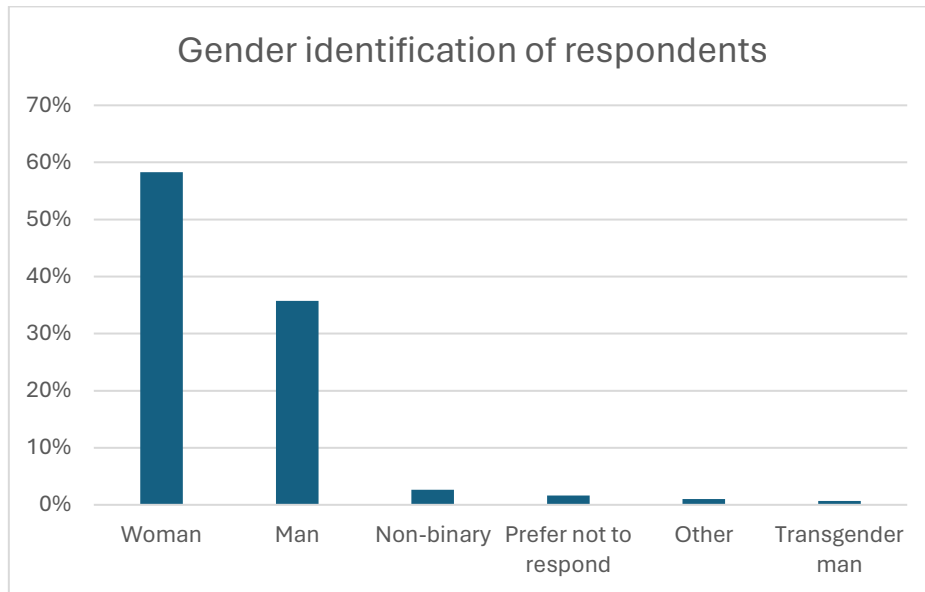


Figure 2: Gender identification of respondents.

The average level of formal education in the sample was quite high, if compared to the overall population. Respondents having completed high school as the higher level of formal education are about 7%, while lower levels are practically absent, with only one respondent each. Bachelor's program is the modal category.

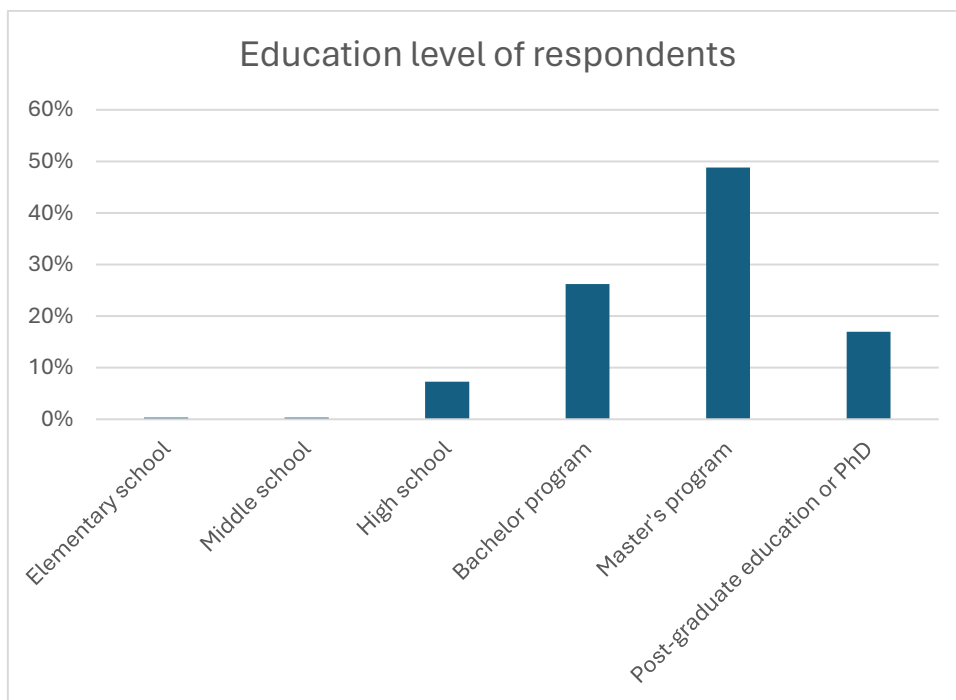


Figure 3: Formal education of respondents.



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Formal education was described by respondents as highly influential in their artistic careers. About 80% of respondents declared that their studies impacted their career to a large extent or to some extent, while about 16% declared it did not at all or just very little.

Respondents currently operate mostly in urban contexts (76%), while 20% operate in rural contexts. Most 'Other' responses (less than 4%) reported their context as being a mid-way between urban and rural.

Respondents to the survey hold 41 different citizenships, and reside in 34 different countries. Portugal is both the most common citizenship (27%) and country of residence (28%). In both the question on citizenship and residence, the sum of Portugal, Italy and Norway constitutes more than half of the sample, as can be seen in fig.4 regarding country of residence.



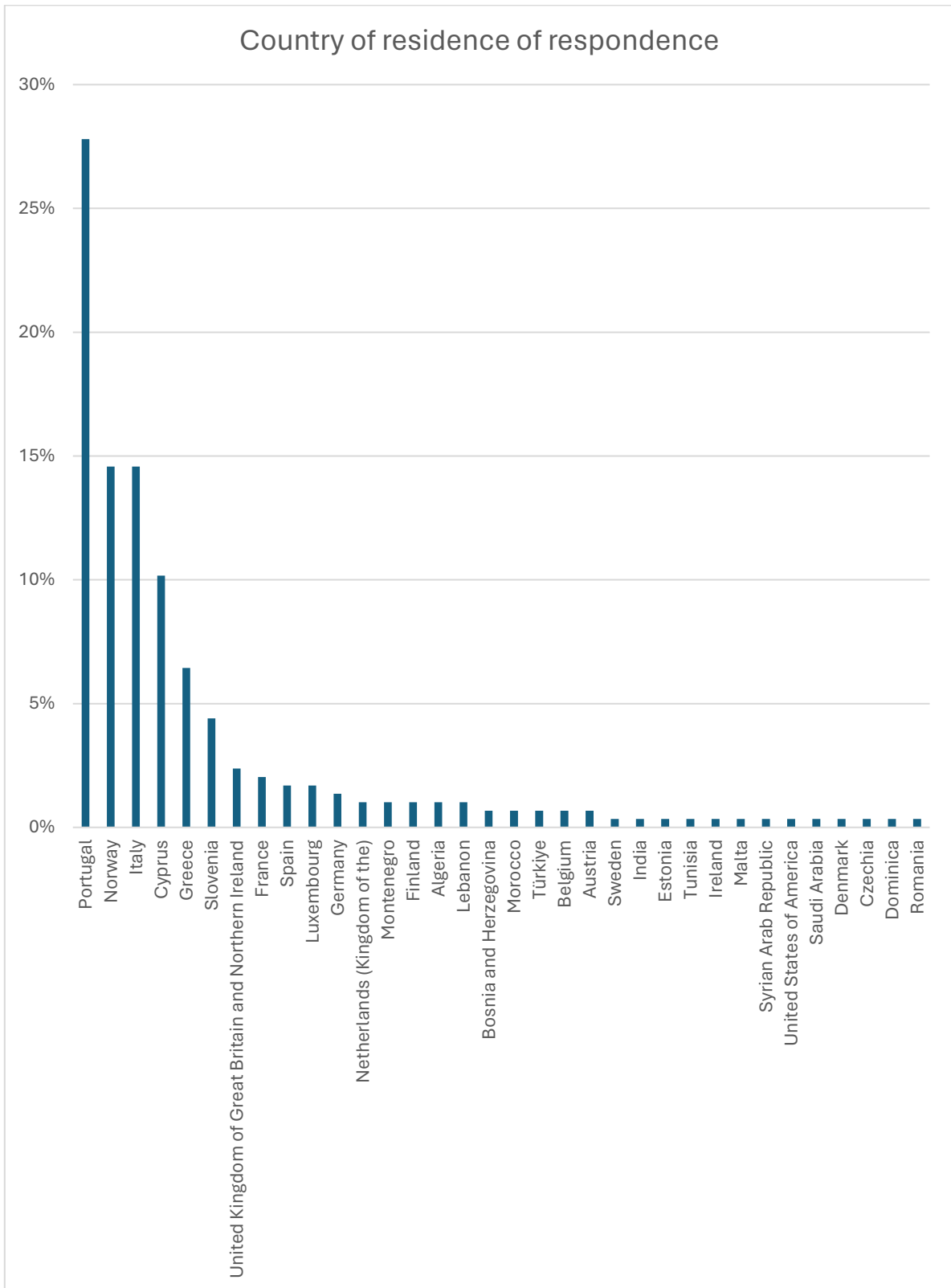


Figure 4: Country of residence of respondents

Working conditions and social rights

After giving a sociodemographic picture of the sample, I turn to describe the substantive content that is more specific to the research at issue. This section detailed included questions about respondents' employment and working conditions.

As we will further delve into in the following sections, the overall picture that emerges is one of a sector characterized by high level of flexibility, precarity and uncertainty.

First of all, we asked respondents about their artistic practice. This was a multiple-choice question, so respondents could pick more than one option. More than 60% of respondents reported being independent artists, about 17% reported working in immaterial practices (such as research, education, residencies), about 15% are members of an artistic collective. The residual categories, being members of a studio and 'Other' responses sum up to 7% of responses.

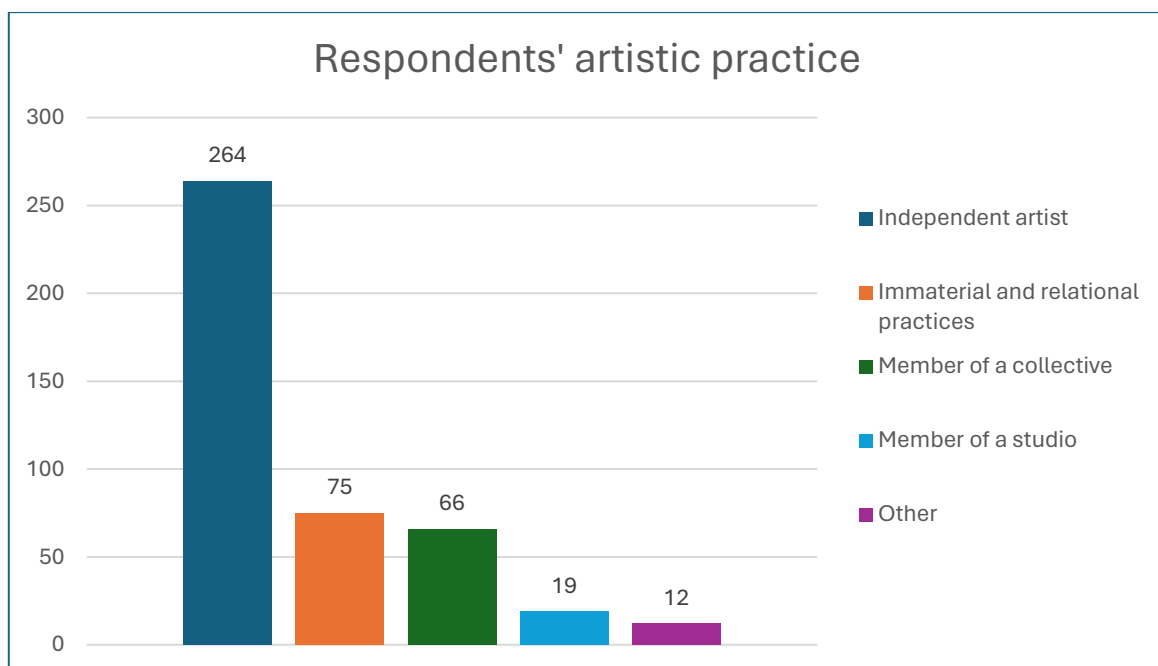


Figure 5: Respondents' artistic practice

Quite interestingly, the main source of income for most respondents does not coincide with their artistic practice, nor with another job in the arts sector. As shown in fig.6, the modal category is instead 'Other job in another sector'. Selling their artworks is the main source of income for less than 10% of respondents. The sum of all categories regarding grants and honoraria add up to circa 20%, meaning this is the portion of the sample for which grants and honoraria are the main income.

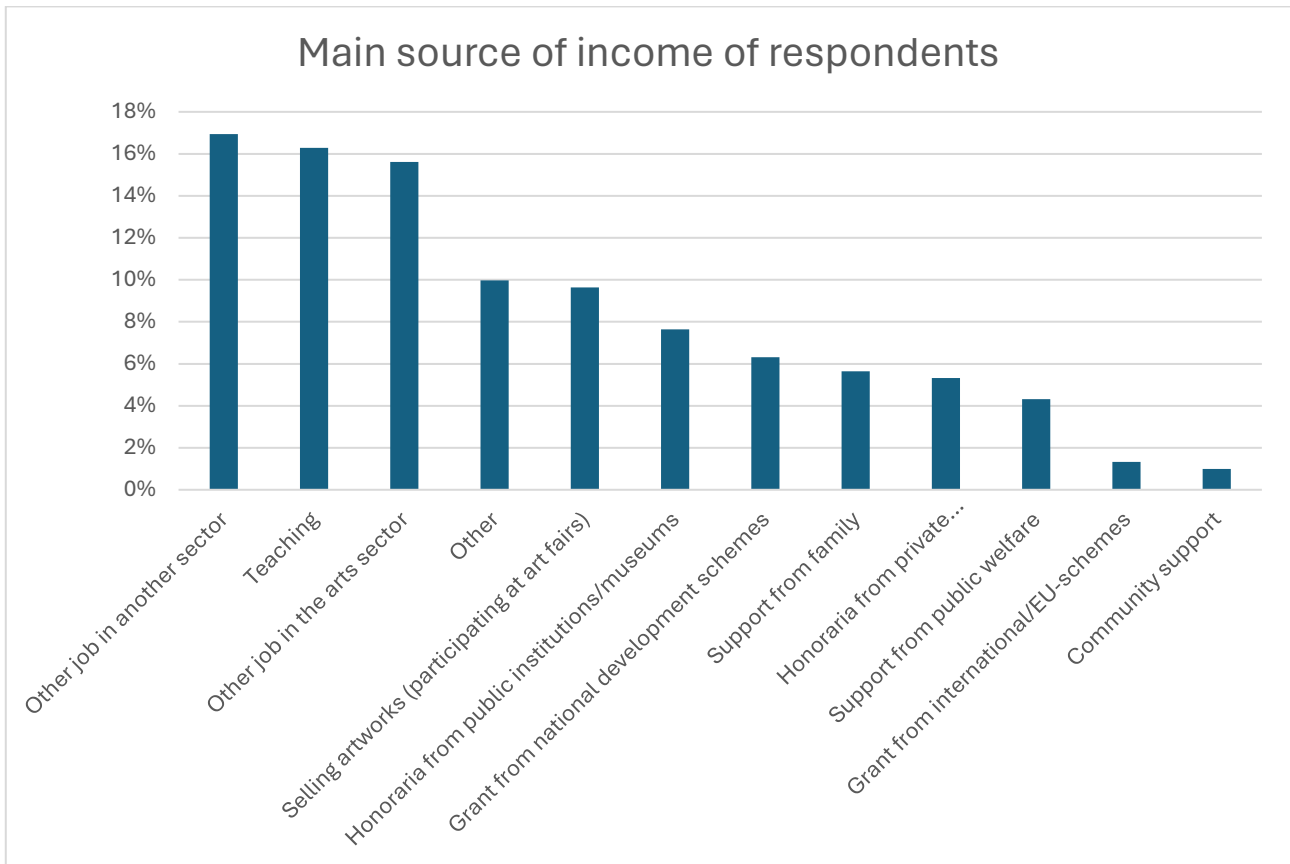


Figure 6: Main source of income of respondents.

The following question inquired about secondary sources of income. This was asked in form of a multiple-choice question. As we can see from fig.7, teaching is still among the higher-ranking categories (15%), as well as 'Other job in the arts sector' (14%). In addition to this, we can note how selling artworks, while being the main source of income for less than 10% of respondents, is the most common among secondary sources of income (about 16%). Support from family is also a relevant additional source of income, as about 12% of the sample benefits from it.

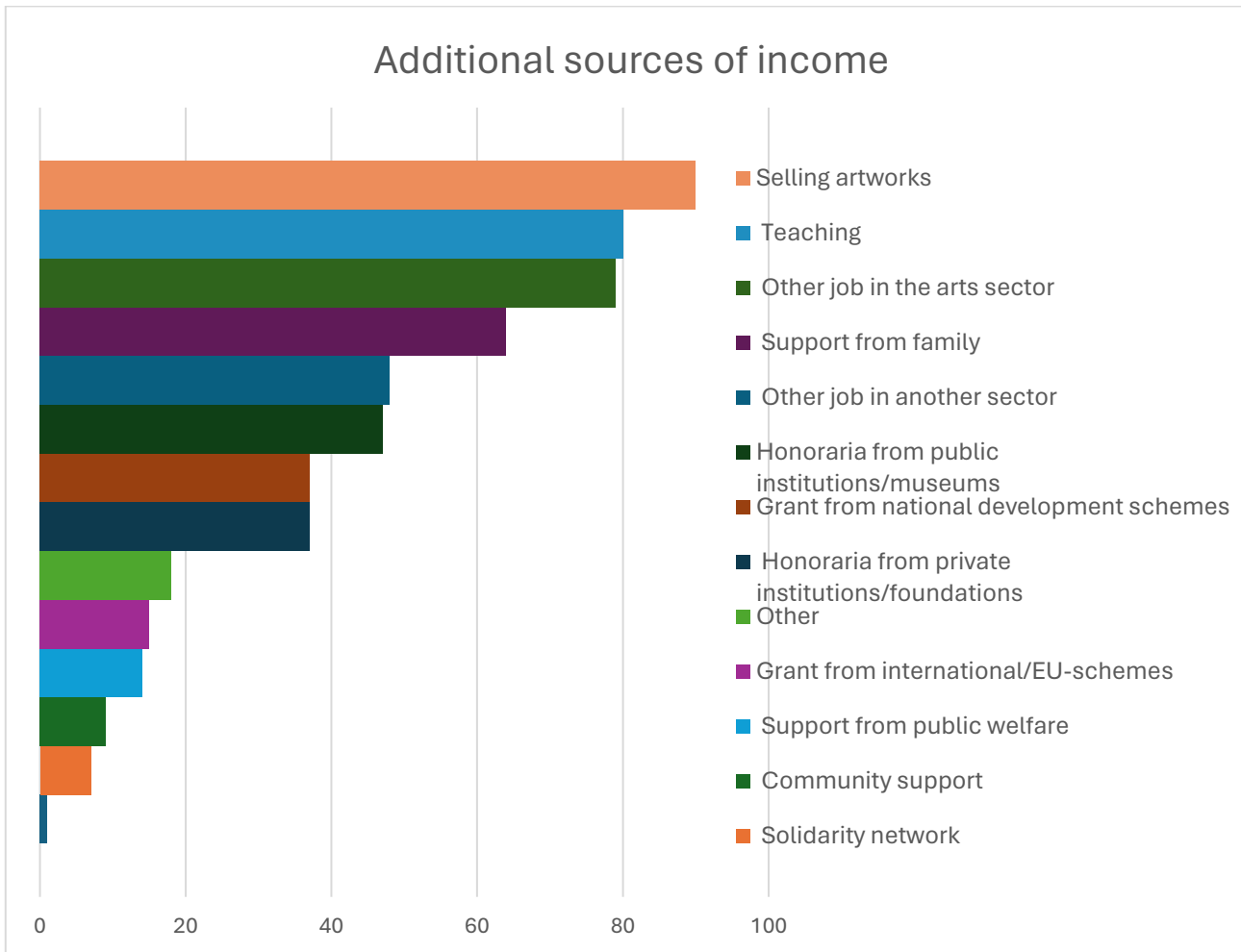


Figure 7: Additional sources of income of respondents.

We then proceeded by asking artists about the type of their main employment relationship. The vast majority of the sample is self-employed (36%). We differentiated between ‘Self-employed (no employees)’ and ‘Self-employed (others work for me)’ to distinguish between freelance workers and entrepreneurs. The latter, in fact, consist of only 2% of the sample.

Relying on the EPI (Employment Precarity Index, see Introduction) we also distinguished between permanent contracts, fixed-term and short-term ones (either more or less than one year), and, for the latter two, between part-time contracts and full-time ones (either more or less than 30 hours per week).

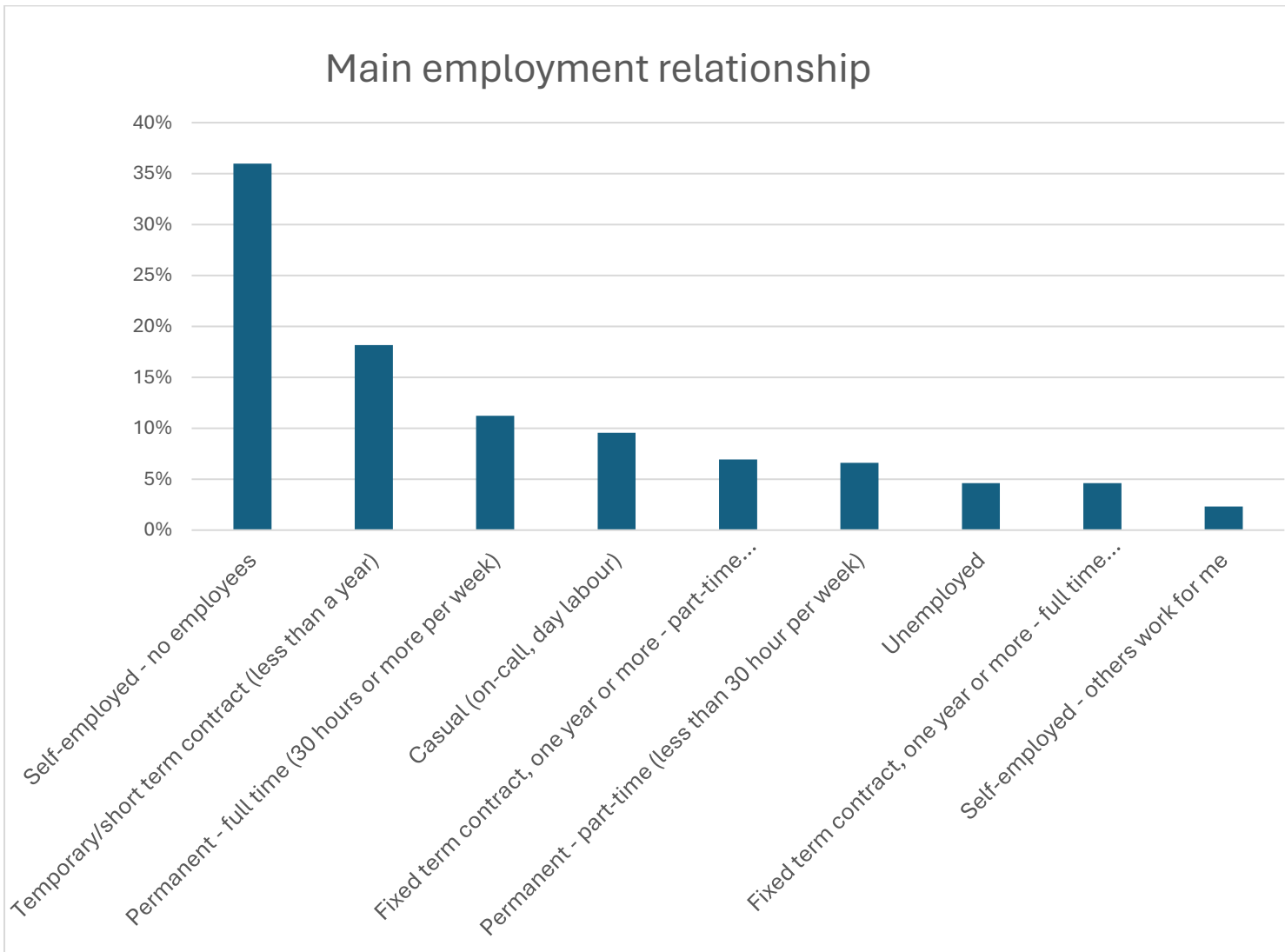


Figure 8: Main employment relationship of respondents.

Only 20% of respondents declared that they get paid if they miss a day of work, while 80% declared they do not.

In addition to this, only 21% of respondents declared they receive any employment benefits (such as a medical plan, vision, dental, life insurance, pension, and so on) from their current employer(s), while 56% declared that they do not receive any employment benefit whatsoever from their employer(s). 18% of the sample responded that the question was not applicable in their case, while 6% did not know how to answer the question.

Strictly connected to these findings is the number of jobs that respondents had at the time of answering the survey. As shown in fig.9, the majority of respondents had 2 jobs. 11% were unemployed, 19% had 1, and one third of the sample (33%) had 3 jobs or more.

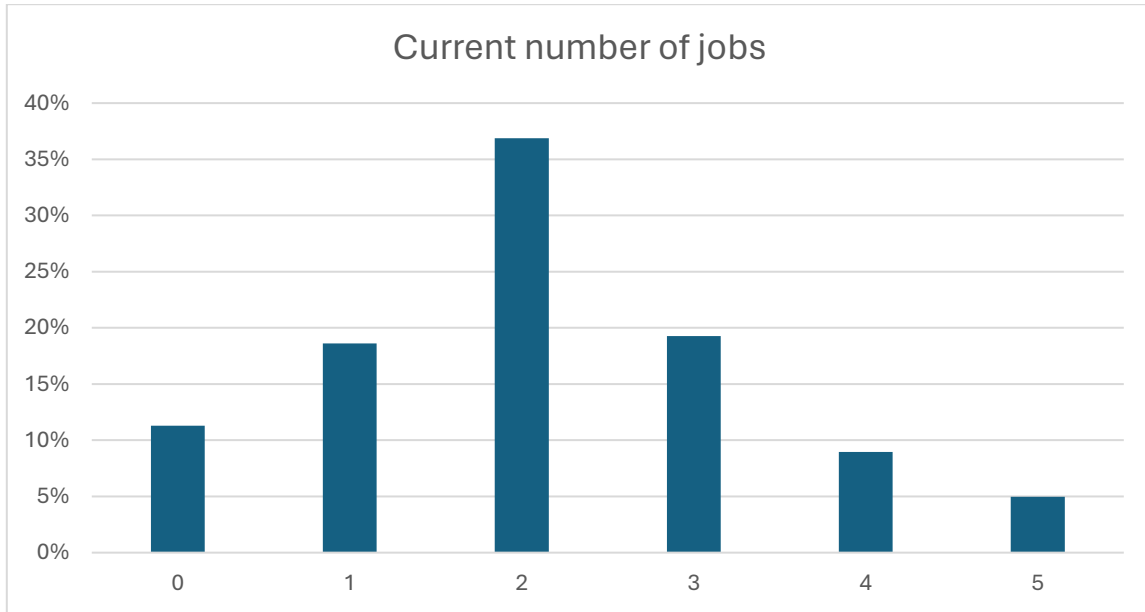


Figure 9: Current number of jobs at the time of the survey.

The uncertainty in working conditions, as we will see, is further testified by a number of questions in our survey. The following question, taken by the EPI, asked respondents how often their work schedule changes unexpectedly. More than 58% of respondents declared their schedule changes unexpectedly more than half of the time, while 37% declared it does either always or most of the time.

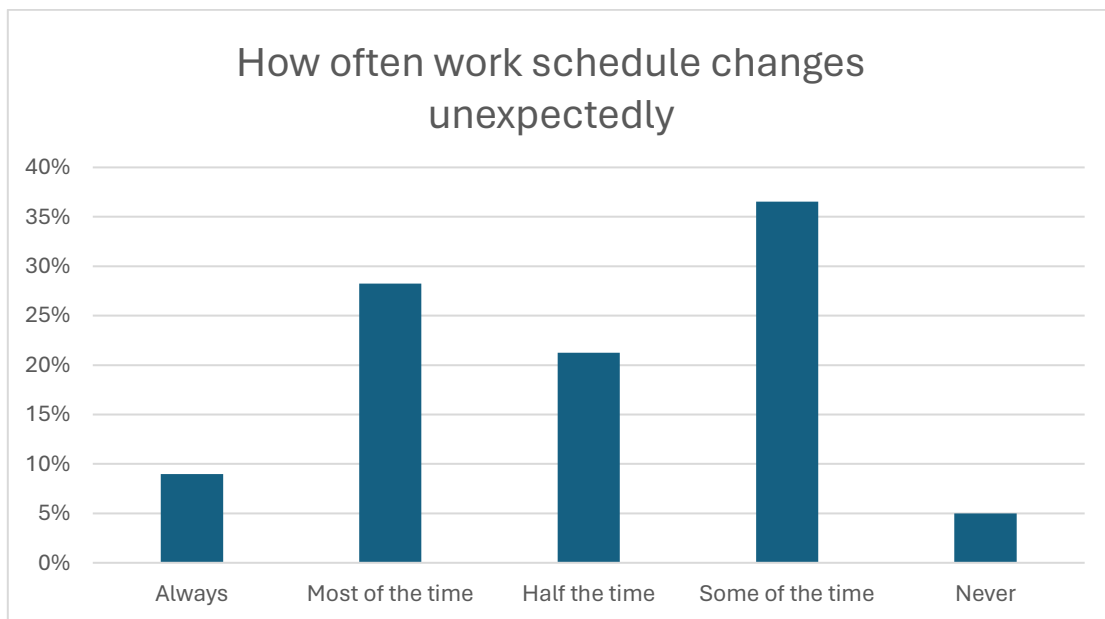


Figure 10: Unexpected changes in respondents' work schedule.

Income variation from month to month is another obvious source of uncertainty and precarity. Another question from the EPI that we included in the survey focuses on that. Results show how only 28% of respondents declared that, in the last year, their monthly income varied only a little or not at all, while nearly half, 43% of them, declared it varied a lot from month to month.

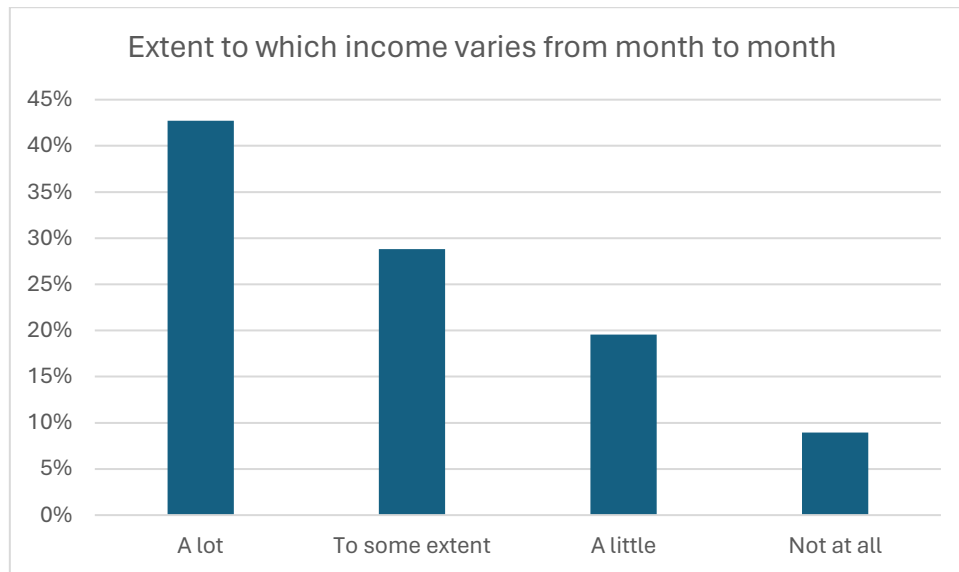


Figure 11: Monthly variation in income in the last year.

Another relevant and widespread condition among workers in the arts sector is working in exchange for non-material rewards. We asked respondents how often, in their experience, they found themselves working in exchange for visibility or reputation rather than money.

Results are quite remarkable. 30% of respondents do work in exchange for visibility or reputation either always or most of the time, while the impressive amount of 47% of respondents do so at least half of the time or more often than that.

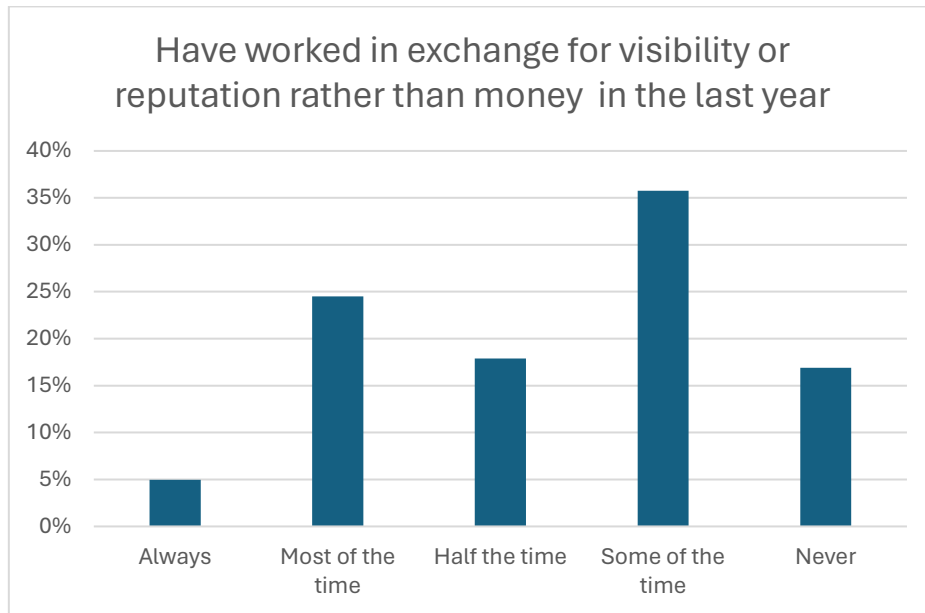


Figure 12: Working in exchange for visibility or reputation rather than money.

The following is a battery of eight statements about the professional experience of respondents, for which they were asked to express their level of agreement with. Response categories range from ‘Strongly disagree’ to ‘Strongly agree’. The statements focussed on different aspects of the professional life of artists, the different forms of remuneration, privilege and social rights.

Starting from the first two items, we can see a striking difference between respondents’ rewards in their work in terms of personal fulfilment and the monetary remuneration they get from it, as is very clear from fig.13. In fact, in a very interesting symmetrical way, 73% of respondents either agreed or strongly agreed with the statement “I find personal fulfilment from my work”, while 74% either disagreed or strongly disagreed with the statement “I am satisfied with my pay”.

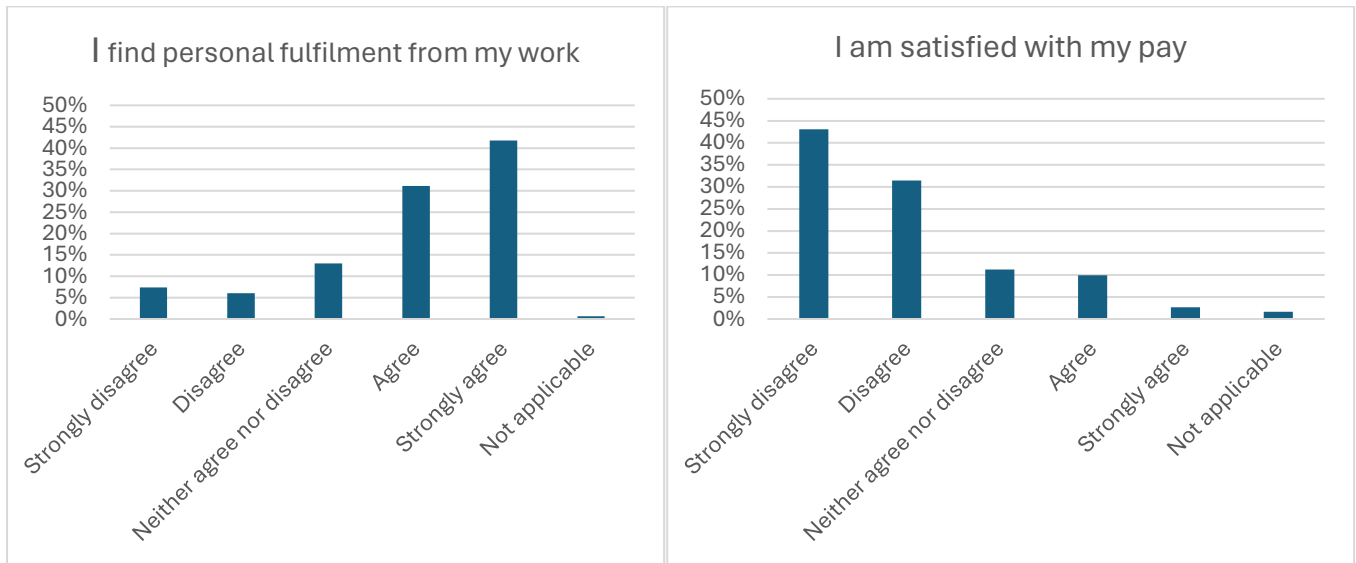


Figure 13: Respondents' agreement with the statements shown in the graph title.

Following the inquiry on the material working conditions of artists, and the standards of living they allow them, the two items presented in fig.14 highlights how problematic these are in the experience of respondents.

In fact, 75% of respondents either strongly disagreed or disagreed with the statement: "I feel like my professional situation provides me with a sense of safety and stability", while 81% either strongly agreed or agreed with the statement: "The pay I get from my work as an artist insures me decent standards of living".

While this latter result could somehow be anticipated from many respondents not having their work as artists as their main source of income, the data emerging from this section are still very informative and noteworthy.

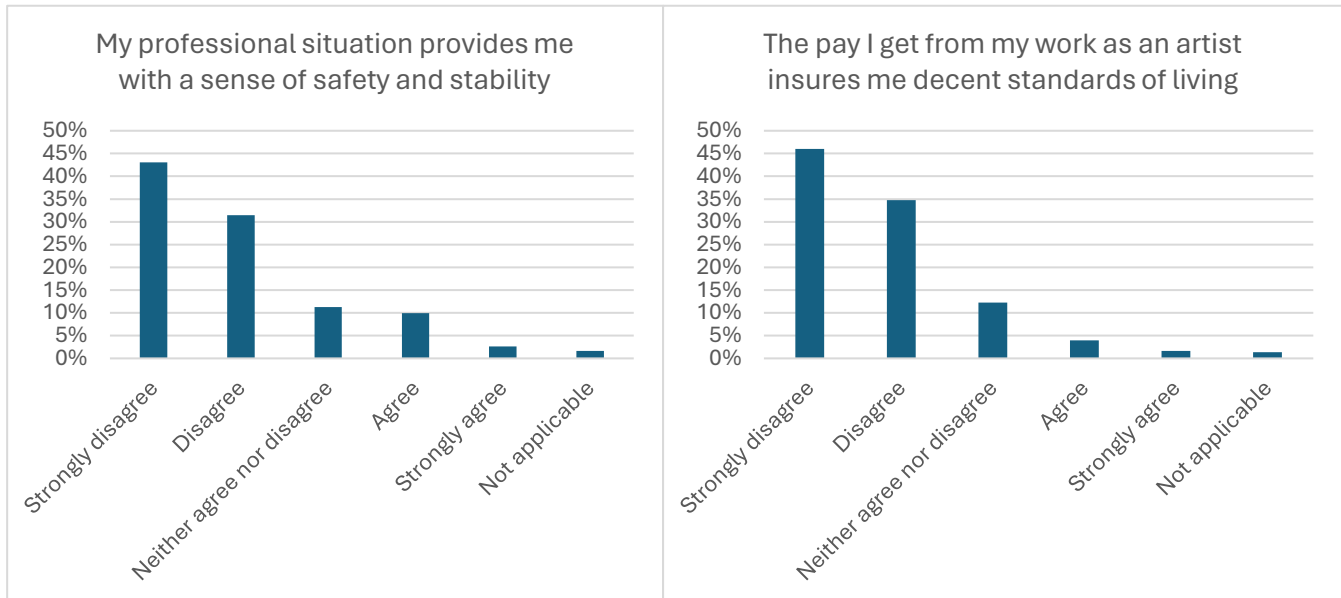


Figure 14: Respondents' agreement with the statements shown in the graph title.

The next items regard the perception of respondents' remuneration, the different type of reward they get from their work, and the reflections of privilege that follow these aspects of the arts' sector labour market.

70% of respondents strongly disagrees or disagrees with the statement: "My work is being fairly remunerated", further indicating dissatisfaction with the monetary remuneration they get from their work.. Overall, respondents tend to agree that there is a mismatch between economical and reputational rewards from their work as artists. The picture, however, gets more nuanced in this case, as is clear from fig.15.

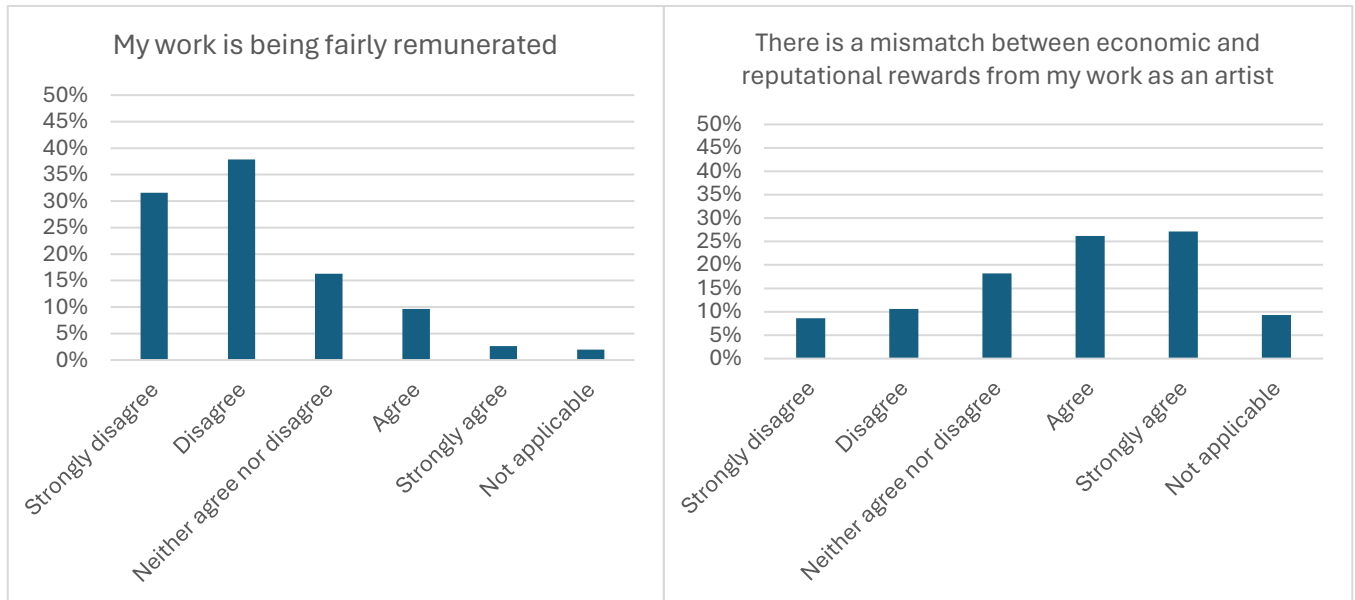


Figure 15: Respondents' agreement with the statements shown in the graph title.

An interesting insight, that calls for further analyses, comes from the item: "I consider it acceptable to work in exchange for visibility or reputation rather than money". In fact, while 72% of respondents strongly agreed or agreed with the statement, it connects with the data from fig.12, namely that 47% of respondents have actually worked in exchange for reputation or visibility rather than money at least half of the worked time in the last year. Rapidly running a cross-tabulation of the two variables, in fact, shows how the two variables are not as associated as one could expect, raising interesting research questions, and showing how many respondents did find themselves working in exchange for reputational rewards despite finding it unacceptable in principle.

Last, fig.16 shows how 54% of respondents agreed or strongly agreed that In the context they operate in, being an artist is an endeavor only the privileged can afford. This items also raises further research questions, especially regarding the connection between the awareness of privilege, power structures and the material conditions of respondents' background.

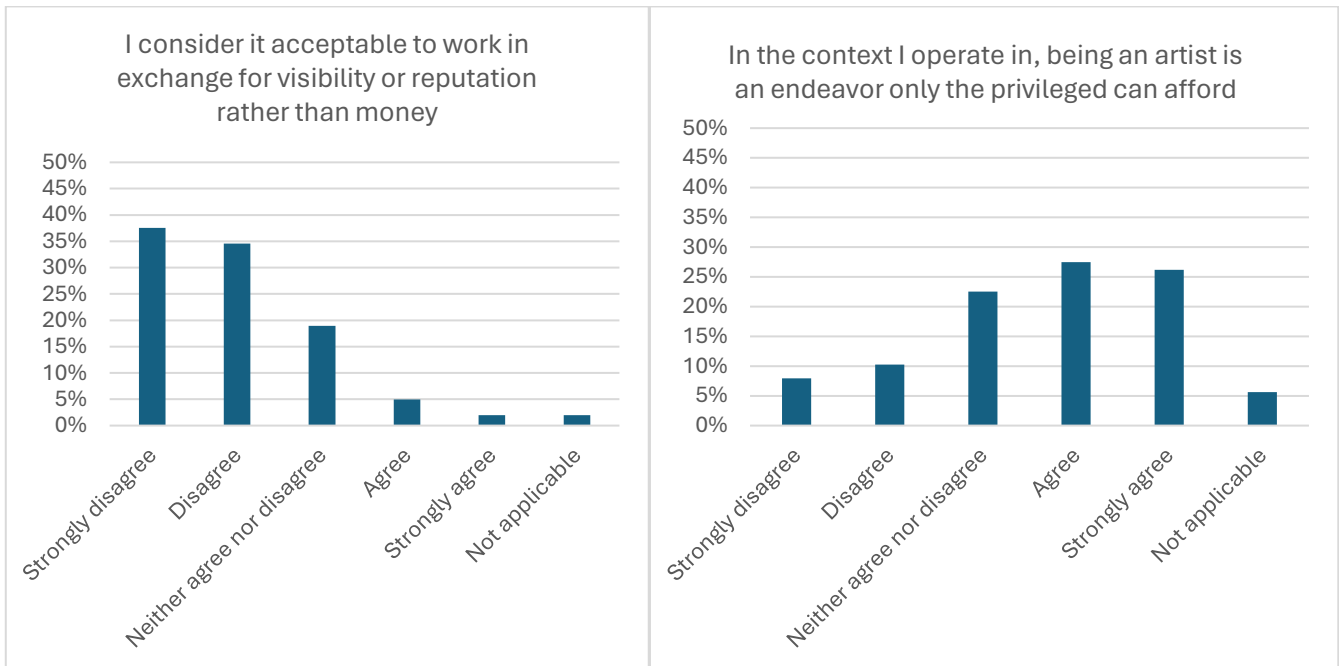


Figure 16: Respondents' agreement with the statements shown in the graph title.

The issue of reputation and recognition was further addressed in this section. In fact, the non-economic, reputational rewards that are shown to be so important from the results above, seem not to pertain the societal context at large. Rather, they seem to regard the niche of fellow artists or workers in the arts sector.

In fact, a question in this section asked: "To what extent do you think the job of professional artists is respected and recognized - *beyond* art experts - in the *local* and *national* sociocultural contexts in which you operate?". The different response categories were divided for *local* and *national* context. While the difference between local and national societal contexts resulted as quite irrelevant, it is interesting to note how 61% of respondents reported that the job as artists is either very little or not at all recognised and respected by the broader societal context. While this finding is not striking in itself, it is quite interesting if considered in connection with the other findings pertaining to reputational rewards of the work of artists.

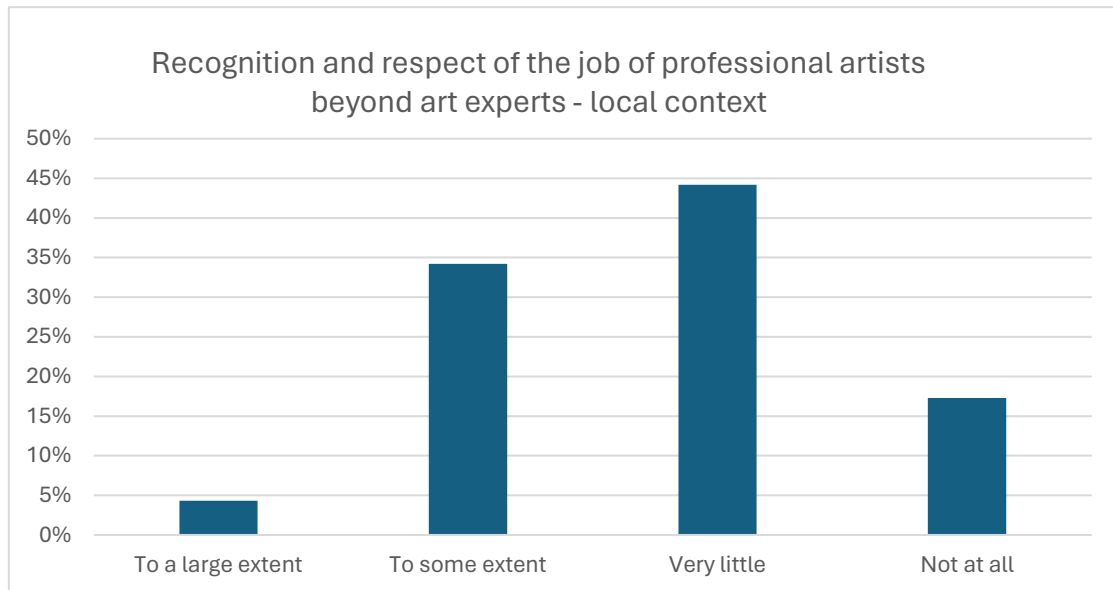


Figure 17: Recognition and respect of the job of professional artists beyond art experts - local context

This question had an immediate follow-up multiple-choice question, regarding the reasons why, if any, some people do not recognize and respect the job of professional artists. Results show how about 37% picked “Lack of knowledge” as a response category, about 36% picked “Lack of adequate cultural policies”, and about 20% picked “Lack of interest”. 43 respondents employed the “Other” open-ended section to write their opinion on the topic. While it is beyond the scope of this report, I believe this could be the most interesting and rich material to be analysed to address the topic in more detail.

The last questions of the section regard discrimination, and in particular discrimination being a barrier in respondents’ career. The first of the two asked respondents whether they faced discrimination, and on which grounds (see fig.18). 24% of respondents do not feel discriminated in any way, while forms of discrimination reported by respondents are based on the grounds of gender (21% of the sample, 51% of women), age (19%), immigration (10%), race and ethnicity (8%), sexual orientation (6%) and disability (3%), as well as the responses (9%) provided in the “Other” open-ended response category (see Appendix A).

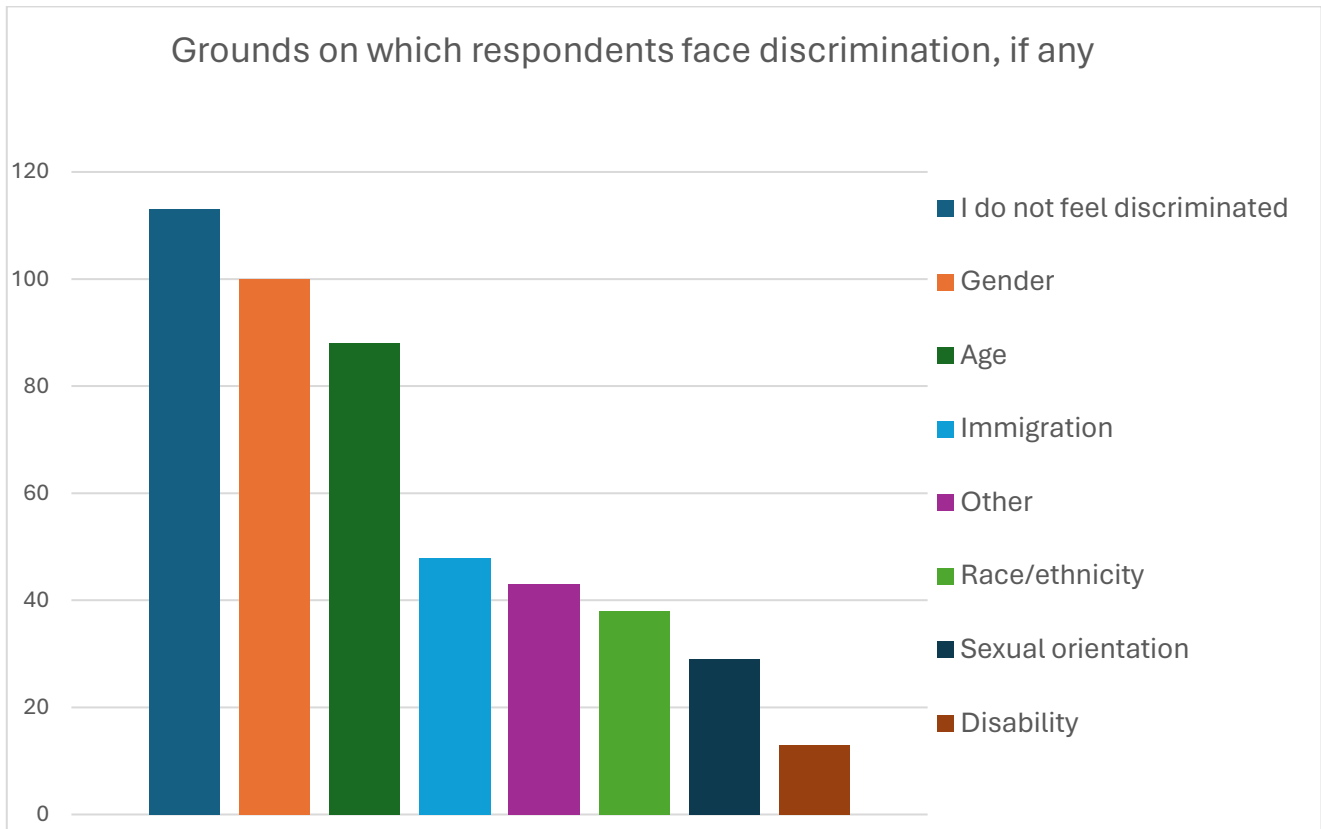


Figure 18: Grounds, if any, on which respondents faced discrimination

The following question asked whether discrimination was, for respondents, “barrier for you in getting work, keeping work or being offered opportunities for advancement”. Responses to this question are split in half almost exactly, resulting in 153 “No” and 150 “Yes”.

Precarity, future and social mobility

This section explores the dimension of precarity in relation to respondents' perception of time and trajectories of social mobility. Uncertainty about the future is, in fact, a crucial concern for workers having to face conditions of precarity.

The first questions asked about the likelihood, as perceived by respondents in a 6-months span of time, that they will find themselves unemployed, and that they will have their total hours of paid work reduced. 40% of respondents declared that it is either likely or very likely that this will be the case, while 31% of them declared that the scenario is not likely or not likely at all.

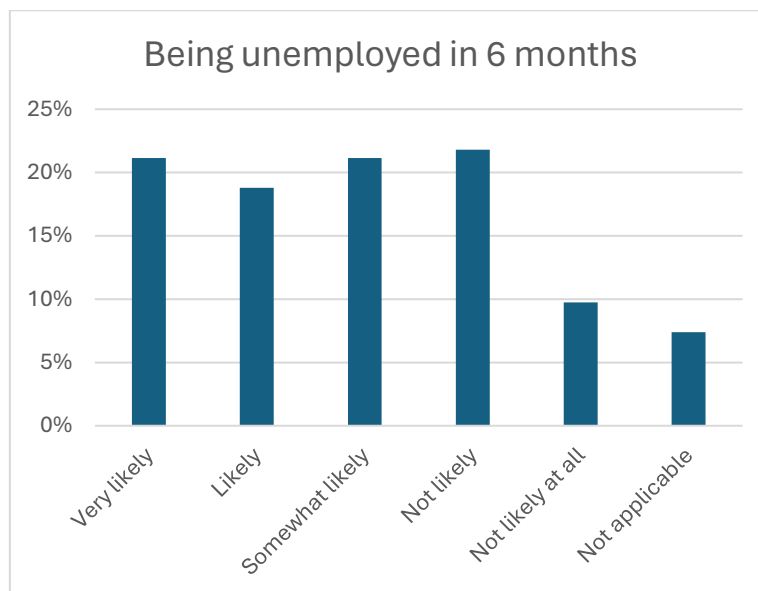


Figure 19: Perceived likelihood of respondents finding themselves unemployed in a 6-months time span.

The picture is similar if we consider the reduction of hours of paid work: 40% seen the scenario as likely or very likely, while 23% of them saw it as not likely or not likely at all.

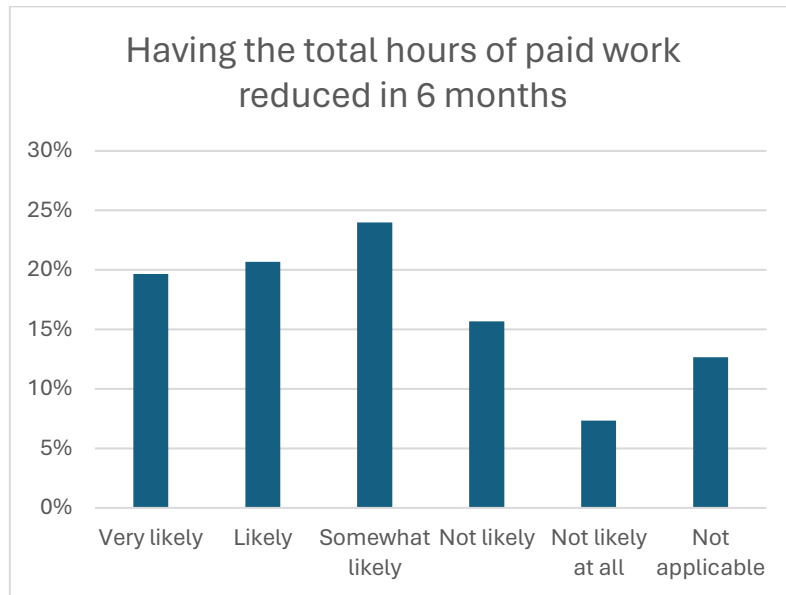


Figure 20: Perceived likelihood of respondents having the total hours of paid work reduced in a 6-months time span.

A rather remarkable finding emerged from a question regarding respondents' concerns about maintaining their current standard of living. The question, taken from the EPI, goes as follows: "Thinking about the next 12 months, are you concerned that you will not be able to maintain your current standard of living due to your employment situation?". Fig.21 shows how 71% of the sample is in fact worried about such scenario, while this is not a concern for only 29% of them.

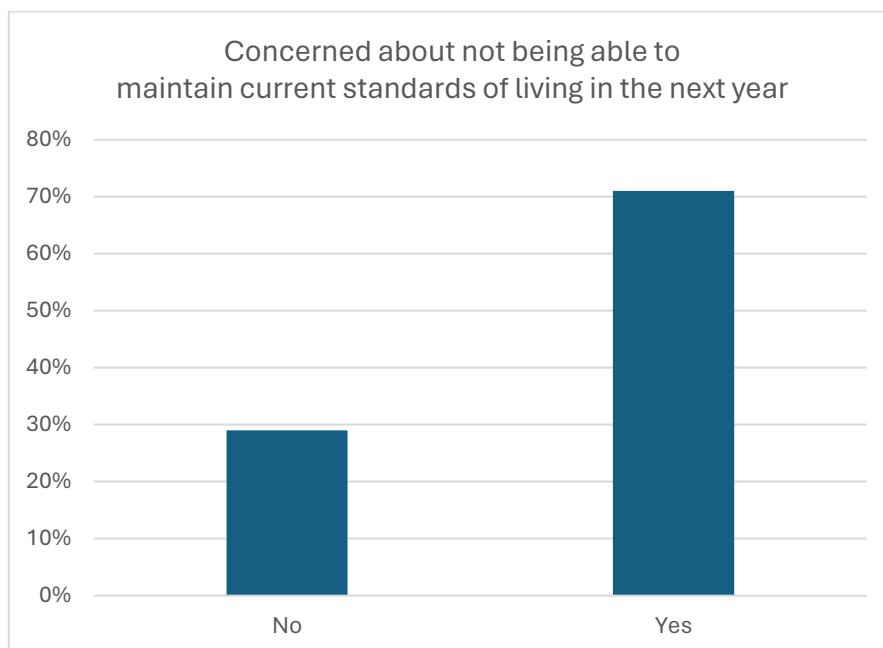


Figure 21: Concerns about not being able to maintain current standards of living in the next year

The topic of social mobility was also addressed by asking respondents about actual changes in their income in the year preceding the filling of the survey. When considered together with what was just discussed, this draws an overall picture of precarity and descending trajectories of social mobility.

Respondents were asked to compare their personal income to that of 12 months before. While the majority of respondents saw no relevant variation in their income, it is noteworthy that those who saw it decreasing are almost double the amount of those who saw it increasing (20% and 37% respectively).

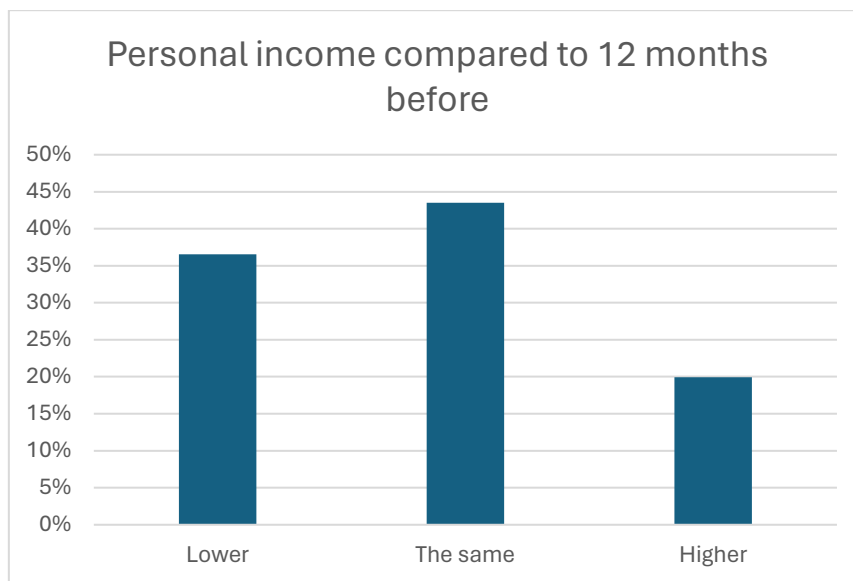


Figure 22: Variation in personal income of respondents in the last year.

The section closes with an open ended question asking: "Do you think artists are particularly likely to experience precarity? If yes, why?". While textual responses could not be addressed within the scope of this report, their full list is available in Appendix A.

Precarity and wellbeing

This section further delves into the issue of precarity and working conditions by exploring their impact on health and wellbeing. The fundamental impact of working conditions and precarity on health and wellbeing is established by literature in the sociology and psychology of work to the point of being scientific commonsense.

For the scope of this research, we started by asking respondents to self-assess their general and mental health conditions (fig.23). The first thing that we can notice is how mental health is self-assessed at clearly

lower values than general health. While the sum of the higher categories (“excellent” and “very good”) in general health is about 37%, it is 26% in the case of mental health. On the other hand, the sum of the lower ones (“fair” and “poor”) is 22% in the case of general health while being exactly the double, 44%, in mental health.

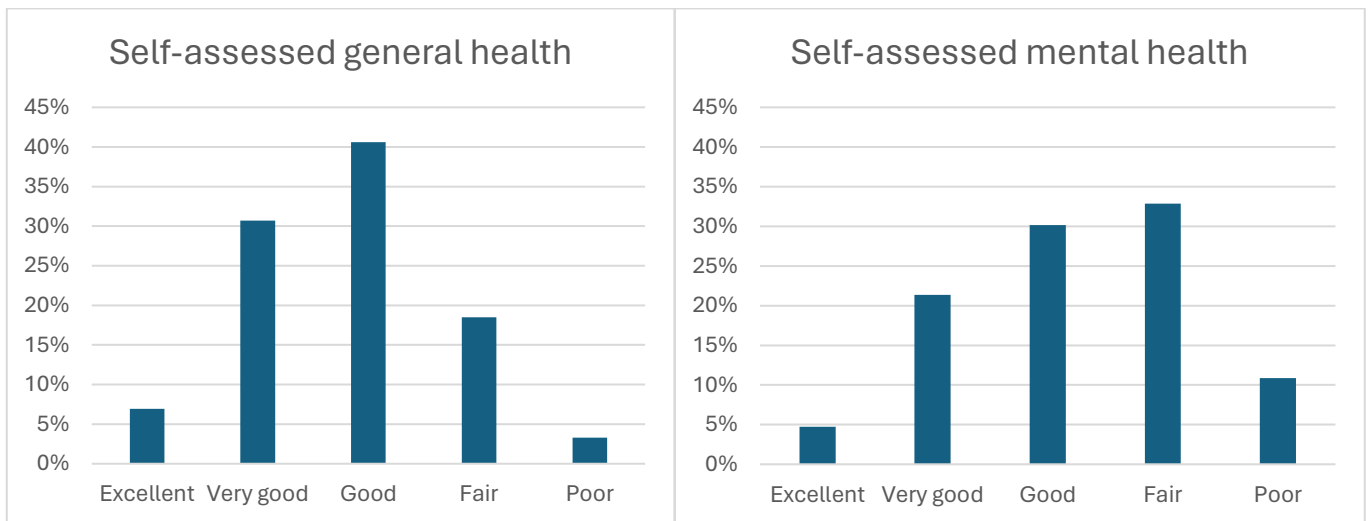


Figure 23: Self-assessed levels of general and mental health.

A battery of four items then asked respondents to assess how often certain events happened to them in the year preceding the filling of the survey. The question, taken from the EPI, was: “Can you please tell us how often the following situations have occurred to you in the last year, in relation with your work?”, and response categories ranged from “very often” to “never”.

The first two items (fig.24) consider negative emotions that were caused by respondents’ work. In the last year, only 5% of respondents never felt depressed because of work, and only 10% of them never felt angry for the same reason.

Even more strikingly, 43% of respondents felt depressed as a result of work either often or even very often. Those who felt angry as a result of work either often or very often were 40% of the sample. These findings highlight how deeply concerning can the effects of working conditions be on the mental health of artists.

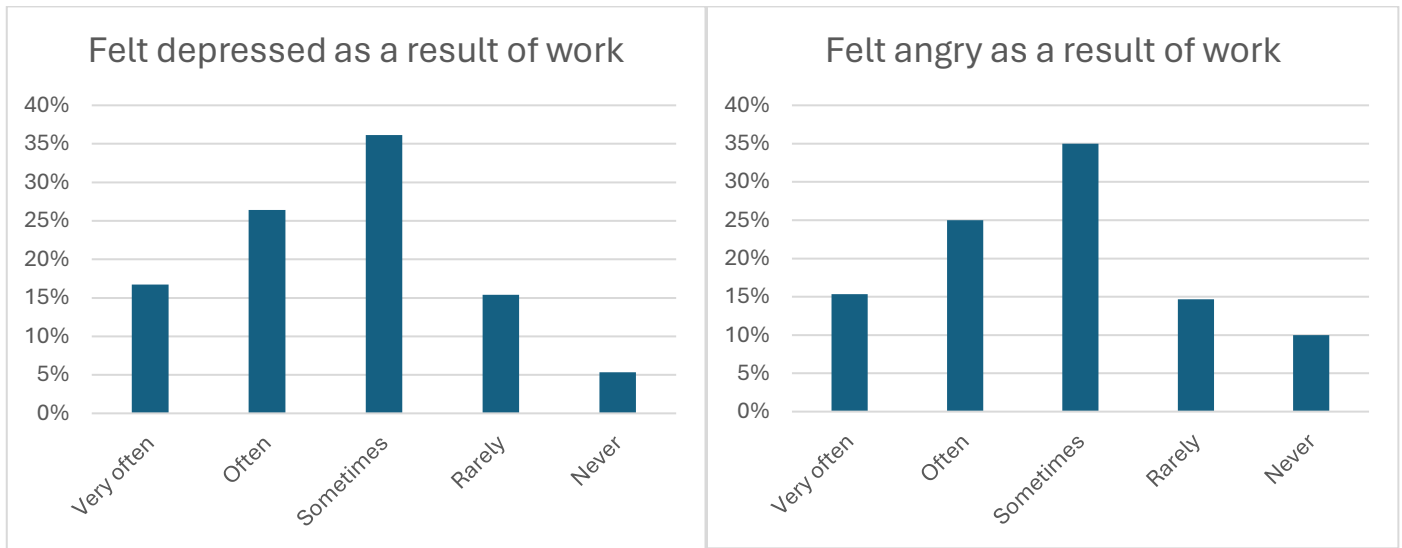


Figure 24: Negative emotions that respondents felt in the last year as a result of work.

This is further testified by the next two items in the battery, regarding more specifically the effects of precarious working conditions, and their impact on respondents' quality of life (fig.25).

Uncertainty about the work schedule has been reported by respondents as a major factor negatively affecting their quality of life: only 18% declared that this has happened to them rarely or never throughout the last year, while more than three times the amount of respondents (56%) reported that it happened often or very often in the same time period.

The picture gets even starker in responses to the item about anxiety caused by respondents' employment situation. In this case, those who never, or rarely experienced the event add up to barely 13%, while those who did often or very often add up to 63% (almost five times more).

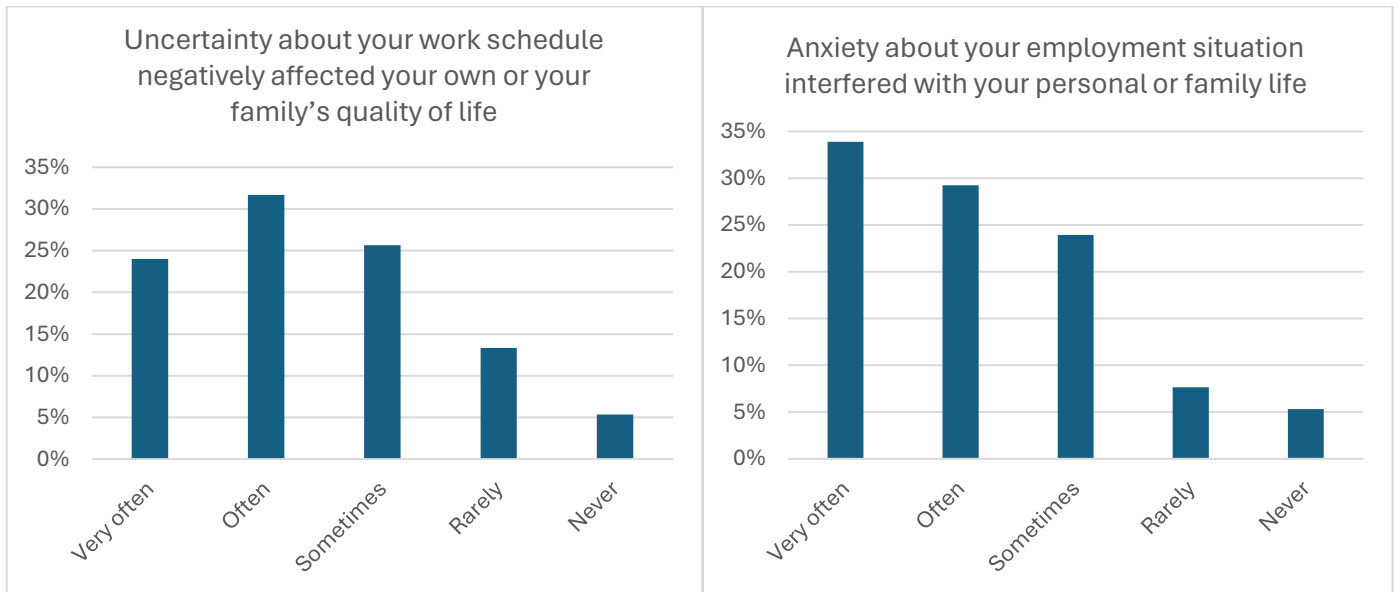


Figure 25: Effects of work on respondents' quality of life.

Having highlighted the negative effects of working conditions on health and quality of life, we turn to the effects on what makes artists defined as such: their artistic practice itself.

In this case as well, there is a clear negative influence of working conditions, as perceived by artists on their artistic practice. After asking to what extent, if any, such influence existed, we also asked respondents to reflect on the possible reasons of such an influence. As is clear from fig.26, more than half of the sample, 53%, remarked how working conditions do negatively affect their practice to a large extent. On the other hand, only 7% declared that it does not at all, or that it does very little.

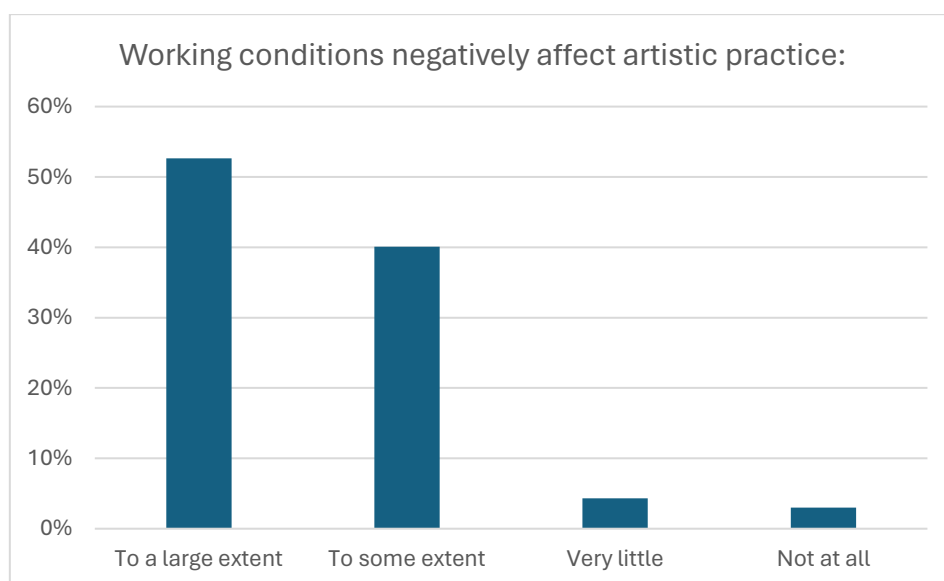


Figure 26: Negative influence of working conditions on artistic practice.

As for the reasons underlying this negative impact, fig.27 shows the responses to a multiple-choice question, asking: “What are the main reasons, if any, your overall working conditions do negatively affect your artistic practice?.”

Most responses pointed at deprivation in terms of crucial resources necessary to pursuing ones’ artistic practice, such as time (33%), mental energy (32%) and physical energy (25%). Only 5% of respondents declared that working conditions do not negatively affect their artistic practice. The full list of textual responses coded as “Other” is provided in Appendix A.

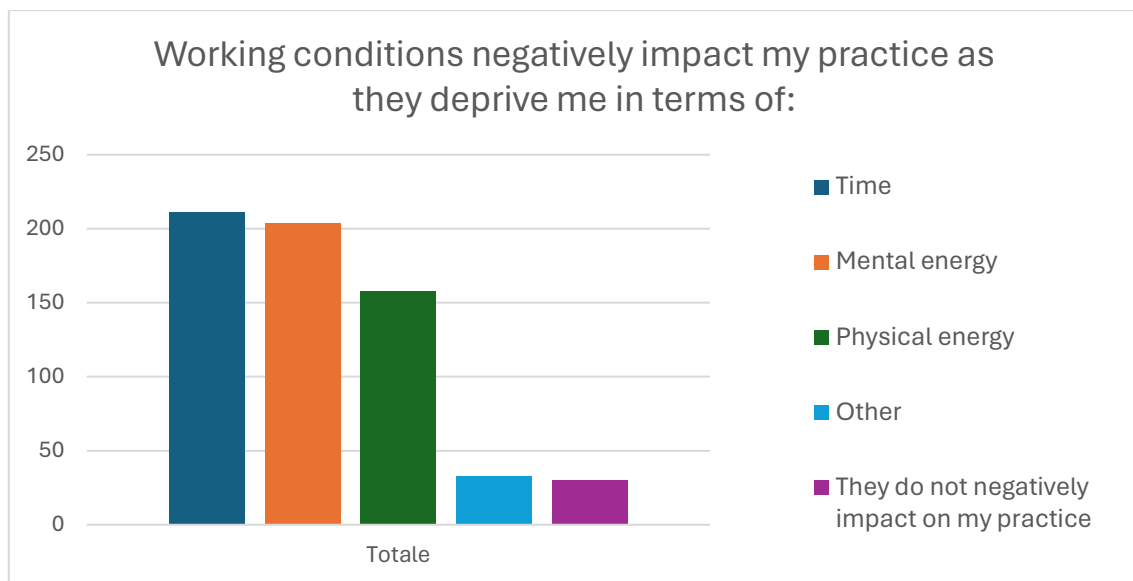


Figure 27: Reasons underlying the negative impact of working conditions on artistic practice.

The next questions, last of the section, pertain respectively quality of life and quality of work, from a different angle.

In fact, we asked respondents to imagine the potential positive impact receiving UBS (Universal Basic Services), a universalistic form of welfare, on their quality of life and work. Results were very similar between the two questions (fig.28): in both cases the vast majority of people responded that it would positively affect them “to a large extent” (66% as regards life and 63% as regards work), while, if considering “to some extent” responses as well, the percentage raises to 95% and 94%, respectively.

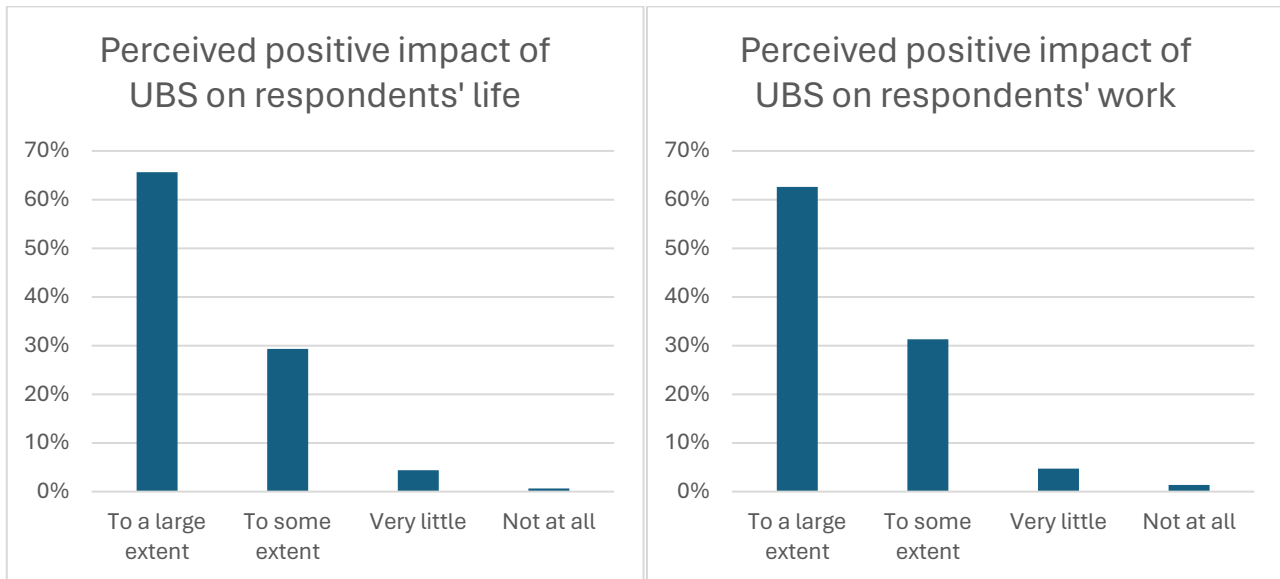


Figure 28: Perceived positive impact of receiving UBS on respondents' life and work.

Regulations and the legal status of artists

This section is dedicated to regulations and legal issues surrounding the status of artists as professional figures.

The first question asked respondents what type of legal status, if any, is granted by institutions in the country where they operate: "In the Country where you operate, do artists or other cultural creative professionals have a specific and legally recognized 'status'?"

Results are shown in fig.29. The most frequent response provided was that, in respondents' countries, no status of any type is granted to artists (27%). The most frequent status that respondents are aware of is related to taxation, in 19% of cases, followed by a status that provides access to grants and fundings (15%) and one related to social security (12%).

Quite interestingly, 19% of respondents couldn't respond the question because, they reported, they do not know about this issue. The reasons behind this might be different and demand further research.

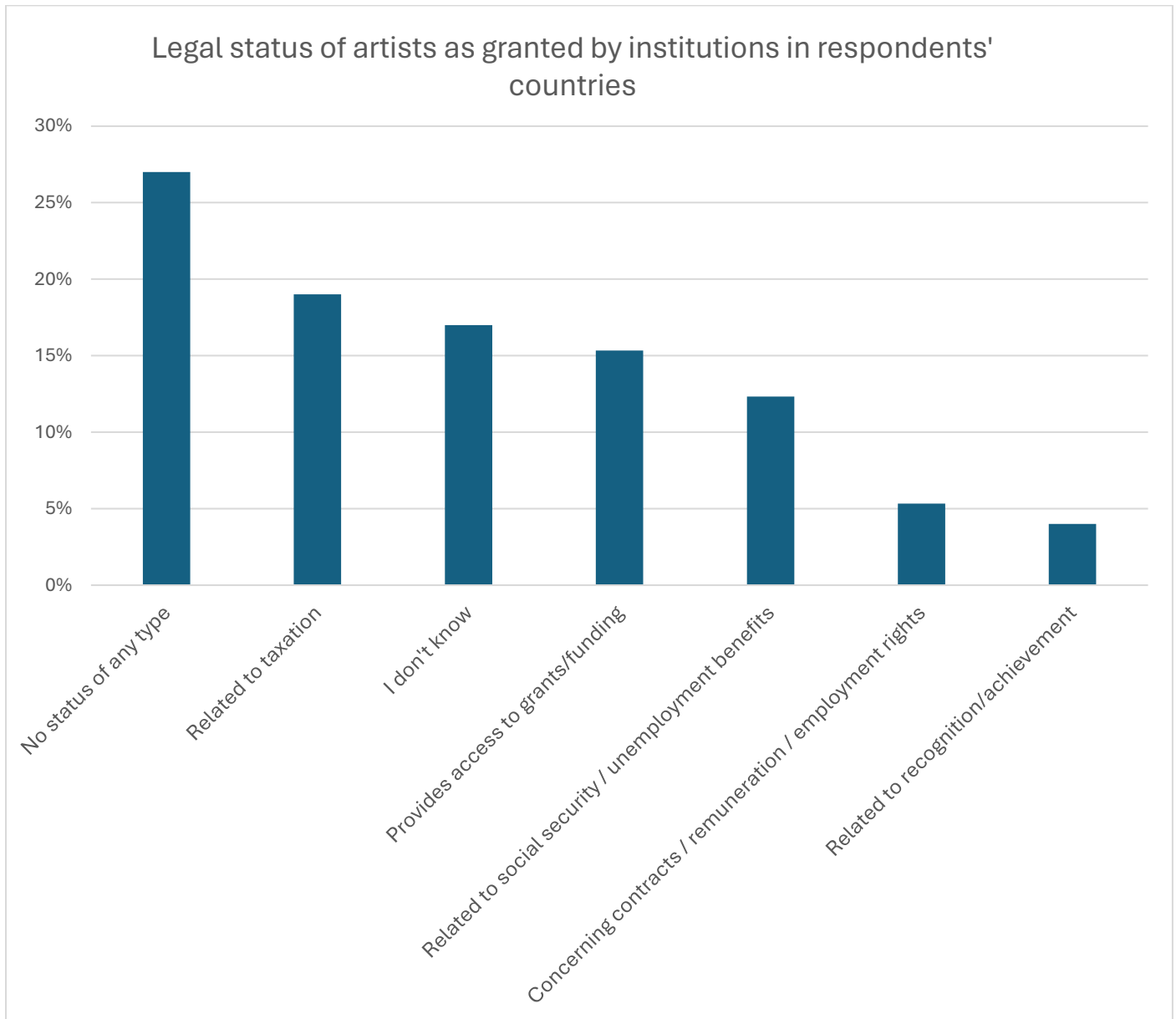


Figure 29: Legal status granted to artists in respondents' countries.

The last questions of the section address artists' perception of (inter)national regulations about art workers, and their effectiveness in safeguarding them. As show in fig.30, artists tend not to be very confident in the effectiveness of national and international regulations in safeguarding them. 63% of respondents, in fact, believe that the effectiveness of such regulations in safeguarding them is very little, or none. On the other hand, respondents believing that such regulations have at least some extent of effectiveness are 29%.

As for the previous question, the difference between countries should be considered in order to draw conclusions. In this case, different answers are probably due to both different opinions and to the regulations that are actually in place in different national contexts.

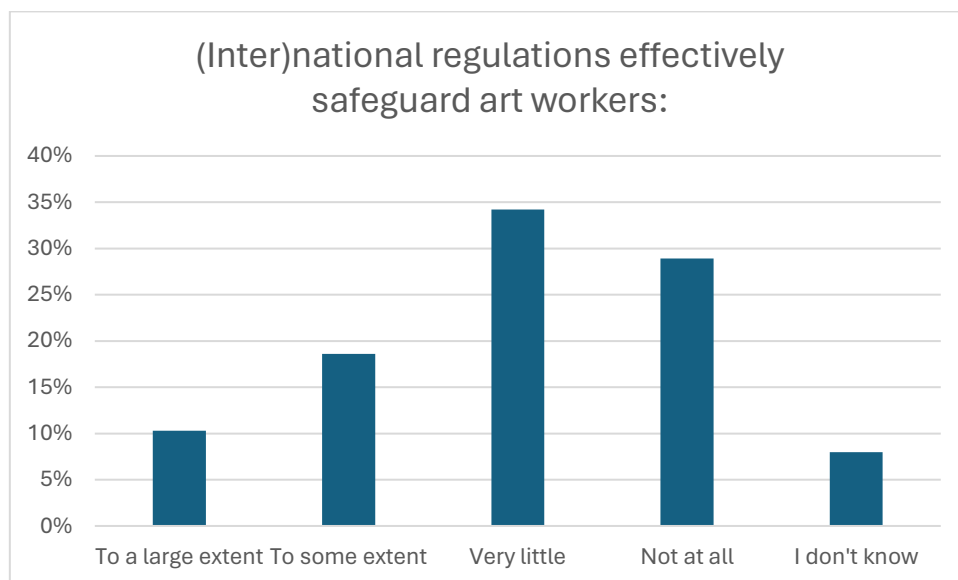


Figure 30: Perceived effectiveness of (inter)national regulations in safeguarding art workers.

The last question is a follow-up of the previous one. In order to start to unravel the questions I just mentioned, and many more, we included an open-ended question on the topic. The question was formulated as: “Would you have any suggestions to improve the way workers in the arts sector are legally safeguarded?”, and will hopefully raise awareness, in a more detailed and fine-grained way, about the concerns and suggestions of artists regarding their legal status and regulations defining it. The full list of textual responses can be found in Appendix A.

International mobility

This last section addresses the international mobility of artists and their work, assessing whether it is something artists find desirable and inquiring the reasons holding artists back from practicing more of it. We first asked respondents if international mobility is actually something they long to and, for different reasons, can't practice as much as they desire, to then deepen the understanding of such reasons.

The questions about artists' desire of international mobility are the following: “Would like to take part into research programs, residencies or exhibitions abroad more than you are currently able to?” and “Would you like to make your work/artworks have greater territorial circulation, but do not manage to?”.

The responses to both questions were similar, clear and unequivocal. 93% of artists answered “Yes” to the first question on international mobility in terms of research programs, residencies and exhibitions, and 92% responded “Yes” to the one about the international circulation of their artworks.

As we might have expected, international mobility practices are considered as highly desirable for the overwhelming majority of artists who answered our questions, in a way that they are often unable to pursue.

The follow-up questions regarded, as mentioned, the most problematic aspects in artists not being able to practice international mobility as much as they would like to. These multiple-choice questions were formulated as: “If so, what aspects do you perceive as problematic in this regard?”, and answers to them are graphically shown in fig.31.

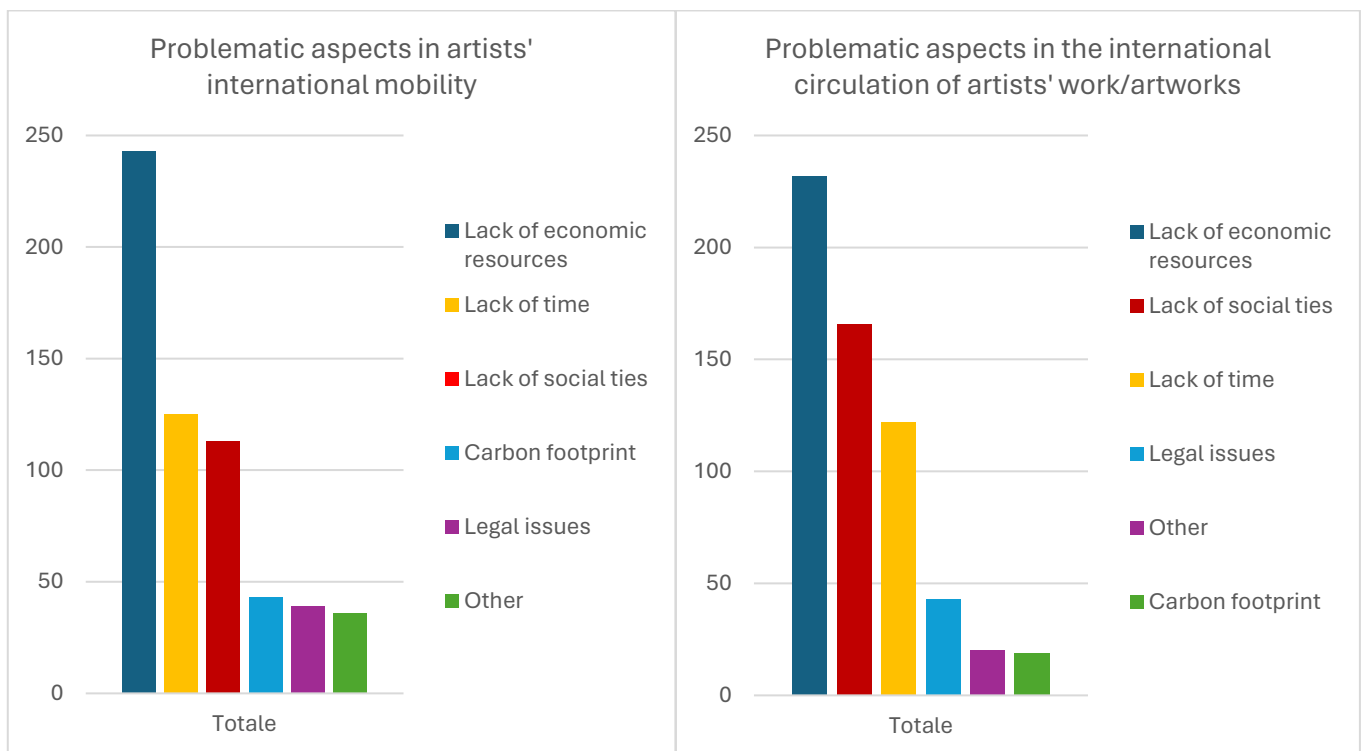


Figure 31: Problematic aspects in the international mobility of artists and their artworks.

Responses to the two questions were quite similar, although presenting some relevant differences.

Lack of economic resources was indicated as the main reason for not being able to practice international mobility of both artists (41%) and their works (39%) alike. Lack of time is the second most relevant reason in the case of the circulation of artists (21%) and has a similar value in discussing the circulation of works (20%). The main difference between the two questions lies in that, in this latter case, the lack of social ties



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is perceived by respondents as the second most relevant reason (28%), while in the case of artists' lack of mobility it was selected as a relevant reason by only 18% of respondents. Legal issues were considered a relevant reason by 7% of respondents in both questions, while carbon footprint was considered more relevant in the case of people's mobility (7%) rather than objects (3%). This might be due, among other reasons, to the different types of materiality that respondents' artworks have. Textual responses coded as "Other" are 36 in the first question, 18 in the second, and could be a useful resource in order to have a deeper glance on these issues. As for all the questions including textual responses, the full list can be found in Appendix A.