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## **Mobility Matters**

**Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals**

### **Final Report**

**An ERICarts Institute Study for the**

**European Commission  
(DG Education and Culture)**

**October 2008**

## **Impressum**

*This study was carried out for the European Commission, Directorate-General for Education and Culture. The views taken and analyses presented are those of the authors and do not necessarily represent the views of the Commission or of individual EU Member States. The findings of the study are based on research carried out in Spring 2008.*

The Full Report and Annexes are available for download from <<http://www.mobility-matters.eu>>

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# 1. Background, conceptual issues and methodology

## 1.1 Mobility in the context of EU developments

With the passing of the EU Treaty of Maastricht in 1993, the unrestricted mobility of persons, goods and services became part of the bundle of rights and freedoms of all EU citizens. The European Parliament further declared at the end of European Year of Workers' Mobility 2006 that mobility, a *sine qua non* for artists and other cultural professionals over the ages, "should become a natural element in the professional career of all Europeans."<sup>1</sup>

Calls to foster mobility in the cultural sector were emphasised during the enlargement process of the Union and in its relations with 'third countries'. To this end, the Committee on General Affairs and External Relations of the European Council called for "enhanced cultural cooperation, mutual understanding and people-to-people contact".<sup>2</sup>

The mobility of cultural professionals figures as a strategic objective of the European Agenda for Culture (2007) and on the EU Work Plan for Culture 2008-2010. In the former, the European Commission highlighted that "cultural diversity needs to be nurtured in a context of openness and exchanges between different cultures". Intercultural dialogue and competences are to be seen as "essential in the context of a global economy with regard to enhancing the employability, adaptability and mobility of artists and workers in the cultural sector as well as the mobility of works of art."

The present study on mobility funding and schemes for cultural professionals in the Member States was launched in order to assess the need for specific Community action. The Commission's increased engagement with artist mobility seeks to respond to demands from networks and cultural operators for other financial opportunities to support their work in addition to that which is provided for trans-national cooperation projects through the *Culture Programme* 2007-2013.<sup>3</sup>

The *European Parliament* made proposals at the end of 2007 to amend the EC budget and make additional resources available to the Commission for:

- *a feasibility study* on a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level;
- *a call on the networking of existing structures supporting mobility* in different sectors in order to develop exchange of best practices, evaluation methodologies, valorisation of results and possible joint actions or studies aiming at improving overall effectiveness; and
- *a call for contributions to the operational costs of mobility funds, programmes and schemes on a matching basis*, in the sense that EU support would free up or elicit new funding to be used exclusively to achieve concrete mobility, and/ or is used to open access to a new target group, geographical area, expressed need or other similar improvement/ development (added value) and used to generate new programmes, formats or structured experiences of mobility.

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<sup>1</sup> European Union: *A boost for workers' mobility, but challenges lie ahead* (IP/06/1723). Brussels, 11 December 2006. <<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/06/1723&for>>

<sup>2</sup> Council of the European Commission: *Wider Europe – New Neighbourhood* – Council Conclusions (Doc. 10447/03). Brussels, 2003. <[http://ec.europa.eu/world/enp/pdf/cc06\\_03.pdf](http://ec.europa.eu/world/enp/pdf/cc06_03.pdf)>

<sup>3</sup> <[http://ec.europa.eu/culture/key-documents/doc539\\_en.htm](http://ec.europa.eu/culture/key-documents/doc539_en.htm)>

In 2008, the EC commissioned a feasibility study addressing the EP's first proposal and issued a call for proposals on the networking of structures which support mobility.<sup>4</sup> The third element of the amendment was not carried out in 2008 because: (1) the original budget foreseen was cut from 3 to 1.5 million € which prevented an effective implementation of all three activities in 2008, and (2) the launching of a call on the third activity was to be based on the results of the present study on mobility funds and schemes.

In 2008, several spaces for various stakeholders were created to discuss the conditions on the mobility of artists and other professionals in the cultural field, namely:

- A *High Level Expert Forum on Mobility* was set up by the European Commissioner responsible for Education and Training to bring together representatives from different sectors (education, research, culture, youth etc.) to discuss mobility as a cross-sector issue. Education and youth issues around mobility were the main focus of the group's final report<sup>5</sup> published in July 2008; not least because of the absence of clear indicators and statistics which could support claims for action in the culture field.
- A *Working Group on Improving the Conditions for the Mobility of Artists and other Professionals in the Culture Field* set up by the EU Culture ministers, meeting in the *Education, Youth and Culture Council* in Brussels on 21-22 May 2008. Collaborating with the Commission in the context of the *Open Method of Coordination (OMC)*, this group, with representatives from 23 countries, is to make proposals on improving the regulatory conditions and administrative processes for mobility; to improve access to information on conditions for mobility in Europe through mapping of existing practices in Member States; and make recommendations for cooperation initiatives, either between Member States or at EU level. Its mandate is for three years (until 2010).<sup>6</sup>
- Two new *culture sector platforms* addressing access to culture and the creative industries were created in addition to the already existing civil society platform on intercultural dialogue. These platforms were set up as a means to facilitate a structured dialogue with the culture sector on the implementation of the European Agenda for Culture. Mobility is a cross-cutting theme in all three platforms, but is more specifically addressed in a subgroup on the circulation of works and artists under the culture industries platform.<sup>7</sup>
- The mobility of cultural professionals is an issue on the agendas of the current and future *EU Presidencies* and was a subject of debate at different occasions during the *European Year of Intercultural Dialogue 2008*, especially as regards "third country" nationals.<sup>8</sup>

Mobility issues of relevance for the cultural sector were also addressed by the *European Economic and Social Committee*, which issued an Opinion Paper on *Promoting the mobility of young people in Europe* in May 2008.<sup>9</sup> Its main conclusion is that action should be taken instead of setting up "further expert or high-level groups that are likely to revisit issues that have already been addressed in the past."

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<sup>4</sup> <[http://ec.europa.eu/culture/calls-for-proposals/call1440\\_en.htm](http://ec.europa.eu/culture/calls-for-proposals/call1440_en.htm)>

<sup>5</sup> Report of the High Level Expert Forum on Mobility: *Making learning mobility an opportunity for all*. Brussels, July 2008. <[http://ec.europa.eu/education/doc/2008/mobilityreport\\_en.pdf](http://ec.europa.eu/education/doc/2008/mobilityreport_en.pdf)>.

<sup>6</sup> EU Culture ministers, meeting in the *Education, Youth and Culture Council* in Brussels on 21-22 May 2008 recommended the creation of this working group.

<sup>7</sup> [http://ec.europa.eu/culture/our-policy-development/doc1199\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm)

<sup>8</sup> See also ERICarts Institute: *Sharing Diversity. National Approaches to Intercultural Dialogue in Europe*. A Study for the European Commission. Bonn/Brussels 2008. <<http://www.interculturaldialogue.eu>>.

<sup>9</sup> European Economic and Social Committee: *Better promoting the mobility of young people in Europe: practicalities and timetable*. Exploratory Opinion paper adopted 29 May 2008 (SOC/296).

## 1.2 Objectives, methodology and definitions

### 1.2.1 Objectives and methodology of the study

This study was carried out from April to October 2008. It was led by the European Institute for Comparative Cultural Research (ERICarts Institute), supported by a group of six key experts and national correspondents from 35 countries. Other contributors provided information/analysis on conditions for mobility and on interesting schemes identified during the project. They are all listed in the Impressum.

The overall objective of this study was to situate the European Union within the diverse landscape of actors providing mobility funding. To this effect, and based mainly on existing resources, the research team was to:

- provide an *overview of mobility schemes for cultural professionals* and create a *typology of existing mobility schemes, classified by type of scheme* with examples from across Europe to illustrate the typology (section 3). Such schemes may include capacity building objectives, but those aimed specifically at students were to be excluded;
- provide an analysis of the *impact and efficiency of mobility schemes* and to identify *gaps in the provision and the scope of existing mobility schemes* (section 4);
- *provide recommendations* on what could be done at the EU level in the short and in the longer term to fill in these gaps. These recommendations take into consideration the need to respect the competence of the EU in the cultural area (Article 151 of the Treaty), the principle of subsidiarity and the budgetary framework within which the Commission operates (section 5).

In order to fulfil these objectives several activities were undertaken: a literature review (*Annex 1*); a collection of information and data from 35 countries through a questionnaire developed for the study (*Annexes 2 and 3*); the preparation of regional trend reports by the key experts working on the project (*Annex 4*) and the identification of interesting examples in cooperation with selected experts (*Annex 5*). The core team met several times during the study, in two cases (in Luxembourg and in Düsseldorf – see *Annex 7*) together with additional specialists and cultural practitioners. The analysis which follows is based on these information sources.

### 1.2.2 Definitions

For the purpose of the study, **mobility** is understood as *the temporary, individual cross-border mobility of artists and other cultural professionals*. Certain forms of mobility relate to the individual (e.g. networking, residencies etc); others are intrinsically connected to the mobility of works or performances in another country. Mobility flows will be influenced by work environments, general legal and political frameworks and specific measures.

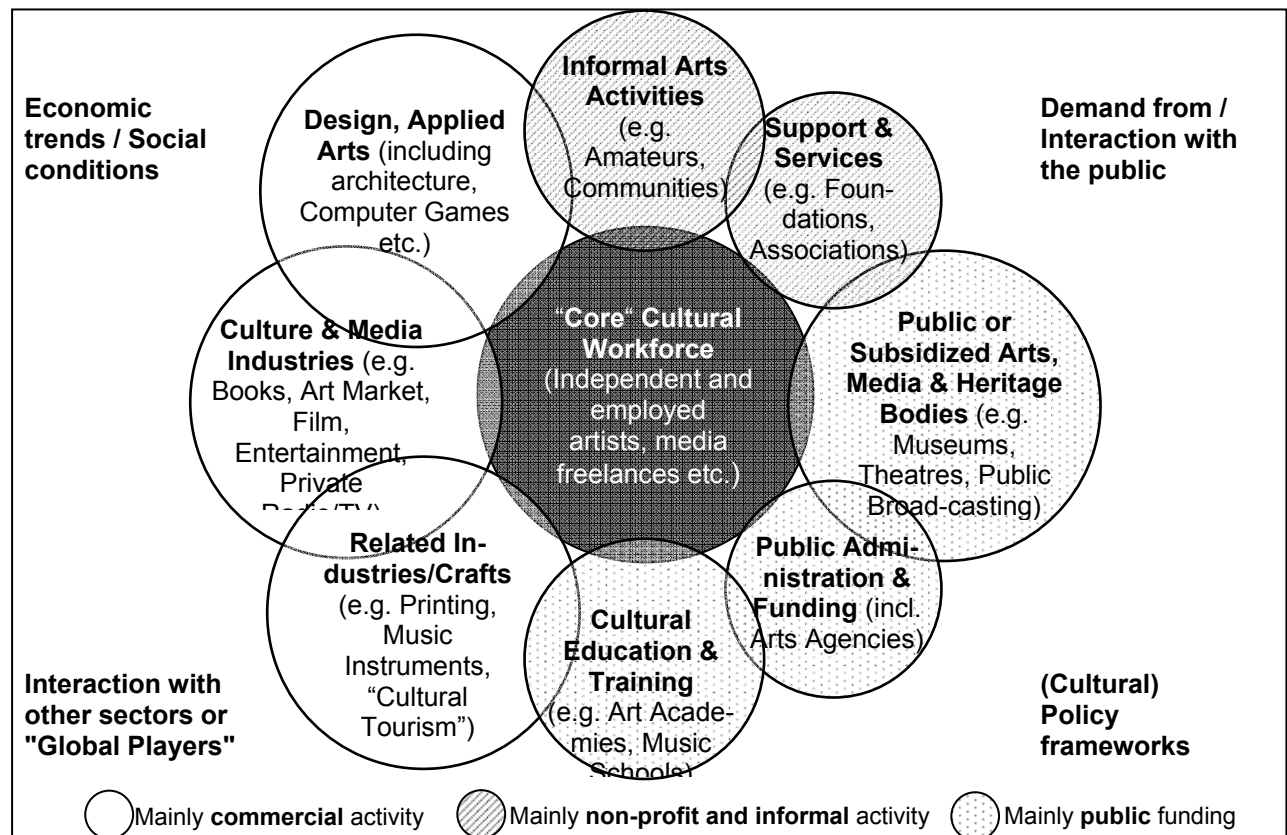
The study team *recognises mobility not simply as occasional movements across national borders* that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavour, *but more as an integral part of the regular work life of artists and other cultural professionals*.

The **mobility schemes** collected for this study are those which support the trans-national or cross-border mobility of cultural professionals within the European space and beyond, i.e. those who travel outside of their country of residence in order to perform, create, meet, cooperate and improve their skills and intellectual capacity for professional purposes.

**Cultural professionals** are defined as artists and other cultural workers of all disciplines, the latter comprising, for example, cultural managers, curators, producers, promoters, researchers, journalists, arts administrators and other operators in what is now frequently defined as the

'creative and cultural industries' or, more simply, the 'creative sector' (see Scheme 1 below). Their main aim is to seek out institutions, markets, platforms and spaces to distribute their works or to be engaged in a production as a natural part of their profession or artistic endeavour.

**Scheme 1: The "Creative Sector" – arts, media and heritage in a European perspective**



Source: A. J. Wiesand/M. Söndermann in a 2005 research paper for the European Cultural Foundation, based partly on proposals made at the Unesco-Conference "The International Creative Sector", Austin 2003

The core group of artists, cultural managers and other cultural professionals who contribute to the eight distinct occupational fields identified above are placed at the centre of the Scheme. From previous research we know, that most professionals in the "core" group are highly flexible and demonstrate a relatively high degree of (occupational and/or trans-national) mobility. However, this mobility:

- may not have the same relevance for all types of *cultural professions and domains*, a fact which will be elaborated further in the study; and
- can also be "forced" by *political conflicts*, by inadequate or *limited economic and work conditions* or by *discrimination* on grounds of ethnic or national origin etc.

Additional distinctions can be made between those who are *already mobile* and those *seeking to become mobile*: While most of the former will call for better socio-economic conditions to support their existing patterns of mobility, the latter are seeking better access to mobility funds and infrastructures.

A brief survey conducted by Judith Staines for this study on the exhibitors in the *Arsenale* section of the 52<sup>nd</sup> Venice Biennale featuring younger visual artists active in the international art arena, indicates that 40% live and work outside their country of birth. Most ballet and large contemporary dance companies, as well as renowned orchestras, have a significant international intake. Such mobility may be stimulated by a period of study abroad or a residency. The destination will be determined by the scheme or programme or by other professional, economic, cultural, linguistic reasons.

*Cross-border mobility as a regular occurrence* is often found among groups of freelance professionals, particularly in fields such as dance, experimental art or pop music. Permanently mobile professionals work in the fields of circus or street arts, classical music and opera as soloists or in *stagione* ensembles e.g. for the period during which a tour or festival takes place or an operatic work is being produced and performed. While patterns of mobility in the *live performance sector* are, according to Poláček, 'rarely predictable', he concludes that "for many EU live performance companies, especially in smaller countries, a large majority of their activity is being mobile in other countries (both in and out of the EU)."<sup>10</sup>

Obviously, the purpose of mobility for these groups, companies or troupes, which is caused by the type or location of their work, will differ if compared to that of professionals for whom there is *not an urgent need or opportunity to be permanently mobile across national borders*. This includes e.g. the curator of a museum whose specialisation matches the collection; the author who writes mainly regional detective stories; or the employed member of a city orchestra, who only travels abroad during one of the few guest performances of the ensemble.

Drawing the line between *artistic mobility and migration* can be difficult as some artists will spend part of their career living and working in global 'hotspots' such as London, Berlin, Paris or New York. This may be a phase in their career, or it may become part of a permanent journey of relocation.

Mobility that potentially leads to cultural migration, temporary or otherwise, is beyond the scope of this study but would benefit from greater investigation.<sup>11</sup> Examination of the influence of mobility schemes as a stimulus to longer-term mobility periods or cultural migration as well as the prevalence of such long-term mobility in the career patterns of internationally successful artists would be of value.

Other types of mobility which the team recognises but does not address explicitly in this study are: *non-occupationally driven mobility* (e.g. cultural tourism); *mobility of amateur cultural groups* (e.g. through town twinning); *virtual mobility* or (Internet-mediated) 'brain circulation'; and, most important, *internal mobility* that takes place within one country.

### 1.3 Results of previous research

An annotated list of literature with web links is presented in *Annex 1*. In addition to listing publications that specifically address mobility programmes, studies and reports which discuss a range of issues that have an impact on mobility have been included, for example, on the legal conditions or the political climate framing mobility and related action taken on the European and national levels. Theoretical studies on mobility and the large number of reports on student / academic mobility are outside the scope of this study.

An overall assessment of the nearly 100 entries leads to a few general observations:

- *Geographic scope*: the majority of studies address mobility from a European or international perspective. Only about one-fifth focuses on individual countries or larger (European) regions; most frequent are the Nordic region or South-East Europe. However, mobility issues in (parts of) *Western Europe* are three times more frequently addressed than those in *Eastern / Central Europe*. This may come as a surprise, given the focus of some mobility programmes during the past decade. However, one should bear in mind that most of these programmes were established by international foundations or other NGOs and not all of them were (publicly) evaluated so far.

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<sup>10</sup> Poláček op. cit.

<sup>11</sup> Migration raises a different set of issues and challenges. Some of them are addressed in section 2.5 of this report as they concern problems associated with obtaining longer term visas and work permits.

- *Themes*: a large majority of the publications address the mobility of (cultural) professionals in more general terms, e.g. related to national or European cultural policies or to mobility and capacity building in specific professions or sectors. Only about one quarter of the research evaluated for the study focuses on the presentation and/or *evaluation of concrete mobility programmes and schemes* or envisage their creation. In particular, *empirical / statistical studies* are few and far between.
- *Trends*: one quarter of the publications mainly address *one-directional mobility*, in particular policies, programmes or schemes with an 'outgoing' or 'sending' perspective, while literature focussing on 'incoming' or 'receiving' mobility programmes and issues are less frequently found. This division hints towards a general trend in mobility schemes, as will be discussed later on in the report.
- *Practises*: examples of *artistic research and networking* which addresses mobility or nomadism are also provided, some of them related to cultural studies perspectives.<sup>12</sup>

Not all of the research reviewed comes to the conclusion that professional mobility in general and trans-border movements of cultural professionals in particular will necessarily have a positive effect or outcome.

A new empirical study on "Job Mobilities and Family Lives in Europe" (2006-2008) describes the phenomenon of widespread 'survival mobility' and concludes that mobility has ceased to be a synonym for a successful career. According to project leader Norbert Schneider, "*we can no longer verify the relationship between mobility and climbing higher on the social ladder. Mobility may simply serve to maintain the status quo or to prevent social decline*".<sup>13</sup>

In fact, the ambivalence between the causes and effects of mobility is not new. In contrast to the positive attributes of mobility often reported<sup>14</sup>, research confirms some of the negative consequences of mobility such as the impact on the educational success / failure of children of mobile parents pursuing labour market opportunities.<sup>15</sup> Moreover, a 2006 study of the European Foundation for the Improvement of Living and Working Conditions, states that mobility is not only a true *challenge for European policies* but also for

*both the receiving and sending regions, a higher level of mobility is a challenge to social cohesion and economic performance: the receiving region must make the effort of integrating new workers and their families, whereas the sending region loses valuable labour resources –very often the most valuable- ('brain drain' versus 'brain gain'). On the other hand, well organised return migration may provide the conditions for a long-term win-win situation.*<sup>16</sup>

While mobility could indeed be considered to be part of "a lifelong learning experience"<sup>17</sup> that may greatly enhance, or at least influence, one's own creativity, work opportunities or artistic

<sup>12</sup> See also related websites such as <<http://www.conteners.org/?lang=en>>, <<http://artswap-europe.eu/>> or <<http://www.publicartlab.org/>>.

<sup>13</sup> Radio interview at Deutschlandfunk, 05.06.2008; see also: <<http://www.jobmob-and-famlives.eu/>>.

<sup>14</sup> Such as in the Report of the High Level Expert Forum on Mobility: *Making learning mobility an opportunity for all*. Brussels, July 2008. <[http://ec.europa.eu/education/doc/2008/mobilityreport\\_en.pdf](http://ec.europa.eu/education/doc/2008/mobilityreport_en.pdf)>.

<sup>15</sup> Kaase, Kris: *The Impact of Mobility on Academic Achievement: A review of the literature*. Research Watch - E & R Report No. 04.39, 2005.

<sup>16</sup> Krieger, Hubert; Fernandez, Enrique: *Too Much or Too Little Long-Distance Mobility in Europe? EU Policies to Promote and Restrict Mobility in Europe*. Dublin: European Foundation for the Improvement of Living and Working Conditions, 2006. Other concerns are voiced on the social and environmental effects of "hypermobile societies". According to John Adams (University College, London), in his 2006 lecture at *Felix Meritis*, Amsterdam, "traditional geographical communities have been replaced by 'communities of interest', which are not tied to a particular location. We spend much of our time in such communities, physically in the midst of strangers, celebrating and advertising the blessings of mobility."

<sup>17</sup> Joseph Jamar, Co-ordinator of the 2006 European Year of Workers Mobility.

works<sup>18</sup>, there are also many concerns about the unwanted effects of cultural mobility. Such concerns are echoed in different studies, which emphasise the problems resulting from brain drain or intellectual/creative resource depletion of some regions, such as South East Europe or in some of the Baltic states.<sup>19</sup> Ritva Mitchell reminds us<sup>20</sup>, not to overlook the fact that:

*If you look at Eastern Europe, movement often means a one-way ticket. There should be investment in the cultural life of these countries so that cultural professionals have opportunities to work there. And then mobility would be a clear choice.*

Criticisms have also been directed to mobility funders themselves, especially "the manner in which funders hop in and out of a region, disregarding their responsibility for a process they set in motion and fail to sustain."<sup>21</sup> In 2006 and 2007, the European Cultural Foundation (ECF) organised six workshops on the issue of mobility and dialogue around the Euro-Mediterranean region which highlighted such criticisms as well as demands for more fairness through genuine interest of funding bodies to engage in dialogue and sustainable co-operation. Moroccan video artists and film makers Abdelaziz Taleb and Abdellatif Benfaidoul, argued:

*Funders can and should do more than simply give money or offer their resources. We apply for a grant, they give us the money, we send the report, and that's it. No dialogue, no distribution of the results of the project. Funders should engage more after the project is over, for example by offering different platforms, discussing the results, facilitating a follow-up... They can help us connect with other projects, plug us into their international network, make sure people know about each other's work... Independent foundations should play this role. We need more than money, we need continuity.*

Consequently, the ECF emphasises a need to (re-) design their programmes in a direction that could strengthen collaboration among artists and cultural operators at the expense of short-lived 'visible events' and has made plans for a new cross-Mediterranean placement programme.

#### **1.4 Deficits in empirical research and statistical monitoring**

Those who expect to find statistics on mobility flows of cultural professionals across national borders will be disappointed: neither trends nor directions of such movements could clearly be established as reliable data are absent in most of the countries studied.<sup>22</sup>

As pointed out by Richard Poláček in his study on impediments to mobility in the performing arts:

*One of the major problems in evaluating accurately the importance of mobility inside the EU is the complete absence of any official statistical data about the EU*

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<sup>18</sup> Many artists and cultural professionals see mobility as "a process of engaging with different cultures and realities, about respect and communication, an exchange which has the potential to challenge one's assumptions and practices". It can enhance their creative capabilities as well as the mindsets of their audiences and may contribute to a sense of belonging in an increasingly multicultural Europe. See Staines, Judith: *Global Roaming – mobility beyond Europe for professional artists and arts managers*. Brussels: IETM / OTM publication for the arts mobility portal <<http://www.on-the-move.org>>, 2004.

<sup>19</sup> See results of the pilot study carried out by the ERICarts Institute in the LabforCulture context on *Causes, Consequences and Conflicts of Mobility in the Arts and Culture in Europe (MEAC)*. Bonn, December 2006.

<sup>20</sup> European Cultural Foundation: *Special Mobility e-zine*. Amsterdam: ECF, 2007.

<sup>21</sup> European Cultural Foundation (editorial team: Odile Chenal, Susanne Mors, Mark Snijder, Hanneloes Weeda): *An Alternative Gaze - A shared reflection on cross-Mediterranean cooperation in the arts*. Amsterdam, February 2008. <<http://medreflection.eurocult.org>>.

<sup>22</sup> Official labour force statistics define highly skilled workers mainly from the perspective of science and technology and usually neglect artists and humanist professions.

*live performance sector, in particular as regards the patterns of mobility inside the EU and the types of employment statuses used in the EU live performance sector.*<sup>23</sup>

Today, researchers are able to trace, via satellite and observatories throughout Europe, the movements of birds of passage from Africa to the North Cap. In contrast, we can safely conclude from our literature review and from a report on assets/deficits in European cultural statistics produced for Eurostat,<sup>24</sup> that the mobility of cultural professionals is not (yet) a main issue addressed in *empirical comparisons*, if at all. These and other deficits in comparative research in the arts, which are indeed out of step with the priority given to mobility on political agendas, stand in a marked contrast to the many mobility studies and monitoring efforts found in the field of higher education and academic exchanges.<sup>25</sup>

The need for "data, statistics and methodologies in the cultural sector and improving their comparability" is among the priorities in the European Agenda for Culture (2007).<sup>26</sup> In this context, the OMC expert working group on improving the conditions for the mobility of artists and culture professionals could try to establish contact with the new *Eurostat Working Group on Cultural Statistics* and other experts to begin a process of reflection on the kind of indicators that could be of use to measure mobility flows.

A recent study on the causes and consequences of mobility<sup>27</sup> identified the following list of issues as those requiring further conceptual and empirical research:

- Link artists' mobility to *geopolitics of culture and global balances and imbalances* in cultural production and international trade and in the flow of intangible assets;
- Expand the dominant (trans-) national approach towards mobility through *analyses of the formation of creative trans-border environments* that involve sub-national regions, cities, co-productions, formal and informal networks or business firms;
- Clarify the potential *relationship between artists' mobility, 'nomadism', and cosmopolitan mind-sets*;
- Conduct empirical studies on the concrete *effects of mobility on creativity and artistic development* both in the sending and receiving countries;
- Further improve knowledge on the barriers to artistic migration and mobility by studying *potential effects caused by economic status (e.g. family wealth), gender, ethnic background, language, activities of artists' unions etc.*
- Initiate empirical research to build *career profiles for artists in general and in different branches of the arts*, including on the role of gatekeepers and facilitators and how this effects mobility;
- Assess *mobility or internal cultural relations within European migrant communities.*

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<sup>23</sup> Poláček, Richard: *Study on Impediments to Mobility in the EU Live Performance Sector and on Possible Solutions*. Brussels/Helsinki: Pearle\*/Finnish Theatre Information Centre, 2007.

<sup>24</sup> Ministry of Culture and Communication (France): *Expert Report on Sources. The Collection of Cultural Statistics in Europe*. Luxembourg: Eurostat, April 2008.

<sup>25</sup> Cf. e.g. *OECD Policy Brief* of 20. 9. 2002, presenting the key findings from the OECD seminar on "International Mobility of Highly Skilled Workers: From Statistical Analysis to Policy Formulation", organised in Paris in June 2001

<sup>26</sup> Council of the European Commission: *Resolution of the Council on a European Agenda for Culture (2007/C287/01)*. Brussels, 16 November 2007.

<sup>27</sup> ERICarts Institute: *Causes, Consequences and Conflicts of Mobility in the Arts and Culture in Europe. A Study for the LabforCulture*. December 2006.

## 2. A diverse mobility environment: trends, drivers, restraints

### 2.1 Overview

Trans-national mobility is typical for many cultural workers today. While many artists and cultural managers have always been motivated to travel and to seek encounters with colleagues from other countries, their increased mobility is not due only to individual choice or ambition. It is the result of: expanding international market demands, including a growing number of international co-productions in the fields of, for example, music, audiovisual, digital design or dance; as well as opportunities to participate in the growing number of festivals, live touring performances, international exhibitions or literary events in an enlarged EU. Recent studies show that there are very different types, causes and consequences of artistic mobility (within and between culture sectors), many of which cannot be addressed through national legislation or policy approaches alone.<sup>28</sup> On the other hand, more consideration could be given to this complexity in current EU law and practice.

Some of the main contexts and challenges influencing short or medium term cross-border movements of cultural professionals are briefly discussed in this section of the report.

As the focus of this study is on mobility incentives, not all of the issues that are relevant for mobility were studied in-depth, even so some of them may be referred to in different parts of this report. Such issues are wide-ranging from e.g. environmental concerns which are influencing attitudes towards air travel, to specific language barriers.

### 2.2 Main trends and contradictions in international cultural co-operation

The political climate in Europe is shaped by a number of major developments, some of which also influence the forms and directions of mobility. Here are some examples:

- *A new "diversity agenda"*: In October 2005, UNESCO adopted the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Besides promoting diversity in the cultural industries, the Convention reaffirms links between culture, development and dialogue and emphasises the need for international cooperation and capacity building which is highly relevant in the cultural mobility discourse<sup>29</sup>.
- *Economic priorities*: Trade in cultural goods and services is receiving greater attention in many national and European policy domains. It may have a strong influence on cultural relations policies<sup>30</sup> and pave the way for new types of mobility schemes (e.g. "cultural export" grants, sponsored participation in art or book fairs and the like).
- *The persisting nation-state*: Some observe<sup>31</sup> that there may be a rebirth of cultural nationalism in parts of Europe. Strategies aimed at *national image-building through*

<sup>28</sup> See ERICarts Report to the LabforCulture on *Causes, Consequences and Conflicts of Mobility in the Arts and Culture in Europe*. Bonn, December 2006.

<sup>29</sup> The Economic Partnership Agreement (EPA) of the EU with the CARIFORUM countries of 16 December 2007 includes for the first time a reference to the Cultural Diversity Convention in a Protocol on Cultural Cooperation. The Protocol provides CARIFORUM artists and culture-related services suppliers with better conditions for the temporary movement of persons, for co-production market access etc.

<sup>30</sup> Wyszomirski, Margaret J. with Burgess, Christopher, Peila, Catherine: *International Cultural Relations: A Multi-Country Comparison*. Columbus: The Ohio State University, 2003.

<sup>31</sup> See e.g. Rabow-Edling, Susanna: *Slavophile Thought and the Politics of Cultural Nationalism*. Albany: State University of New York Press, 2006, or some of the columns of Timothy Garton Ash in *The Guardian* (UK).

*culture* (e.g. via a particular cultural heritage and even religion) are common. On occasion this is coupled with *general scepticism towards EU intervention* in "human life and activities",<sup>32</sup> though perhaps this is not as widespread as is sometimes imagined.<sup>33</sup>

- *More regional co-operation*: The increasing number of official regional cooperation bodies, especially in Central and Eastern Europe, might seem to contradict recent nation-building trends. However, we have to consider that cultural cooperation, in most cases, is not the dominant motive for this development which is mainly fuelled by the political, economic and even defence interests of mostly smaller nation states.

## 2.3 The role of national foreign and internal policies for culture sector mobility

### 2.3.1 Foreign policy and international co-operation

Many of the bilateral and multilateral agreements concluded between EU member countries underline the importance of cultural mobility and exchange in the contexts of cultural diplomacy, new political partnerships, the development of socio-cultural relationships and longer-term economic and trade developments.<sup>34</sup>

Inevitably, policies, programmes and instruments that shape or influence trans-border collaboration between artists and other cultural professionals are affected by the organisation of cultural diplomacy and strategies followed in international relations policy. A recent survey in 44 countries<sup>35</sup> shows that:

- In over two-thirds of them, responsibility is being *shared between different ministries*, usually those in charge of foreign affairs and of culture (in 13 cases, a single ministry is in charge, the one in charge of culture taking the lead in nine countries);
- The sharing of responsibilities may have fostered more *dialogue-oriented approaches* to cultural relations, which seem to be gradually replacing one-directional contacts;
- Maintaining *relations with expatriate communities* or diaspora is of greater interest than before to policymakers;
- Nearly half of the countries studied maintain *national cultural institutes*, with truly independent or at least "arms' length" cultural institutes being more an exception than the rule. Many of these institutes, which co-operate in the EUNIC network, run programmes that involve sending domestic artists and cultural experts abroad;
- However, the costs of maintaining cultural institutes has come under scrutiny in some countries, whose cultural relations policies are being directed to *individual subventions dedicated to selected, temporary events* with high public visibility;

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<sup>32</sup> See for example Václav Klaus: *Some Doubts about the EU's Ever-Closer Future*. The Bridge – Forum Dialogue, Jean Monnet Building, Luxembourg, March 8, 2006, who states: "*The EU has continued – at an accelerated speed – to expand the number of pages of its legislation which now deals with almost every aspect of human life and human activities.*" <<http://www.klaus.cz/klaus2/asp/clanek.asp?id=WpNHn7MwQdIA>>.

<sup>33</sup> Fisher, Rod: *a Cultural Dimension to the EU's External Policies: from Policy Statements to Practice and Potential*. Amsterdam: Boekmanstudies and LabforCulture, 2007.

<sup>34</sup> See e.g. Dodd, Diane; Lyklema, Melle; Dittrich-van Weringh, Kathinka: *A Cultural Component as an integral part of the EU's Foreign Policy*. Amsterdam: European Cultural Foundation, 2006.

<sup>35</sup> Wiesand, Andreas / ERICarts Institute: *National Policies Influencing Cultural Cooperation and Mobility in Europe. A summary overview of Research Results*. Prepared in the context of the Gateway to European Cultural Co-operation project (G2CC) for the LabforCulture, Amsterdam 2006. See also the Council of Europe/ERICarts: *Compendium of Cultural Policies and Trends in Europe*, 9th Edition, 2008.

- In parallel, a growing number of trans-border cultural co-operation activities happen outside the direct purview of national governments. Some of these may involve public support at local or regional level, but most of them can be characterised as *direct encounters between cultural professionals*, whether of commercial or non-commercial background; and,
- Some *tightening of control* on the part of national governments is apparent, including through specific *legal and political frameworks* on which cultural exchange still depends in many countries (e.g. higher charges for visas or changes to work permits or application procedures to enter the UK and other countries).

National policies and practices in cultural diplomacy are often shaped by *historical links*: for example, many activities of the agency *KulturKontakt* in Austria involve countries of Central and South-Eastern Europe, which used to be part of the former Habsburg Empire, and collaboration within the *Francophonie* network led by France is still intensive today. On the other hand, *new geopolitical priorities* are now sometimes considered more important than the old ties. A few examples:

- France has launched the idea of a "Mediterranean Union" that reaches far beyond the sphere of language and former colonial influence.
- In addition to its traditional focus on relations with Latin America, Spain together with Turkey, has been a motor for the new "Alliance of Civilizations" initiative with emphasis on intercultural dialogue between the Orient and Occident.
- German agencies such as the Institute of Foreign Relations (ifa) or the Goethe Institute have launched various programmes with an intercultural focus, such as "CrossCulture Internships" to provide support for European-Islamic dialogue.

In 2007, the British Council announced a 30% reduction in funding of its European activities to free resources for a GBP £20 million programme in the Middle East. In his response, journalist Thomas Sutcliffe (*The Independent*, 06 March 2007) identified the word "cultural diplomacy" almost as an oxymoron:

*However this was spun as a response to change in Europe, it was difficult not to see it as the redeployment of resources to a more critical front - the chafing interface between Islam and the West. ... I couldn't help wondering, though, what happens when the 'alienated' young on the other side don't think a bridge is a good idea in the first place. ... The best culture in Britain isn't always diplomatic. It's sometimes confrontational and uncomfortable. And sometimes, a clash of cultures isn't something regrettable to be smoothed away.*

For a discussion on the significance of culture in government and EU external relations see the article prepared by Rod Fisher presented in *Annex 9*.

### **2.3.2 Internal policies and frameworks**

In addition to foreign policies, the policies and frameworks governing the internal affairs of countries are highly relevant for trans-border cooperation projects in general and for the mobility of artists and cultural operators in particular. Here we can mention everything from national security and immigration policies to cultural funding strategies or media policies, to which the EU has varying degrees of responsibility and influence – in the culture field this is very limited due to the principle of subsidiarity.

In some countries, national *approaches to immigration and/or social cohesion*<sup>36</sup> could create an unwelcoming political climate and pose challenges not only to migrants but also to foreign cultural professionals wanting to engage in temporary work or project based cooperation with colleagues from such countries. Occasionally, the European Court of Justice is stepping in with rulings against national immigration policies the Court deems to be inconsistent with the basic right to the free movement of Union citizens and their families, as in a recent case brought against Denmark.<sup>37</sup> Concerns of the Danish Government were echoed by the paper *Berlingske Tidende* (13.09.2008): "If the EU is unsuccessful on the one hand at guaranteeing free mobility of labour and on the other at preventing a flow of illegal immigrants from moving around in the Union unimpeded, it will have an enormous... problem on its hands." On the other hand, state-funded Danish institutions such as the Danish Arts Agency, the Danish Centre for Culture and Development or CIRIUS, have been very active in providing support to cultural mobility and to encounters aiming at promoting intercultural dialogue.

## 2.4 Impediments to trans-national mobility

While not the sole responsibility of cultural policy makers, it has been continuously argued and demonstrated that *transnational mobility in Europe and into Europe is hindered by internal economic and social frameworks and regulations on taxation and social security* as well as internal *security restrictions governing visas and work permits*. It was not the task of this study to examine these, but it may be pertinent to make some brief observations to illustrate the problem.

A recent comparative study of the ERICarts Institute for the European Parliament<sup>38</sup> confirmed the findings of earlier research on the status of artists in Europe<sup>39</sup> and demonstrated that familiar issues in the work environment of cultural professionals remain unresolved. These pertain mainly to the large number of artists and cultural workers who are self-employed or work, for example, as performers on a project or production basis and who demonstrate in most cases, a high level of mobility in or outside of their home country. Some problems are:

- Changing or atypical contracts, depending on the type of work or employer;
- Irregular or unpredictable income with longer 'research and development' phases that remain unremunerated and are, therefore, frequently not recognised by tax authorities;
- Insufficient health or accident protection, despite often accelerated physical wear and tear; or
- No unemployment protection (in most of the EU member states).

These problems tend to increase for mobile workers, which could be seen as contradicting basic commitments of the EU towards mobility and to improving the status of "migrant workers".<sup>40</sup>

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<sup>36</sup> See ERICarts: *Sharing Diversity. National Approaches to Intercultural Dialogue in Europe*. Study for the European Commission. Bonn/Brussels 2008. <<http://www.interculturaldialogue.eu>>

<sup>37</sup> Judgment of the Court of Justice of the European Communities on the 25 July 2008 in Case C-127/08: *Metock and Others v Minister for Justice, Equality and Law Reform*

<sup>38</sup> ERICarts Institute: *La situation des professionnels de la création artistique en Europe*. Report of Suzanne Capiiau and Andreas Wiesand, in co-operation with Danielle Cliche and a Team of European Experts. Brussels: European Parliament and ERICarts, 2006. <[http://www.irma.asso.fr/IMG/pdf/Situation\\_artistes.pdf](http://www.irma.asso.fr/IMG/pdf/Situation_artistes.pdf)>.

<sup>39</sup> See e.g. Andéoud, Olivier: *Study on the Mobility and Free Movement of People and Products in the Cultural Sector*. Brussels: European Commission DG Education and Culture, 2002 or Staines, Judith: *Tax and Social Security - a Basic Guide for Artists and Cultural Operators in Europe*. Brussels: IETM, 2004.

<sup>40</sup> Article 42 (ex-article 51) of the Treaty establishing the European Community (Rome):  
"The Council shall, acting in accordance with the procedure referred to in Article 251, adopt such measures in the field of social security as are necessary to provide freedom of movement for workers...".

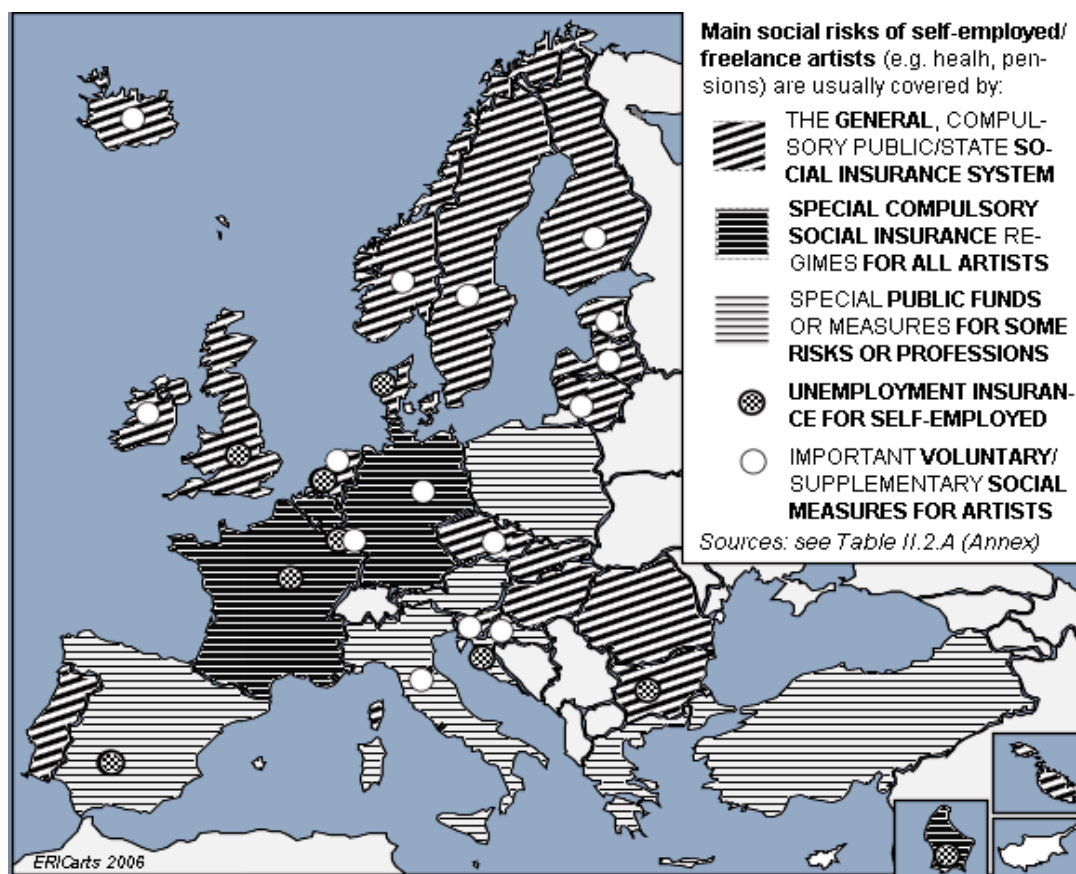
### 2.4.1 Social Security Protection

While the EU-wide co-ordination (not harmonisation!) of national systems of social protection with the aim "to foster the mobility of workers" and "to facilitate the search for employment in the various Member States" has clearly been an objective at the Community level,<sup>41</sup> the need for practical progress persists, as regards e.g. complicated or time-consuming procedures, no uniform application of common rules and forms, double payments of social security contributions, lack of equal treatment regarding benefits for mobile cultural workers etc.

The absence of legislation on the European level, or of an agreement among Member States of the EEA, which would achieve a *harmonised status clarification of contracted persons* as either employed or self-employed creates particular problems for mobile workers, especially in the performing arts, in film and in broadcasting<sup>42</sup>. Problems are aggravated when citizens of 'third countries' (outside of the EU/EEA) are involved. See *Annex 10* for an instructive example of such challenges prepared by Suzanne Capiou for this study.

Complications can also arise when European tours include citizens of different EU Member States or are planned across countries with different social security systems e.g. either based on compulsory insurance for all citizens or on special measures for artists – cf. Scheme 2.

#### Scheme 2: Social security regimes for self-employed artists in Europe (Summary)



Source: ERICarts: The Status of Artists Europe, Study for the EP, 2006.

<sup>41</sup> Council Regulation 883 of 29 April 2004, Para 32,

<sup>42</sup> See e.g. Service Centre for International Cultural Activities (SICA): *Recommendations for mobility of the cultural sector*. Rotterdam, 7/8 October 2004 or Poláček, Richard: *Study on Impediments to Mobility in the EU Live Performance Sector and on possible solutions*. Study in the context of the Mobile.Home project. Brussels/Helsinki: Pearle\*/Finnish Theatre Information Centre, 2007.

Efforts are being made by a few national social security and labour administrations to try and find solutions to help overcome mobility difficulties that are typical for artistic work<sup>43</sup>, e.g. the "*tiers-payant*" social security model in Belgium, where an *intermediary*<sup>44</sup> or third party pays the artist and makes the appropriate social security and tax payments on their behalf to the country where the work is being carried out, or the French "*portage salarial*" system.<sup>45</sup>

Influenced by the ERICarts study for the European Parliament and by intense lobbying on the part of artists organisations and networks, the Culture Committee of the EP made a new attempt in 2007 to address the social and economic status of artists, in particular those working in the performing arts, by calling on member states to set up a legal and institutional framework to protect artists' rights. Based on the "Gibault Report"<sup>46</sup>, the European Parliament passed a resolution<sup>47</sup> which provides an agenda for such frameworks with emphasis placed on the challenges posed to artists as they travel and work within the European cultural space as well as abroad. One of the main areas for action is the better coordination of social security regimes. New proposals put on the EU table through the Gibault report call for:

- artists to have easier *access to information* on their rights and on relevant legislation in all EU member states through the creation of a new online contact point/system<sup>48</sup>. This issue is to be addressed in the forthcoming feasibility study on a European information system carried out by ECOTEC;
- the development of a *European Professional Artists Register* for employers to record the name of the artists, the nature of their work and the length of the contract; and
- the introduction of a *European Social Security Card* that will retrace the professional life of artists, their rights to health insurance, pension and unemployment benefits.

## 2.4.2 Taxation

Defining the status of mobile cultural professionals for the purpose of taxation is as problematic as matters of social security. In some countries, they may be classified as employees of the host institution, which would withhold a certain percentage of their fees for tax and social security payments. If they can provide evidence that they are self-employed in another country, they may be paid a lump sum without local tax and social security deductions.

Differences between the systems of taxation and exemptions in the Member States could be seen as additional barriers (or incentives) to mobility.<sup>49</sup> The *deduction of business expenses* and *income averaging* – as summarised in the following Scheme 3 – can serve as an example:

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<sup>43</sup> See examples of good practice in Capiou, Suzanne / ERICarts: *Mobilité des artistes et sécurité sociale*. Study for the European Parliament. Brussels, November 2006.

<sup>44</sup> While intermediary services generate additional costs to artists, they can considerably simplify procedures, not only in the case of European mobility but also as regards their obligations under their own national legislation (cf. the model of the Belgian *Smart* membership service)

<sup>45</sup> French law no. 2008-596 of 25<sup>th</sup> June 2008 on the modernization of the labour market

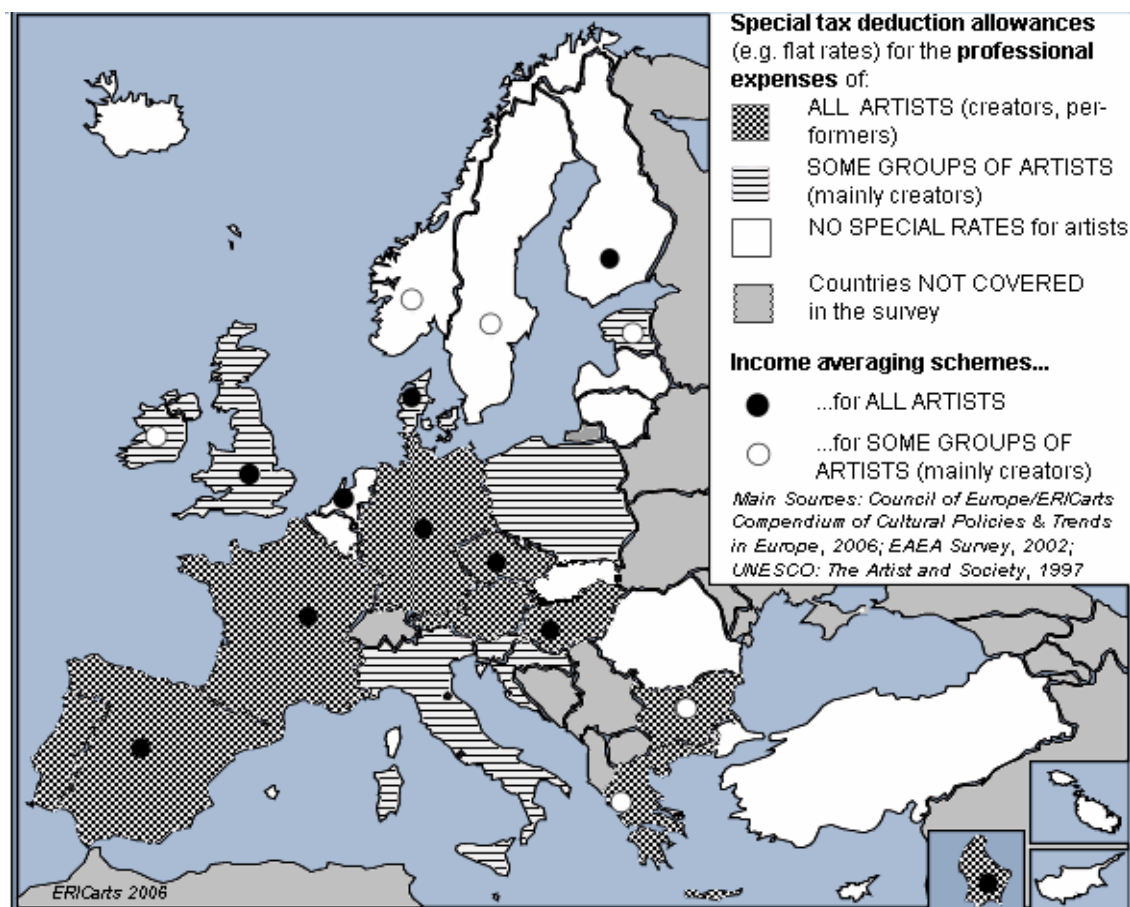
<sup>46</sup> Report of the Committee on Culture and Education (A6-0199/2007)

<sup>47</sup> European Parliament resolution of 7 June 2007 on the social status of artists (2006/2249(INI))

<sup>48</sup> In some, countries *clear information on mobility needs and regulations* in areas such as social security or taxation is already available online. For example, in France <<http://www.artistes-etrangers.eu>> or in the UK <[http://www.visitingarts.org.uk/info\\_resources/red\\_tape/nca\\_briefingpaper.html](http://www.visitingarts.org.uk/info_resources/red_tape/nca_briefingpaper.html)>.

<sup>49</sup> Audéoud, Olivier: op. cit., and Molenaar, Dick: *Artists Taxation and Mobility in the Cultural Sector*. Report for the Ministry of Education, Culture and Science, Netherlands, April 2005.

### Scheme 3: Tax deductions / income averaging schemes relating to artistic income in Europe



Source: ERICarts: The Status of Artists Europe, Study for the EP, 2006

#### 2.4.3 Visas and work permits

Many arts and media productions involve *artists and other professionals from countries outside of the EU*, who do not benefit from the open labour market rules inside the Union<sup>50</sup>. The mobility of these persons can be seriously hindered by visa requirements and difficulties in obtaining short or longer term work permits. In many cases, the time period for visas is quite short and renewing them is often difficult and expensive. It has been suggested that, due to new immigration legislation and security-related measures, as well as pressures from artists unions, longer term visas are often difficult to obtain.

The visa situation of third country nationals in the live performing arts seems to be particularly in need of improvements, as evidenced in debates<sup>51</sup> and studies, which have made proposals to that effect.<sup>52</sup> Connected challenges were also addressed in the above mentioned EP Resolution on the social status of artists (2006/2249(INI), where it is stated that "artists with short-term employment contracts currently find it difficult to fulfil the conditions for obtaining visas and work permits". In fact, some European countries are making mobility in Europe increasingly difficult for creative people from outside the EU/EEA area by:

<sup>50</sup> The Directive 2004/38/CE on the rights of citizens of the Union and their families to circulate and remain freely on the territory of the Member States removed residency permit for nationals of the Union.

<sup>51</sup> e.g. at the ITI conference on "Europe-wide co-operation and co-production", Berlin, 24./25. June 2007.

<sup>52</sup> Poláček, Richard 2007, loc. cit.

- raising the *cost of visas/work permits* to high levels;
- changing the administrative process for *touring companies* to obtain visas (from group visas to, for example, each member of an orchestra or ensemble requiring an individual visa or interview), which puts guest performances at risk due to a possible rejection of individual key members of the group. In some cases, this has prevented companies from performing abroad; and
- introducing a new points system or priority lists for specific groups of skilled workers, which do not necessarily recognise, or give priority to, creative professionals.

This reality inspired the formation of the *Schengen Opera Group*. In their petition of 1 May 2006<sup>53</sup>, the Group calls on administrations to 'respect their own rules', to seriously clarify and harmonise visa and work permit regulations at the EU level and for an immediate *stop to instant 'return to the border' for non-EU artists* when they are in possession of a working contract with a cultural employer based in Europe.

Visa challenges were discussed at the "Dusseldorf Debate" held on the 12 September 2008. As pointed out by Ferdinand Richard (Aide aux Musiques Innovatrices, Marseille), whose association maintains long-standing cultural relations with Africa, the refusal of visas for third country artists or cultural operators stands in sharp contrast to the intentions of the European Year of Intercultural Dialogue 2008. Visa decisions made by civil-servants, acting on grounds of 'security-sensitive' information often appear arbitrary, require no justifications and cannot be appealed. This practice may even lead to an unjustified 'collective punishment': if visas are issued for a ten-member dance company, and one or two artists do not return home from their trip to Europe, the entire troupe can expect to be registered on a 'red list' shared by European consulates in the country, preventing them from receiving new visas for two years. It is also common that visas are issued quite late, e.g. the day before, or even the morning of a planned departure, which makes the purchase of plane tickets a risky investment.

A list of clear administrative rules addressing the most pertinent visa challenges for cultural professionals that are agreed upon by Member States and respected at the European Union level by all related services could prove helpful. Whether the often heard demands for separate EU-wide visa regulations for artists and cultural managers are realistic and how this idea might conflict with changing immigration laws or security regulations, requires further study. Some recent initiatives have been introduced, for example, the provision of multiple entry visas for those engaged in artistic, cultural, academic or research activity (e.g. since February 2008 in France). In the Netherlands, professionals defined as 'knowledge-based and highly-valuable workers' escape the economic needs test required in order to obtain a work permit.

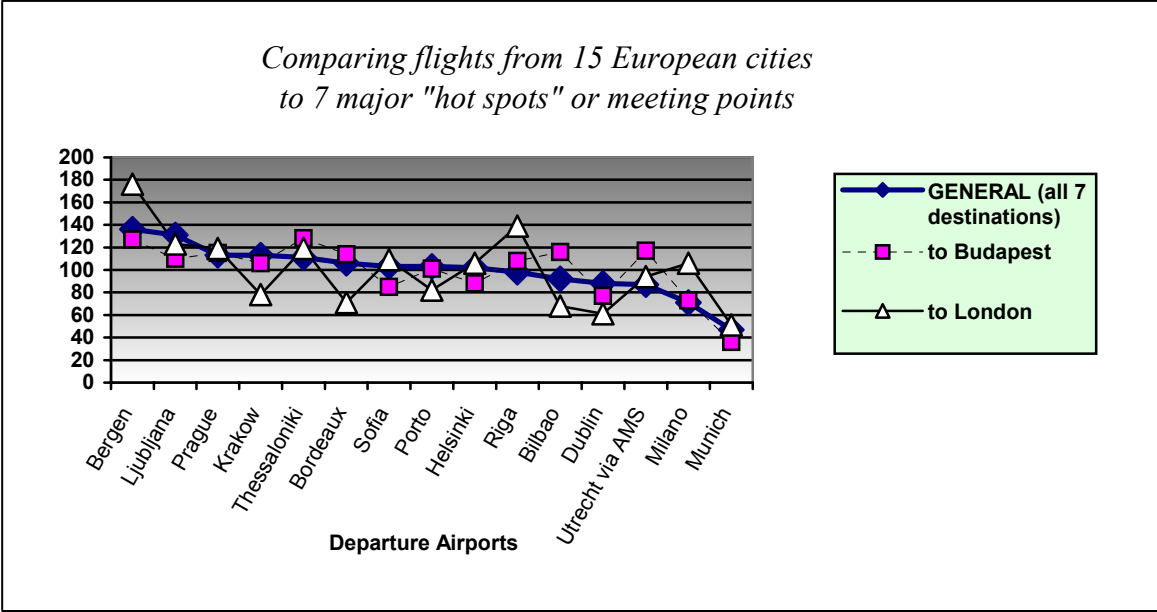
## 2.5 Rising air travel costs

The availability of low cost airline tickets, including 'new' destinations in Europe and world-wide, has helped the mobility of cultural professionals. However, this travel boom may not last given ecological concerns and the global economic situation. Moreover, fuel prices may also discourage future trips that are considered quite normal at present. Such arguments are valid today given extremely variable costs of travel within Europe, depending on your place of departure. To assess this potential problem empirically, an experiment was conducted for the study, the results of which are displayed in Scheme 4:

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<sup>53</sup> See <<http://schengenopera.free.fr/?lang=uk>>, and national initiatives, such as <<http://www.abgesagt.net>>, in Austria.

**Scheme 4: Mobility and airfares**



Source: ERICarts 2008, based on an evaluation of flight ticket prices at the semi-official Internet portal *Opodo* on August 4, 2008.

Note: Basis of the evaluation was the assumption of a one-week trip to Barcelona, Berlin, Brussels, Budapest, London, Paris or Vienna from one of the 15 cities mentioned above, between 11 to 18 November 2008. Only regular airlines (not "low-cost carriers") and, where available, only direct flights were taken into account. The average price for the destinations provided the basis of 100% for the comparison.

Scheme 4 shows that a flight ticket from Bergen/Norway to London can be 3.5 times as expensive than from Munich/Germany and more than 70% higher than from Helsinki/Finland, despite the fact that Bergen is much closer to the destination. While necessary transfers may contribute to such disparities, they are not the only reason for the differences in ticket prices. For example, Prague has direct flight connections to all of the seven chosen destinations and is, in spite of that, in the upper price range. On average, ticket prices in the "West" and starting at large airports seem to be lower than those originating from the European periphery – a reflection of market forces that exposes unequal conditions for mobility across Europe.

### 3. Mobility schemes for cultural professionals

#### 3.1 Survey overview

One of the main objectives of this study was to provide an *overview of mobility schemes for cultural professionals* existing at the national level with information on their *objectives, kind of support, target beneficiaries, eligibility conditions, nature and size of benefits*; examples of schemes from the trans-regional and local levels were to also be included. This information was collected through a questionnaire sent to experts in 35 countries (see *Annex 2*). Results compiled by country are presented in *Annex 3*.

In addition to reporting on the main or more 'important' mobility schemes available in their country, experts were asked to provide information on the main *motives* for funders to support mobility, to *classify existing schemes* and *information sources* and to comment on the *impact/efficiency of such schemes* for nationals as well as for visiting professionals.

*Table 1* provides an overview of the sample of 344 schemes collected through the questionnaire and evaluated in the study. This sample is not exhaustive as it was not the objective of this study to collect information and data on the thousands of mobility schemes which exist in Europe. The Table does not provide details on the level of financing for mobility. Such data would be difficult to collect, as important sources of funding for mobility are hidden in, for example, administration and project budgets or in general programmes of foundations and development agencies (see section 4.7 below). The sample of mobility schemes collected represents those which were identified by national correspondents as being significant or important examples of mobility incentives provided in their country.

**Table 1: Survey sample: important mobility schemes in different European regions**

Main actors (bodies organising schemes)	Geopolitical Region in Europe				
	"West"	"North"	"East"	"South"	TOTAL
1. National bodies responsible for cultural diplomacy *	12,5%	9,6%	9,4%	8,6%	10,5%
2. Mobility programmes of foreign cultural institutes located abroad **	0,8%	3,8%	13,2%	6,9%	6,1%
3. National bodies whose main responsibility is domestic cultural policy ***	50%	55,8%	41,5%	44,8%	47,6%
4. Public bodies located on the local or regional level	18,8%	1,9%	4,7%	12,1%	10,8%
5. Independent/private foundations	10,2%	3,8%	4,7%	-	5,8%
6. NGOs (e.g. artist led initiatives, professional associations)	7,8%	5,8%	15,1%	27,6%	13,1%
7. Intergovernmental Bodies (e.g. Nordic cultural coop., Visegrad)	-	19,2%	11,3%	-	6,4%
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
<i>TOTAL in absolute figures</i>	<i>128</i>	<i>52</i>	<i>106</i>	<i>58</i>	<i>344</i>

Source: ERICarts Institute 2008 based on schemes provided in country responses to the project questionnaire.

\* Includes foreign affairs ministries, national cultural institutes and other (semi-)official bodies working in the field of cultural diplomacy.

\*\* This concerns special regional/local mobility programmes and offices maintained by cultural institutes from mostly Western countries abroad, such as Pro Helvetia in Sarajevo, whose activities are frequently aimed at providing mobility support to locals/residents of the country where they are located.

\*\*\* Includes culture ministries, national funds, publicly funded arms-length bodies such as arts councils etc.

In addition to the mobility scheme examples collected through the questionnaire, experts identified *interesting cases from the diverse world of mobility funding*. These cases go beyond the 'norm' of cultural diplomacy and can be characterised as those which, for example:

- provide artists and cultural professionals with an opportunity or platform to build partnerships with other individual professionals and/or institutions;
- open up new markets or opportunities for their works to be recognised and distributed;
- provide stepping stones for further career development;
- address contemporary cultural policy issues of e.g. cultural diversity, intercultural dialogue or the cultural industries;
- address the inequities or imbalances which persist in the mobility flows across Europe;
- promote transparency in the application and selection process.

Such cases were found within government cooperation strategies (international, trans-regional, national or local), within individual or targeted mobility programmes of arms-length or semi-public bodies, cultural institutions, foundations or other private sector actors from all parts of Europe. Illustrations from these cases are presented throughout the following sections and they are available in full in *Annex 5*.

### **3.2 Motives of mobility funders and fund seekers**

In order to determine the impact and effectiveness of mobility schemes, it may be helpful to first examine if and how the motives of cultural professionals to be mobile correspond to those of funding bodies that support mobility.

In the literature reviewed for this study (see *Annex 1*), mobility is often considered to be part of a longer term process of professional and/or artistic development for artists and other cultural professionals; even though it may occur in short term intervals over an extended period of time. Through their mobility, artists/cultural professionals aim to:

- collaborate with artists from other countries;
- engage in a dialogue with other local cultures and their day-to-day realities;
- challenge their own assumptions and practices;
- have uninterrupted time to work and recharge their creative batteries;
- have access to unique education or training programmes;
- establish professional and creative contacts;
- reach out to new audiences and tap into new markets where they can present, distribute/sell their work;
- obtain visibility and critical review abroad in order to increase their chances of obtaining visibility/recognition at home; and
- have access to infrastructure/funding which may not exist at home.

Cultural professionals travel to seek out institutions, markets, platforms and spaces to distribute their works or to be engaged in a production as a natural part of their profession. But of course, the range of motives for artists and cultural professionals to become mobile varies between professions and from one sector/discipline to another, as well as depend on the different realities within their home country. Moreover a distinction can be made between those who are *already mobile* and those *seeking to become mobile*. As pointed out in section 1.3, mobility is not always choice in some countries/regions, but a matter of survival. Mobility then becomes tied to the large issue of public provision of cultural infrastructure in

the country, support for the professional status of artists, as well as regulatory mechanisms to support local market developments

How do these motives compare with those of mobility funders? In her 2004 report for IFACCA, *Artists International Mobility Programmes*, Judith Staines observes that cultural policy making bodies have recently become involved in the development and management of mobility funding programmes; responsibility for which was largely delegated to the ministries responsible for foreign affairs.

*International artists' mobility can be, and is, viewed as an integral component of international programs for cultural cooperation, cultural diversity, intercultural competence and intercultural dialogue. It is used as a strategic tool in international relations, cultural diplomacy and development programs. Within the cultural sector itself, arts councils, culture agencies, networks, foundations and arts organizations have initiated programs of mobility which are responsive to the needs of artists and place creativity and communication at the centre of the process.*<sup>54</sup>

The questionnaire was designed to explore whether such motives had changed and if so, in which direction. Among those motives identified were:

- promote intellectual /artistic exchange;
- develop talents, individual professional development and capacity building;
- benefit from the ideas/expertise of visiting promising/celebrated talents;
- pursue cultural diplomacy / relations agendas;
- increase the economic value of the cultural sector through support for cultural exports, market exploration, market connections;
- provide opportunities /platforms for intercultural dialogue; and
- promote economic and cultural development in other world regions.

The responses show that although there have been marked developments in some countries, taken as a whole Staines's analysis is still valid.

The main motives behind the mobility support schemes of *Ministries of Culture and Ministries of Foreign Affairs* remain to promote cultural cooperation and to promote cultural diplomacy respectively. Generally intended to *promote the cultural image of a country abroad*, mobility related schemes are frequently provided through foreign cultural institutes or through official programmes aimed at sending individual artists and groups of artists on tour. Historically, these have been usually developed within the framework of bilateral or, in recent years, within multilateral cultural cooperation strategies. Such schemes have been criticised sometimes as being only open to artists or cultural professionals whose work reflects a particular or defined tradition, heritage or brand. Such 'diplomacy' objectives are also pursued in the strategies and programmes introduced by authorities at different levels of government. New developments are emerging which demonstrate that government ministries and agencies at both the national and regional levels are increasingly underlining the importance of the arts and culture as significant intellectual assets in developing the creative industries at home and promoting them abroad through cultural export strategies.

The main motive of *arm's length bodies* such as arts and other culture related councils have also not changed very much, i.e. they *support the professional development of individual artists and cultural professionals* (e.g. curators, producers) through capacity building mobility programmes as well as "go and see" travel grants. However, a recent interesting development in the UK has

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<sup>54</sup> Judith Staines: *Artists International Mobility Programmes*, IFACCA, 2004, page 4.

been the relaxing of conditions governing the grants of Arts Council England to enable its regularly funded organisations to use a proportion of their subsidy for international work, where previously it could only be used domestically. The presumption is that international experience will ultimately feed through to domestic work. A similar strategy is being pursued in Germany by bodies such as the Goethe Institute which is introducing activities to motivate individuals and national cultural institutions to engage in international cooperation.

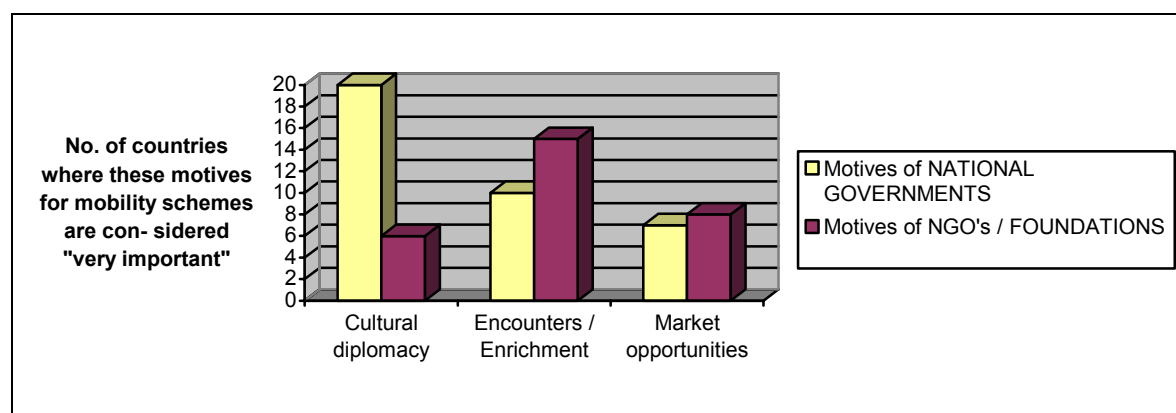
The results of the study show that there are an increasing number of *attempts to better coordinate the mobility programmes/schemes of government departments* and/or quasi-public agencies to deliver policies and pool the necessary funding for international engagement. Such cooperation has been established since 1997 in the Netherlands between the Dutch Ministry of Education, Culture and Sciences and Ministry of Foreign Affairs in the administration of the Netherlands Cultural Fund (the HGIS –Culture), a budgetary construction which brings together the foreign activities of several government departments. More recent examples are found in Ireland and the UK where memoranda of understanding have been signed between the Arts Councils and other agencies providing support for international activities i.e. Culture Ireland and the British Council. An agreement of cooperation has also been recently signed in Portugal between the Ministries of Culture and of Foreign Affairs, via the General Direction of the Arts and Camoes Institute respectively.

*Foundations and NGO* programmes address another important objective of mobility, i.e. to promote intellectual or artistic exchange within Europe and beyond. Some have engaged in partnerships with others outside of Europe. For example with the Asia-Europe Foundation or the Anna Lindh Foundation to open up new corridors for future mobility flows. Artists and cultural professionals organised in NGO networks have either been partners in this effort or have forged a path for these corridors to develop in creativity 'hotspots' such as Istanbul, Shanghai or Mumbai (Bombay). Time will tell whether concrete dialogue, co-production projects or new market opportunities for artists work will arise out of these efforts.

Case Studies # 1 and # 4  
The Asia-Europe Foundation (ASEF) and the Anna Lindh Foundation (ALF) open up new corridors for future mobility flows.

Scheme 5 below illustrates the *different motives of mobility funders* in three areas: cultural diplomacy; artistic encounters/personal enrichment and improvement of market or work conditions. The data is based on responses provided by correspondents to the question on the 'most important' motives of different actors to support mobility.

**Scheme 5: Differences in motives behind mobility schemes in 35 European countries**



Source: ERICarts Institute 2008 based on country experts responses to the project questionnaire.

While the *motivations of funders and cultural professionals often broadly correspond*, it is evident that motives are not always shared. A dance company wishing to tour abroad or an

artist wishing to exhibit in a major art biennale could be seeking professional benefit related to their international profile as well as the creative experience, whereas a foreign ministry or cultural institute is likely to be more concerned that the cultural activity reflects well on the nation's image. Is this potential clash of motives simply a reality that both funder and practitioner must continue to live with, or are ministries of culture and foreign affairs prepared to rethink their diplomacy strategies in future? For example, a move away from one-way showcasing of national culture, to activities which promotes a genuine two-way dialogue or encounter between cultural professionals can still meet cultural diplomacy objectives while enabling the artist to fulfil their creative ambitions. Examples throughout this study indicate that a shift of thinking in this direction is emerging through *strategies aimed at promoting cultural diversity and intercultural dialogue* via creative works/co-productions.

### **3.3 Mobility schemes: types and typologies**

National experts responding to the project questionnaire were asked to report on the most important schemes in their countries from a variety of sources: government (national, regional, local levels), quasi government bodies (e.g. arts councils), cultural institutions, foundations and other private sector actors. While the main focus of the study is the national level, examples from the regional and local levels were collected as were illustrations of trans-regional funds and programmes which promote mobility within and outside of a particular geopolitical space e.g. the Nordic Region.

#### **3.3.1 Main actors responsible for mobility schemes**

While Table 1 in section 3.1 above was to provide a breakdown of the sample of mobility schemes collected for this study, it could also roughly indicate how the role of governmental or non governmental bodies providing mobility incentives may differ across broad regions of Europe. To animate a needed debate about these indicative figures, higher than average shares were highlighted. Some observations:

- The main programmes, schemes and measures to support the mobility of cultural professionals in Europe are provided by *domestic government bodies and agencies* responsible for culture and/or foreign affairs (nos. 1 and 3). In some regions, especially in the Nordic countries, the share of such actors – which often have a role in both domestic and foreign cultural policy – seems to be higher than in other regions.
- In some parts of Eastern and Southern Europe, *culture institutes of Western countries* such as the British Council, Alliance Française, the Goethe Institute or Pro Helvetia are active with special programmes that support the trans-national activities of local professionals, sometimes filling gaps in mobility funding (no. 2),
- *Local/regional public authorities* provide important mobility incentives mainly in the West and South of Europe (no. 4).
- While mobility funding from *foundations* is frequently found in the West (no 5.), support from *non-governmental organisations* (no. 6.) is important in South and East Europe; accounting for nearly one fifth of all registered mobility schemes.
- *Regional intergovernmental schemes* are an important source of funding to promote regional cooperation among countries of the North and East Europe.

### 3.3.2 *Types of schemes*

From the outset, a distinction was made between *outgoing schemes* (those which provide support to the mobility of domestic (i.e. nationals/residents) cultural professionals to other countries) and *incoming schemes* (those designed to attract foreign cultural professionals to visit/work in their country). From this initial distinction, various types of mobility support schemes identified through the project were:

- ***Infrastructure support schemes to host visiting artists***  
Residency programmes providing artists, writers and cultural professionals with accommodation, studios or ateliers, production facilities, etc., to enable them to undertake uninterrupted creative work, or work which involves some end product. Residency centres and institutions are owned and/or run by state authorities, quasi-governmental agencies, municipalities/cities, artists associations/other NGOs, academia, private non-profit or business companies and independent artist run studios.
- ***Event participation grants***  
Grants to individual artists or groups to participate in international festivals, art exhibitions, book fairs, showcase events, etc. abroad.
- ***Scholarships for further/postgraduate training courses or similar forms of capacity building***  
Fellowships/scholarships or capacity building secondments usually cover travel, accommodation and/or participation costs in capacity building exercises e.g. training courses, meeting experts/mentors, organising/participating in experimental/trial productions, etc.
- ***Go and see or short term exploration grants***  
Travel bursaries to individual artists/groups to visit exhibitions/performances abroad or for promoters to view work in situ.
- ***Foreign market exploration / development grants***  
Project/export agency mobility support for monitoring and scouting foreign markets for national artists and cultural industry producers, promoters and presenters.
- ***Support schemes for information and network infrastructure***  
Support for the participation of nationals in transnational networking, conferences and/or for maintaining transnational information systems.
- ***Support schemes for projects or co-productions***  
Support for translations, participation in international performing arts or audiovisual productions.
- ***Research grants or scholarships to live and work for a certain time abroad***  
Travel grants for individual artists and cultural professionals for short term visits to gain experience with some aspects of cultural/artistic life abroad, to engage in exploratory processes with others or to participate in international research projects. Accommodation and facility costs to live and work for a certain time abroad can be covered, as well, of course, as travel.
- ***Touring grants***  
Grants for performing arts companies to tour abroad.

It should be emphasized that schemes in many countries are not necessarily divided into such discrete types; some programmes cover several of these areas. Moreover, *individuals, groups and organisations may need to apply to different schemes for the same mobility activity*. Thus it is common that an artist, who has applied for a residency which does not cover travel costs or provide allowances for accommodation, will need to apply for a travel grant from another scheme. One reason for the recent reorganisation of the joint mobility and residence programme of the Nordic countries was to *create co-ordination and synergy in the application process* with support offered by different mobility and residency support schemes (modules) and between these schemes and the general pan-Nordic arts and culture programme.

### 3.3.3 *Main objectives of schemes*

In addition to distinguishing various types of schemes, the project team assessed the objectives of such schemes. It was found that the objectives could be oriented towards:

- ***foreign relations***: aimed at promoting the image of a country abroad through the works of art and activities of cultural professionals.  
Main funding bodies: ministries of foreign affairs, foreign cultural institutes, etc.
- ***career enhancement***: aimed at enhancing artists' and cultural professionals' competence, visibility and competitiveness in national and international scenes.  
Main funding bodies: ministries of culture and arts councils.
- ***creativity / new production opportunities***: aimed at promoting possibilities to work in new and intellectually stimulating environments in co-operation with colleagues, experts and/or mentors from other countries.  
Main funding bodies: arts councils, foundations, local authorities, etc
- ***international market development***: aimed at creating opportunities for importing and exporting the works of artists by cultural producers and business professionals in new markets e.g. such as those in the BIC- countries (e.g., Brazil, India, China).  
Main funding bodies: quasi public bodies, ministries of trade, foreign cultural institutes, etc.
- ***talent development***: aimed at capacity building and experience through new training opportunities abroad in centres of excellence.  
Main funding bodies: foundations, arts councils, etc.
- ***intelligence/information gathering/sharing***: aimed at enhancing co-operation, networking and co-ordination.  
Main funding bodies: pan-European organisations.
- ***transnational project cooperation / co-production***: aimed at the creation and dissemination of new/different ideas and productions.  
Main funding bodies: foundations, trans-regional bodies, EU programmes, arts councils.

The types and objectives of mobility schemes are cross-tabulated in the following Tables 2 and 3 with examples of both 'outgoing' schemes for nationals/residents and 'incoming' schemes for foreign cultural professionals. As the foreign relations objective underpins many of the different types of schemes identified, its presence is marked with stars (\*\*\*)

**Table 2: 'Outgoing' mobility schemes for nationals / residents**

<b>Type</b>	<b>Main Objective</b>	<b>Examples</b>
<b>Infrastructure support schemes</b>	Creativity / new production opportunities	Artists, writers residency programmes, guest ateliers etc., maintained by the government or by an NGO in other countries <i>e.g. Cité Internationale des Arts in Paris</i>
<b>Scholarships for further training</b>	Talent development	Capacity building in other countries <i>e.g. Flemish Audiovisual Fund to support further training of scriptwriters, directors and producers abroad</i>
<b>"Research" grants</b>	Creativity / new production opportunities	Grants to live and work for a certain time abroad e.g. in New York, Berlin, Shanghai <i>e.g. Ruy de Clavijo Scholarships (Spain) for research projects and cultural cooperation with an Asia-Pacific country</i>
<b>"Go and see" exploration grants</b>	Intelligence/ information gathering / sharing	Travel bursaries to visit exhibitions/performances abroad <i>e.g. Visiting Arts programme for UK Producers and Curators to travel abroad</i>
<b>Event participation schemes</b>	International market development ***	Grants to actively participate in international festivals, art exhibitions or book fairs <i>e.g. Portuguese Ministry of Culture + Gulbenkian Foundation + Luso American Foundation together provide support for the participation of art galleries in international art fairs</i>
<b>Touring schemes for groups</b>	Career enhancement ***	Grants for music or dance ensembles to travel to other countries <i>e.g. Arts Council of Northern Ireland SIAP Programme for arts organisations to present and perform abroad</i>
<b>Trans-national networking</b>	Intelligence/ information gathering / sharing	Support for the participation of nationals in trans-national networking <i>e.g. Bulgarian Mobility Programme for Cultural Contacts</i>
<b>Project or production grants</b>	Project co-operation/co-production	To support translations or participation in international dance or film co-productions <i>e.g. Polish Film Institute, Operation Project Development Programme to support film co-productions</i>
<b>Foreign market exploration grants</b>	International market development***	Send producers to scout markets or investigate locations <i>e.g. Finnish pilot project Creative Economy will send music producers to investigate music markets globally. Run by the Sibelius Academy of Music and Helsinki Metropolitan University of Applied Sciences with ESF</i>

Source: ERICarts Institute 2008 based on country responses to the project questionnaire.

**Table 3: 'Incoming' mobility schemes for foreign cultural professionals (FCP)**

Type	Main Objective	Examples
<b>Infrastructure support schemes</b>	Creativity / new production opportunities	Artists, writers residency programmes, guest ateliers etc. to accommodate visiting FCPs <i>e.g. Grants usually given to Residential Art Centres to attract FCPs e.g. Centre for Contemporary Art, Ujazdowski Castle, Poland</i>
<b>Scholarships for further training</b>	Talent development ***	Capacity building for visiting FCPs <i>e.g. Spanish Ministry of Culture provides support for Latin-American cultural professionals to train in local cultural institutions</i>
<b>Research grants</b>	Creativity / new production opportunities	For visiting FCPs to live and work for a certain time <i>e.g. Hungarian ACAX Visitor programme for independent curators</i>
<b>"Come and see" exploration grants</b>	Intelligence/ information gathering/sharing ***	To attract FCPs to visit exhibitions/performances <i>e.g. Mondriann Foundation International visitors programme for visual artists and designers to visit the Netherlands on a short term basis</i>
<b>Event participation schemes</b>	Career enhancement ***	Grants for the participation of FCPs in national festivals, art exhibitions, book fairs etc. <i>e.g. Grants usually given to local organisers of events/festivals to bring in FCPs. Some grants are allocated via foreign cultural institutes located in countries abroad</i>
<b>Touring schemes for groups</b>	Career enhancement ***	Travel grants for music or dance ensembles coming from other countries <i>e.g. Office National de Diffusion Artistique (ONDA) France, provides financial support to foreign productions touring in France</i>
<b>Trans-national networking</b>	Intelligence/ information gathering / sharing	Support for the participation of FCPs in trans-national networking <i>e.g. Ibermedia Programme to promote Latin American companies in audiovisual supranational networks</i>
<b>Project or production grants</b>	Project co-operation/co-production	To support translations or enable foreign participation in domestic film productions <i>e.g. Europ. Übersetzer-Kollegium in Straelen/Germany to bring foreign translators to Germany to work together with German authors whose works they are translating</i>
<b>Foreign market exploration grants</b>	International market development***	Invite foreign producers to engage with domestic markets <i>e.g. British Council International Young Music Entrepreneur Award to introduce foreign producers to the UK music industry</i>

Source: ERICarts Institute 2008 based on country responses to the project questionnaire.

In addition to the promotion of foreign relations objectives, the data collected through the questionnaire shows that the measures used to support the 'outgoing mobility' of nationals/residents are also aimed at *promoting creativity and production* through e.g. artists residencies or production/project co-operation as well as *career enhancement* schemes aimed at providing support for artists/cultural professionals in major festivals or events; fewer countries offer 'go and see grants' or 'networking grants'. Schemes which introduce artists and cultural professionals to *emerging cultural markets* in other regions of the world have been newly introduced by some Member States. By far, the main 'incoming mobility measure' designed to attract foreign cultural professionals is artists residencies; that is followed by event participation grants and support for co-productions. Arguably, financial assistance to bring artists from Europe and beyond for R & D visit is minimal.

The table below on artist's residencies shows that a single type of mobility scheme could be further differentiated according to the orientations of specific policies or programmes. In other words, there is a great deal of diversity or cross-over in both the objectives and output of such mobility schemes. Residencies may provide opportunities for talent development while, at the same time, offer future work prospects leading to career enhancement.

**Table 4: Residency programmes: classification by main target and orientation**

Residency programme's targets	Residency programme's orientation		
	<i>Individual atelier/studio centred</i>	<i>Oriented to creative work</i>	<i>Production oriented</i>
<i>Artist/author</i>	Serves artistic work/authorship concentrating on development and effective use of individual creative capacity orientation	In addition to studio/atelier provides further infrastructure and mentor/team support for the construction of creative capacity	In addition to infrastructure, mentoring and team provides facilities for transforming artistic ideas/authorship into performance/distributable product
<i>Work of art/product</i>	Unique work of art, ready manuscript or design for a product	Expert know-how-/team supported production design/format/test production	Local production process which potentially can be transferred to a wider audience context
<i>Linkage</i>	Linkage prevails purely between the residency organisation and the individual artist	Residency organisation makes it possible to establish a new artist-expert-team/network	The production process generates new network relations both to the artists and the residency centre
<i>Private creativity vs. public production</i>	Residency provides privacy and buys time for the artists to concentrate on creative work	Limited publicity through creator - team relations	Open aspiration for market-/audience visibility

Source: Kokko-Viika, Irmeli: *Taitelijaresidenssintoiminnan rooli nykytaiteen tuotannossa* (The role of the residency activities in the production of contemporary art), M.A Thesis, Master's Programme in Cultural Policy, University of Jyväskylä, Spring 2008, 59. The table has been translated and slightly modified by Ilkka Heiskanen.

As pointed out in section 1.4, *comparative statistics* on the use of these and other mobility programmes and infrastructure are desirable. At present, this type of data does not exist on the European level. However, some data is occasionally published by individual countries. For example a study on artists visiting the Netherlands 2003-2005<sup>55</sup> shows that in 2005, over 1700 artists from outside of the EU were invited to the Netherlands:

- 91% of them actually came (mainly from the United States, Japan, Canada, Russia, South-Africa, Australia);
- 84% of the invited artists stayed shorter than 4 weeks (as of 2004, work permits are no longer required for artists staying shorter than 4 weeks);
- 9% stayed longer than 4 weeks, but less than 3 months; and
- 6% stayed longer than 3 months.

<sup>55</sup> Hendrik Beerda (Consultancy): *Kunstenaarsverkeer in beeld: onderzoek naar de komst van kunstenaars naar Nederland in de periode 2003 – 2005*. Amsterdam: Wmij, 2006. The study also showed that the demand for artists outside of the EU is still increasing.

### 3.4 Trends in different regions of Europe

In the absence of comparative statistics on mobility flows or levels of mobility funding for cultural professionals in Europe, observations about the current status and direction of mobility schemes in Europe were formed and verified through country responses to the questionnaire as well as on regional trend papers prepared by the core team of experts participating in this study (see *Annex 4*). Below is a summary of the observations made by the project team on the landscape of mobility schemes from different regions of Europe.

#### Western Europe

Mobility schemes available in Western European countries are, in the main, a mix of all the different types presented in Tables 1 and 2 above. What differentiates them is the level of support and the frameworks through which they are implemented. As shown in Table 4 above, public bodies located on the *local or regional level, independent (private) foundations*, as well as ministries or public agencies responsible for culture and foreign policy are particularly important providers of mobility funding.

In some countries, for example, the UK and Ireland, there has been a significant *growth in the number and range of mobility support measures* and/or accompanying financial resources. The impetus for this growth has been the elaboration of new and the review of existing international cultural cooperation policies and strategies on the part of government departments and quasi-public agencies (e.g. the UK, Flanders) or the setting up of new bodies designed to administer short term incoming and outgoing mobility grants (e.g. *Culture Ireland*). While in other countries, such as the Netherlands, the resources of the main government mobility fund, Homogene Groep Internationale Samenwerking (or HGIS), showed a marked reduction in 2008 from the 2007 level and the four year budget for 2009-2012 indicates a decrease in real terms. This is unlikely to address the concerns of those Dutch artists and curators who consider there to be a falling off in their visibility at international biennials and art fairs and their influence in setting trends<sup>56</sup>.

In many Western European countries, mobility funding is *tied to wider national cultural policy priorities such as the creative industries or cultural diversity*. Such schemes have been devised, particularly in France and the UK, under a creative industries export strategy that includes support for the development of relevant capacities and skills among cultural professionals / entrepreneurs at home. Similar trends can be found in some of the Nordic countries or in Spain.

#### Case Study # 5

In Austria, a programme was set up in 2002 to promote and support the participation of Austrian commercially run galleries in art fairs abroad.

Other governments and semi-official agencies pursue mobility policies which are focussed on *facilitating regional mobility with neighbouring countries*. For example, *KulturKontakt Austria* aims to foster cross-border dialogue and cooperation with its neighbours and considers the country as an "intercultural stage for Central and Eastern Europe". At the same time, the Austrian Government aims to promote a central role for the country in the region and to establish itself as a cultural mediator for artists from old and new EU member states. With changing countries in focus, this has also been a priority for main German actors, e.g. the *Kulturstiftung des Bundes* and its agency *Relations e.V.*

<sup>56</sup> Some observers argue that Dutch practitioners themselves are becoming more insular and losing their curiosity about what is happening elsewhere in Europe and beyond. See: Nelso, Alida, interviewed by Witman, Bob, *Always a Free Port* in *All that Dutch*, op.cit., 112-114.

*Foreign relations* directed schemes, however, remain important drivers at the heart of government strategies to promote national culture abroad, e.g. the Netherlands, the UK and Germany. The UK in particular is supporting cultural activities as a means of "mending fences" with Muslim countries and communities around the world to redress the damage caused to the UK's reputation by its involvement in the Iraq war. A general trend in different countries is the improvement of relations with China, also via new mobility schemes.

It is interesting to note the growth in the number of international residencies/studios for foreign artists in countries such as the Netherlands<sup>57</sup>; very often they are the result of independent artist-led initiatives or those organised by cultural institutions such as museums rather than the product of a government funded programme.

## **Northern Europe**

"North Europe" was defined for our survey as the joint region of Nordic and Baltic countries: the Nordic five (Denmark, Finland, Iceland, Norway and Sweden) and the three Baltic countries (Estonia, Latvia and Lithuania).

Following the political changes of 1989, the *Baltic countries* were quickly drawn into the Nordic cultural co-operation platform through support for cultural development projects and expert exchange and training. Co-operation has been carried out through joint Baltic-Nordic mobility schemes, such as *Sleipnir* and *Closer Culture Neighbours*, networks like Baltic Euroregional Network (BEN) and *Ars Baltica*, and joint residency activities such as the Baltic Centre for Writers and Translators in Visby, Sweden. This Baltic-Nordic co-operation, (now being reformed as an aftermath of the reform of the Nordic cultural co-operation) has been facilitated by the offices of the Nordic Council of Ministers, established in all Baltic countries as well as in Kaliningrad and St. Petersburg.

The questionnaire responses from countries in Northern Europe indicate that the ministries – especially the Ministries of Culture with their agencies – are the main source of mobility funding in all countries. In the Nordic countries the level of public funding is also reasonably high in relation to the size of the cultural sector. However, contrary to what Table 1 above seems to suggest, private foundations and NGOs do play a significant role in funding mobility in the Nordic countries. The main private foundations especially in the Nordic five (and the special cultural endowments in the Baltic countries) are important funders of residency programmes, travel grants and fellowships, although they may not have special programmes or schemes for the promotion of mobility as such. For example in Finland, the Finnish Cultural Foundation and its travel and study grants are more important than the travel grants awarded by the Arts Council of Finland.

In the Nordic and Baltic countries alike, the most prevalent public support schemes are those of maintaining *residencies (both for incoming and outgoing artists and professionals), cultural institutions abroad, study and research fellowships, and exploration and travel grants*. In the Nordic countries the residency activities have expanded fast during the last ten years or so, but are still rather limited in scope in the Baltic States. Another difference is that in the Nordic countries, mobility fellowships and grants are usually part and parcel of more general artists' grant schemes; in the Baltic countries they are more targeted to mobility of specific art forms or group of artists (e.g. young artists). The Nordic countries have traditionally been branded as social welfare states and this is reflected in their arsenal of mobility support. The arts and culture are seen as important factors in economic and social development and the Nordic international development agencies have special departments or agencies for financing cultural development in their client countries. As development co-

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<sup>57</sup> Hamersveld, Ineke van, Netherlands questionnaire response for ERICarts study.

operation is a rather new foreign policy sector in the Baltic States, this type of support for cultural mobility does not yet exist.

The *importance of the arts and culture for the national economy* has been increasingly emphasised in the mobility funding programmes. This approach, grounded in arguments for enhancing innovativeness and competitive edge, was e.g. a main motive in the 2006-2007 reform of the mobility and residency programme of the Nordic Council of Ministers. Similar motives are expressed in the report of the *Baltic Sea States Heads of Government Summit* (4 June 2008) on cultural cooperation in the Baltic Sea Region. Economic motives are even more apparent in the mobility measures in the Nordic five, providing support to the culture industries and to cultural export programmes. In the Baltic States, particularly in Estonia, the creative industries are emerging as a policy priority in general and as a target of mobility funding in particular.

Case Study # 32  
Increasing innovativeness and competitive edge were among the main motives in the 2006-2007 reform of the mobility and residency programme of the Nordic Council of Ministers.

## Southern Europe

In Southern Europe, *event participation* and *research grants/scholarships* are reported to be the most common schemes available to support the mobility of cultural professionals. In recent years, international residencies are increasingly seen as important tools to foster mobility. This approach could be described as being talent development directed, with new horizons opening up for production directed schemes.

The results of the study show some *common challenges* among the countries of Southern Europe when implementing plans to foster the international mobility of cultural professionals from this region. These are:

- many of the *ambitions* described in political documents are not always backed with the necessary *public funding or dedicated schemes*;
- *constant changes in the political landscape* and within the ministries responsible for culture which discourage the development of structural and long-term strategies of support for mobility;
- *lack of information* about existing mobility programmes which hinder artists / cultural professionals to be aware of forthcoming opportunities.

Even though countries across southern Europe have been transformed from countries of emigration to countries of immigration, the *brain/talent drain* continues to be a constant issue. This is seen to be caused by insufficient support to keep artists and cultural professionals at home. Many artists / cultural professionals argue that breaking into international markets remains difficult and is mainly achieved through personal contracts and connections to Diaspora communities. They see emigration rather than short-term mobility as an opportunity for them to advance their careers. Consequently, a growing number have gravitated to other countries, especially to 'hotspot' cities of London, Berlin, Paris and New York. One of the means suggested to overcome this challenge is to *better network or connect individuals, artists associations, residencies or project groups from the region* to enable short term exchanges with professionals and institutions from other European countries. Such engagement would benefit from some form of public support. A recent example is found in Portugal where the government is launching a new international internship programme for young cultural practitioners in 2008 called *InovArt*. The aim of the programme is to support up to 200 internships annually for young cultural workers under 35 years of age to engage internationally and integrate professionally. Significantly, it is based on cooperation between

the Ministry of Economy and Innovation, the Ministry of Culture and the Ministry of Foreign Affairs (*Camos Institute*) and is modelled on an existing programme promoting innovation through the mobility of young business entrepreneurs.

Case Study # 22

InovArt provides a boost to the mobility of young artists and entrepreneurs in Portugal and to foster their global connections.

Interesting schemes have emerged which *focus on cultural industry companies*. For example, the *Spanish Institute for Foreign Trade* (ICEX) provides scholarships for the international activities of Spanish companies as part of a larger plan of the government to reinforce the image of Spanish cultural industries abroad. ICEX seeks to foster the mobility of cultural industry professionals through short-term placements in specific companies. The *Ibermedia* programme has a similar focus by providing support for the mobility and co-production projects of independent producers and distributors from Latin America. See case #20 presented in *Annex 5*.

Development programmes targeting *artists and cultural professionals from specific neighbouring regions* range from those which promote mobility between professionals with colonial histories, evident in Portugal and Spain, to an increasing number of schemes to promote mobility around the Euro-Med region. The latter are mainly promoted and funded through the programmes of, for example, the Cimetta Fund, the Anna Lindh Foundation, the European Cultural Foundation, as well as the European Commission. Local foundations are also engaged through initiatives such as the *Europa-Africa-Mediterraneo* programme of the Italian *Fabbrica Europa Foundation* aimed at promoting intercultural dialogue through creativity (dance in particular) and covering the residency costs of artists from these regions.

### Central and Eastern Europe (EU Member States)

In Central and Eastern Europe the mobility of artists and cultural professionals is not necessarily considered as a separate activity needing its own schemes. Some researchers argue that public authorities do not fully understand the specificity of mobility and when issuing calls for proposals, address them only to organisations, ignoring individual artists or groups of artists not organised as a legal entity. In effect, mobility in Central and Eastern European countries is addressed not through general state cultural policy, but is developed within various cultural disciplines or fields, on different levels of government and distributed through cultural institutions. This is done through a limited number of measures including scholarships offered by cultural institutes, exchange programmes and residencies; the latter being the most common type of scheme provided. One example: the *Romanian Cultural Institute's* Cantemir Programme aims to promote Romanian culture in international cultural markets (Culture to Go) and to encourage cultural cooperation between Romanian and foreign artists to promote intercultural dialogue (Culture to Share). The programme is open to artists from Romania and from other countries that initiate projects to meet these objectives.

In the main, national mobility schemes do not diverge too much from the 'norm' of foreign policy directed measures. Mobility remains an important component of international and regional cultural cooperation agreements, be they multilateral or bilateral (the latter criticised for being outdated and out of step with the practices of artists and cultural professionals). Support is provided for touring groups, the participation of artists at international events, for a short term stay at government owned studios for artists abroad (mainly in Paris, New York, Berlin) or for the organisation of cultural seasons. A handful of schemes which could be considered production or market economy oriented have emerged, particularly in Hungary where the government has

Case Study # 19

HungaroConnections enhances cross-border mobility among semi- or non-professional operators of youth popular culture. It works on the basis of reciprocity. Cultural diplomacy objectives are not imposed.

introduced the *HungaroConnections* scheme to promote mobility and encounters among pop or rock bands by providing concert subsidies for Hungarian and foreign partner bands to perform together in both of their countries.

*Regional cooperation platforms* to support mobility emerged with the introduction of the *International Visegrad Fund*, founded by the governments of Poland, Czech Republic, Hungary and Slovakia, which issues individual grants and runs an artist residency programme for artists mainly, but not exclusively, from the V4 countries.

*Cultural institutions and non governmental organisations* play a significant role in providing support to mobility. These can be national institutes which have established partnerships with other foundations to support mobility, as witnessed in the *Homines Urbani* project, a European residency for writers and translators located in Cracow. The project has been organised by the *Villa Decius Association* and the Polish Book Institute in partnership with the Polish *Ha!art Corporation* and the *Deutsches Literaturinstitut Leipzig* since 2004. Financial support is given by the *Polish-German Co-operation Foundation*, the *Robert Bosch Foundation* and the Swiss *Pro Helvetia*. Over 80 authors from Germany, Switzerland, the Czech Republic, Slovakia, Ukraine, Belarus and Poland have spent several months working together in the residency.

Case Study # 17

Authors from different countries, cultures and language groups of East and West Europe come together at the Villa Decius, Cracow, as part of a larger dialogue or communication process.

For many cultural professionals in the region, schemes provided by external sources often provide an important source of mobility support to travel and work abroad. Among those most often cited are: the EU's *Culture* (2007-2013), *MEDIA* or *PHARE* programmes, UNESCO *Aschberg Bursaries for Artists*, *Artslink* (USA), *Central European Foundation*, *Gulliver Connect Programme* of *Felix Meritis* (Amsterdam), the *STEP Beyond* scheme of the *European Cultural Foundation*, etc.

### **Western Balkans and Turkey (non EU Member States)**

Until 2001, the ministries of culture and other governmental and para-governmental institutions, local and regional authorities in the Western Balkans did not define the mobility of artists and cultural professionals as policy priorities. Migration rather than mobility of artists was the norm, which some argue led to an overall cultural brain-drain. Moreover, the relative lack of schemes promoting intra-regional connections has forced some artists to look to Western European opportunities or beyond. Those few mobility grants which did exist were given on an ad hoc basis and appeared under 'project funding' in overall budgets. National foundations also did not have mobility schemes, nor did they have a clear policy perspective which would lead to future mobility grant programmes. The most important sources of mobility funding at the time came from international institutions and foundations such as: the *Open Society Fund*, *Pro Helvetia*, *European Cultural Foundation*, *KulturKontakt Austria* etc. After 2001, funding from these and other organisations such as foreign cultural institutes gradually decreased. Exceptions include the *Nordic Council of Ministers Programme Norden-Balkan Cultural Switch* providing support for two-way mobility of artists, the *European Cultural Foundation* mobility fund *Step Beyond!* or the IETM initiated project, *Balkan Express*.

Case Study # 31

The Nordic Council of Ministers mobility programme Norden-Balkan Cultural Switch provided support for project cooperation not only between artists and professionals along the North-South axis but within the Balkan region itself.

Today, the main type of mobility schemes offered in the region are short term production directed artists-in-residency / artists colonies organised mainly during the summer months; there is, however, no developed network which would link them on a regional level.

Accommodation and material expenses are covered during the residency, while the costs of travel are to be borne by the artists themselves. These residencies/colonies are found within the region; there are very few government owned artists residencies in other countries. These trends are also apparent in Turkey, where government funding for mobility is mainly aimed at providing support for artist residencies as well as some event participation grants and scholarships for further training. In addition to the support provided by the Ministry of Foreign Affairs, funding opportunities from foundations such as the Roberto Cimetta Fund, the European Cultural Foundation or the Open Society Institute remain important sources of funding for Turkish artists / cultural professionals.

While the Ministries of Culture are the predominant sources for financing the travel of artists from the Western Balkans, mobility as such still does not appear as a separate item within their respective budget frameworks - despite the 2005 Charter of the *Council of Ministers of Culture of South East Europe* (SEE), which identified the mobility of artists as a priority. Funding for travel can be obtained within the government funded projects of cultural institutions, as expenses in the organisation of film, theatre or music festivals or to participate in international festivals/events, which does not really help the individual artist wanting to undertake exploratory visits abroad that would be covered by a 'go and see' or research grant. In the main, mobility is not distinguished from international cultural cooperation or cultural exchange and therefore the approach to mobility remains foreign relations directed.

### 3.5 Mobility funding provided by regional or local authorities

As public authorities transfer more responsibility for culture to regional and local authorities, their role in the promotion of cultural mobility is increasingly more visible and important. Regional or local level schemes may be supported as a form of cooperation between different levels of government or may be initiated by quasi-public bodies or foundations.

On an official level, mobility has been identified as a condition and component of different types of cultural cooperation programmes realised through, for example, *regional cross-border strategies, bilateral agreements between municipal authorities, twinning or sister-city programmes*; all of which provide a platform for artistic mobility and exchange. For example, the *Greater London Authority* through its *International Artists Exchange Programme* provides local artists with the opportunity to visit one of London's sister-cities (Berlin, Beijing, Moscow, New York, Paris, Sydney, Tokyo and Tehran) and for artists from the sister-city to be hosted in London.

Mobility schemes may be integrated as part of a larger cultural programme which provides support for travel and accommodation abroad or may be "hidden" within grants for artistic projects where mobility is a key element. An example of the first type is the *Travel & Mobility Awards* provided by the Cork City Council (Ireland)<sup>58</sup>. This award is addressed to professional artists, coordinators, curators, administrators and managers who "promote Cork's artistic and cultural profile abroad, develop international networking opportunities, develop partnership initiatives with counterparts abroad and bring an international learning perspective back to Cork city". An

Case Study # 9  
The Cork City Council Travel and Mobility Awards demonstrate growth in the confidence and stature of the city as 'International City' and recognition of the value of arts and culture as the 'new trade'.

<sup>58</sup> Events connected to Cork as a European Capital of Culture 2005 demonstrated both a civic commitment to support international initiatives and a demand by artists to work internationally. Mobility initiatives such as the Cork Printmakers International Residency Award and the Cork Printmakers International Residency for Visiting Artists assist the latter.

example of the second type is the annual funding provided to the arts and culture by the Belfast City Council. This funding supports artistic projects, including mobility related activities such as international or cross-border tours for local theatre or music companies, international artists-in-residency exchanges, etc.

In the previous sections, we have underlined that one of the main motives for national governments to provide support for the mobility of artists or cultural professionals is to promote the image of a country abroad (foreign relations directed schemes) or to cultivate longer term relationships with emerging markets such as Brazil, India or China (market oriented schemes). More recently, such foreign relations or cultural diplomacy objectives are also pursued through bodies such as *Wales Arts International*, which recently supported a residency programme for eight artists from China to live and work for a period of time in Wales, or the *Kunststiftung NorthRhine Westphalia* (Germany), which is currently exploring the creation of new artists-in-residency programmes in mobility "hot-spot destinations" such as Shanghai, Mumbai (Bombay), Istanbul, Tel Aviv, Moscow, etc.

In addition to mobility schemes for the exchange of artists and cultural professionals, regional and local authorities have created their own cultural networks to exchange their knowledge and share experiences regarding culture and cultural development. There are many examples, including the *European Capitals of Culture and Months Network*, the UNESCO launched *Creative Cities Network* or the EU-Interreg III supported *Mediterranean Cultural Network of Cities*. The largest European cities network – *EUROCITIES* – joins together local authorities from more than 130 cities in over 30 European countries, promoting partnership projects and exchanges mainly with cities in Eastern Europe and around the Southern Mediterranean. The largest international association of local authorities is the *United Cities and Local Governments* (UCLG), which adopted an "Agenda 21 for Culture" in 2004 that underlines the value of mobility policies and schemes, particularly exchanges and co-productions that foster cultural diversity and artistic innovation. The UCLG is currently considering a new transnational mobility / exchange programme for cultural professionals working in city councils.

*Locally based non-governmental organisations or private actors* also work to promote artistic exchanges between cities. For example, *la Génie de Bastille* is an example of a Paris-based arts association that coordinates a series of international cultural exchanges between different cities. One of its better known projects is the "Paris – San Francisco Artists Exchange" for visual artists. Another example comes from Spain, where a Madrid based independent curatorial project *los29enchufes* organised a programme to connect art curators from all parts of Europe, while at the same time, aiming to open up the local art scene to a broader international art world and potential audience. More recently, it organised the symposium, "Harder, Better, Slower, Stronger!", which received support from the *City of Madrid* as well as from the *City Art Museum of Ghent*, Belgium (S.M.A.K.) and networks; four young international art curators were invited to participate in the symposium alongside established art and museums professionals.

### **3.6 Support for mobility and cooperation in border-regions**

Transborder cooperation to promote mobility in and outside of Europe has taken many forms, for example from pan-European programmes of the EU, strategies aimed at building regional cultural spaces in different parts of Europe or language regions world wide, NGO programmes and projects to foster mobility between Europe and its neighbours.

The promotion of pan- European mobility through *transborder cooperation platforms* and projects has been at the centre of the European Commission's *Culture Programme* (2007-

2013) involving multiple partners and countries. Indeed, the results of this study indicate this programme as one of the main or most important mobility schemes available for cultural professionals in many countries; particularly for those in the performing and visual arts. However, many small cultural organisations still regard the Culture programme as problematic due to lack of capacity and pre- and post- financing obligations.

The respondents to the questionnaire also reported that EU programmes such as the *European Capital of Culture* or the *European Year of Intercultural Dialogue*, have acted as catalysts for the introduction of either new mobility directed strategies or to an increased awareness of mobility as a precondition for cross-border dialogue and projects. For example, in the wake of the 2007 *European Capital of Culture* hosted by Luxembourg, the five ministers of culture from the *La Grande Région* founded a cross-border association with the aim of elaborating a strategy in the field of culture, promoting and facilitating cultural exchanges, strengthening knowledge on *La Grande Région* and encouraging artist and audience mobility. The global budget for three years is estimated at EUR 1.8 million, one-half paid by the regions and the other half by the Interreg IV Programme. The following mobility related activities are foreseen:

Case Study # 30  
New mobility strategy targeted to both cultural professionals and audiences in La Grande Région.

- providing information related to the different legal systems in the *Grande Région*;
- elaborating a handbook of cultural cooperation;
- centralising the support for mobility grants and European funding;
- educating and professionalizing artists and cultural professionals through training and residencies; and
- exchanges of administrative professionals in order to understand how their neighbours operate.

*Regional multilateral government strategies* with a cultural mobility component have been a part of a longer term strategy of, for example, the *Nordic Council of Ministers* and have appeared recently in other parts of Europe. As in the case of *La Grande Région*, their aim is to promote mobility within a specific cultural space which is territorially defined. For many of the smaller countries involved, these regional programmes provide artists with an opportunity to promote their creative works abroad and an opportunity to create a more localised network, which may not have existed before. Some other examples:

- *Ars Baltica* was created on the initiative of the Ministries of Culture bordering the Baltic Sea region (i.e. Denmark, Estonia, Germany, Finland, Latvia, Lithuania, Norway, Poland, Russia, Sweden). It provides technical support to artists and cultural professionals in the region to obtain mobility funding and promotes their projects and potential partnerships through an online portal. In addition, it also organises platforms, such as festivals and symposia, to bring professionals together working in specific arts fields including music, theatre, film, literature, photography, archaeology.
- More recently, five countries at the south-eastern edge of Europe - Armenia, Azerbaijan, Georgia, Moldova and Ukraine - are participating in a multilateral programme to encourage cross border cultural cooperation called the *Kyiv Initiative Regional Programme*.<sup>59</sup> The programme recognises culture, heritage, environment protection and urban planning as interconnected components of a comprehensive policy for democratic community development. It is intended to contribute to sustainable development, through cultural tourism, cultural industries, heritage, the arts and participatory policy making, especially on the local level, and could enhance mobility in the region.

<sup>59</sup> For more information see: <<http://www.coe.int/Kyiv>>

- *TÜRKSÖY* aims to strengthen cooperation in the fields of culture and arts between the countries of Turkic origin and language and provide some support for event participation mobility at conferences, festivals and exhibitions. *TÜRKSÖY* member countries are Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan and Uzbekistan. Some other regions and autonomous republics participate in its activities as observers.

The Nord-pas-de-Calais *LEAD* (Linked Euroregion Arts Development) *Network* is an interesting example of how transregional cooperation is being expanded beyond a territorially defined space to reach out to other regions in Europe and internationally. The aim of the network is to provide a platform for cultural actors to get to know one another and to strengthen the basis for longer term collaboration, especially with *non European countries*. Originally focussed on the region of Nord-pas-de-Calais, Western Flanders, Hainaut and Kent County Council, new partners were first added from the Belgium French Community, Silesia (Poland), Rogaland (Norway), Castilla la Mancha (Spain) and Wales, then from the Kayes Region (Mali), Saint-Louis and Matam (Senegal), Doukkala Abda (Morocco) and the Hue and Danong region (Vietnam). The scheme "Mesure d'accompagnement des projets de coopération culturelle eurorégionale et internationale" consists of two axes which identify mobility as a priority, as well as provide support for logistics and the development of cross border networks.

Case Study # 26

The LEAD Network is an important mechanism to introduce cultural actors and to strengthen the basis of their collaboration. It acts beyond its immediate region to reach out to its European neighbours and beyond.

The mobility strategy of the *l'Organisation internationale de la Francophonie* could also be considered in this context, i.e. of EU countries working together with non-EU countries in a culturally defined space. While the mobility of cultural professionals among Francophonie countries does not figure as an explicit objective of the OIF's culture programme, its mission to promote cultural and linguistic diversity and dialogue among cultures indirectly relates to questions of mobility; as does its commitment and contribution to the 2005 UNESCO *Convention on the Diversity of Cultural Expressions*. Within its 10 year programme (2004-2014) adopted at the Xth *Summit of the Francophonie* held in Ouagadougou, a fund was created to, among other things, provide support for the distribution of contemporary artistic creativity, the mobility of performing artists from the south to Europe through festivals and tours, training and provision of adequate equipment for professionals, film co-productions etc. Funding resources for such programmes remains an issue.

Transregional encounters for dialogue and project based cooperation is also at the heart of *programmes initiated by foundations*, such as the *Robert Bosch Stiftung* programme for cultural managers from central and eastern Europe to work in German cultural organisations or the *European Cultural Foundation* (ECF) programmes targeting professionals in EU and EEA countries and Albania, Belarus, Bosnia-Herzegovina, Croatia, Macedonia, Moldova, Russia, Serbia, Montenegro, Turkey and Ukraine. NGOs from several Middle Eastern and North African states are also eligible if they have partners in the European countries mentioned.. The ECF is in the process of initiating a pilot cross-Mediterranean placement programme, aimed at providing young European cultural operators with the possibility to live and work for a short period in a Southern Mediterranean country. In recent years, transborder encounters in the Euro-Med region has been the focus of other foundations such as the *Anna Lindh Foundation*<sup>60</sup> to promote intercultural dialogue and capacity building exchanges between professionals from European and Southern Mediterranean countries. The recent report of the

<sup>60</sup> The Anna Lindh Foundation was created by the governments of the member countries of the Euro-Mediterranean Partnership; a political agreement established in 1995 between the European Union and its ten Southern Mediterranean partners in Algeria, Morocco, Tunisia, Egypt, Jordan, Lebanon, Palestine, Israel, Syria and Turkey.

*Roberto Cimetta Fund*<sup>61</sup> indicates that while traditional mobility obstacles such as visas continue to persist, a more important issue to be addressed is the imbalance of infrastructure and funding opportunities for cultural professionals in many of the Southern Med countries, which places them on an unequal footing with their peers in the EU-Med countries to engage fully in cooperation projects or co-productions. A later ECF report emphasised:

*the importance of building real partnerships across the Mediterranean. This needs time and more funds for independent spaces, for contemporary creation, for mobility and for capacity development. Only if this sector is strong and flourishing at home can it engage in successful and sustainable cooperation across borders. Our partners in the region need more than ad-hoc support. They need to feel that we are committed to helping build a firm ground for this genuine cooperation to flourish*<sup>62</sup>.

Equally important as trans-regional cooperation agreements or programmes is the *organisational infrastructure to support trans-European mobility*. More formally organised networks such as *Res Artis* provide links between 200 artist residency programmes and residential art centres around the world. The long established *Pépinières européennes pour jeunes artistes* programme is based on a network of arts institutions, together with national, regional and local governments who cover the costs of accommodation, living, and materials. The programme provides a working context for young artists to realise a project or develop new ideas and collaborate with their peers from other countries. A survey of *Pépinières* participants, past and present, revealed that they would value an expansion of the possibilities to engage in more interdisciplinary research (art and science, art and philosophy, art and theatre), more flexibility in the residence-period and more involvement on the part of the host organisation to, among other things, introduce them to the local cultural life and meet other artists from the region where they are staying.

It is recognised that *artist-led initiatives* – many of which are either under-funded or not funded – can provide a very important informal infrastructure to facilitate artists' mobility. While such initiatives exist throughout Europe, they have been particularly important in reintroducing regional mobility across South East Europe following the Balkan wars in the 1990s. At the turn of the millennium, cultural operators began to invite artists through the emerging informal networks, using existing events and projects as a means to support mobility. Conferences were very often organized as a pretext to bring artists from around the region to a certain town/environment where they could stay on after the meeting, usually in a friendly (home) environment, to continue their artistic work in another setting. Those artists who became mobile were not selected according to any clear or transparent criteria as there were no 'mobility funds', public announcements or juries to select artists on the basis of peer review. NGOs selected and sent artists based on previous and existing contacts. Although operating outside formal public structures and schemes, the informal artist's NGO networks achieved quite a lot, e.g. expanding regional partnerships, facilitating an exchange of know-how and creating real intercultural dialogue projects. Today they are entering their third generation, yet still working with no or low budgets to support their work.

Case Study # 21  
Artist-led initiatives  
reintroduced mobility for  
cultural professionals in the  
region of south east Europe at  
the end of the 1990s.

<sup>61</sup> Neisse, Judith and Farano, Adriano: *Made in the Mediterranean: The Challenges of Artistic Exchange in the Mediterranean*. Paris: Fonds Roberto Cimetta, 2007.

<sup>62</sup> European Cultural Foundation: *An Alternative Gaze - A shared reflection on cross-Mediterranean cooperation in the arts*. Amsterdam, February 2008.

## 4. Assessing the impact and effectiveness of existing mobility schemes

### 4.1 Measuring impact and effectiveness

In his 2002 study for the EU Commission on the mobility and free movement of people and products in the cultural sector, Olivier Audéoud remarked that there are no instruments for measuring or evaluating the mobility of cultural professionals and there are "no figures capable of measuring the actual extent to which artists and cultural workers exercise their right to move and circulate their products around the EU" (2002: 3). The 2008 report of the *High Level Expert Forum on Mobility* came to a similar conclusion<sup>63</sup>. The results of this study further confirm this lack of data (as mentioned in section 1.4 of this report).

But how do mobility funders assess the impact and effectiveness of their own schemes? The questionnaire results show that they collect information on

- a) **Input (funding):** as the country overviews presented in *Annex 3* show, some funders will publish information on, for example, *the number of grants issued, the name of the recipient, the amount they received, their destination*. Unfortunately, this data is not systematically available, even within one country. At this point, it is not possible to provide figures on, for example, the total amount of funding for the mobility of cultural professionals in one country, not to mention the whole of Europe. This is further complicated by the fact that support for the mobility of cultural professionals is not always an explicit objective of funding but is provided through e.g. project or production budgets or capacity building programmes (see discussion in section 4.6 below).
- b) **Output (use of funds):** artists/cultural professionals returning from their travels may be required to submit a written report of their experience to the funder or present their new works or findings to a convened meeting. Some mobility funders collect feedback from the artists /cultural professionals they support and present their experiences in a database on the Internet. Others collect data on the number of contacts established and how this led to new projects and partnerships or on the number of co-productions resulting from artist residencies. While some outputs are measured, far too little attention is given to *outcomes*, i.e. the impacts and legacy of mobility schemes.

The study team questioned whether indicators to measure 'mobility success' in terms of input and immediate output are a satisfactory way to assess impact. Does it make a difference whether two more or twenty more artists are mobile within a given year? Do such numbers matter when the basic legal, economic and social frameworks for professional mobility remain in construction?

It can be argued that an evaluation framework which employs both quantitative and qualitative indicators needs to be developed in order to capture not only an increase or decrease of mobility flows, but also to assess the quality and outcomes of mobility which such schemes support. It was suggested that, for example, the recipients of mobility funding could be invited to *share insights and experiences* directly with their peers through workshops or training modules rather than submitting an official written report or participating in a closed session verbal report / presentation to the funders. Such activities could be seen as *capacity building opportunities* for other artists/cultural professionals planning future trips abroad and could provide them with *intercultural competence training*, which may be needed to work in another cultural environment. The information gained from such sessions could also provide the basis for a *future needs analysis* and the subsequent adjustment or development of new mobility funds/programmes; in other words, providing funders with *intelligence and not just empirical information* or data upon which to base their decisions.

<sup>63</sup> <[http://ec.europa.eu/education/doc/2008/mobilityreport\\_en.pdf](http://ec.europa.eu/education/doc/2008/mobilityreport_en.pdf)>

## 4.2 Learning from the evaluation of the Nordic mobility support system

The 2005-2006 reform of the *Nordic Council of Ministers' mobility support system* was built upon a planning report by Riitta Heinämaa<sup>64</sup>, which contained an extensive evaluation not only of the old Nordic mobility and residence system, but also assessed generally accepted ideas about the role of mobility and the modes of support. The results, consisting of the following technical and analytical components, formed the information basis for the modernisation of the Nordic Council's system and the introduction of a new programme and a new structure to administer it, the *Nordic Culture Point*. For example:

- *delineation of cultural sectors and professional groups* which are targeted (e.g. music, visual arts, theatre etc and managing/supporting/intermediating professionals) and assessing their relative interest in international mobility and the need for special promotion measures;
- *pointing out the diverse international mobility interests and funding needs* of different art forms and sectors of cultural production;
- *contrasting institutionalised support schemes (regular/annual) vs. time-bound programme/project support*;
- contrasting the *political decision-makers* right to define guidelines for mobility development and the type of funding vs. the funding needs and types of funding perceived and prioritised by established *institutions and associations* of different art forms and sectors of cultural production;
- contrasting the use of *"generalist" experts vs. "disciplinary" or production sector-bound experts* in the assessment of grant applications;
- pointing out the relative importance of the *effective combination of different types of schemes*: direct individual support, network support, funds directed to residences etc.;
- pointing out the problem of the "right balance" in supporting *intra-regional* (e.g. pan-Nordic) mobility vs. *extra-regional* (e.g. pan-European) mobility; and
- asking to what extent *national mobility policies and support schemes* of the Nordic countries should be synchronised with the *pan-Nordic mobility policies and support schemes*.

Although relevant data was gathered in the planning report on all these issues, the crucial impetus came from the highest political level of the five Nordic countries, especially with regard to recently developed plans aimed at enhancing the economic competitive edge of the Nordic countries and the Baltic Sea Region. The solutions adopted through the new Nordic mobility and residence programme reflect a clear and unanimous political will among the Nordic countries. Similar clear cut evaluations and political objectives leading to the systematic planning/design of mobility programmes are rare in Europe.

We can draw inspiration from the methodology used in the Heinämaa report, which assisted in the development of a new mobility programme for the Nordic and Baltic Sea Region, as a tool to help organise the diverse information and data collected on the impact and effectiveness of mobility schemes for this study. The types of mobility schemes available were presented in section 3.3.1 above. Here we examine their functioning and deficits.

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<sup>64</sup> Heinämaa, Riitta: *De fyra modulernas modell. Ett nytt nordiskt mobilitets- och residensprogram*. Copenhagen: Nordic Council of Ministers, 2006.

### 4.3 Targets: sectors, individuals and groups, destinations, thematic fields

#### 4.3.1 Cultural sectors and professional groups

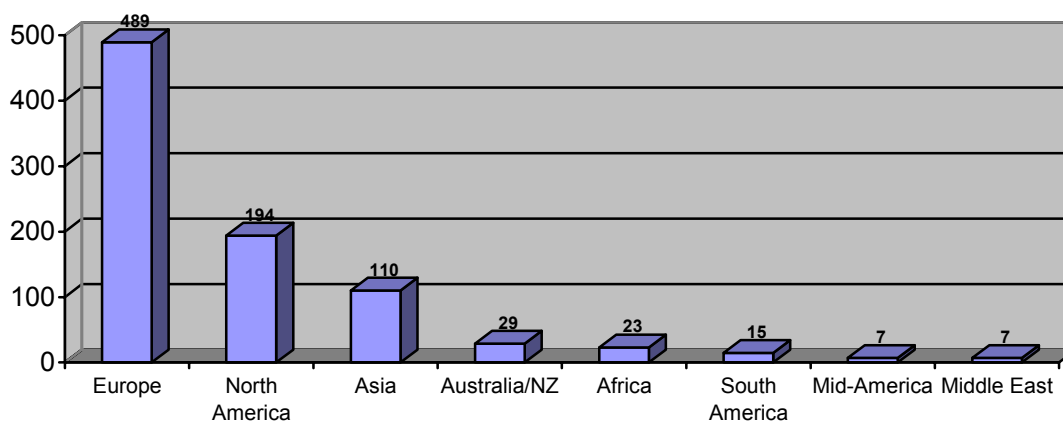
The focus of this study was to examine mobility schemes targeting the *visual, performing and literary arts and related industries e.g. publishing, film or music industry*. The sectors chosen were determined to be the fields which lead to greater mobility of artists and cultural professionals. This scope is not inclusive, as *many schemes are opening up to other artistic fields such as fashion or architecture, or cultural professions such as promoters, curators, producers, and researchers*. Although cultural managers/administrators were not the main focus, it was evident from the research that they constitute an increasingly important target group of mobility schemes, especially in relation to capacity building. Moreover, it is clear they can play a useful role in facilitating the mobility of artists themselves.

Different types of schemes have originally been targeted to specific sectors e.g.: *production schemes* for performing artists, translators or film makers; *event participation grants* for galleries or musicians or film makers and producers; *touring grants* for music or dance ensembles; *go and see grants* for curators, producers, visual artists and designers, etc.

Over the past ten years, it has become clear that the traditional divisions between artistic disciplines are less relevant: artists are becoming increasingly multidisciplinary, multi-skilled and many work in an interdisciplinary framework, which is starting to be reflected in more open mobility programmes. This has been especially the case with *artist residency activities*. However, data presented in *Annex 8* on artist residencies shows that the majority are targeted to visual artists and literary authors (writers and poets), at present:

- Out of all *ResArtis's member centres*, over 40% are designed for professionals working in the visual arts and literature. Of those residencies specifically aimed at visual artists, the majority (54%) are located in Europe, mainly in Finland, France, Germany, the Netherlands, the UK and Italy, respectively.
- Out of all residency centres forming the *international TransArtists network*, over 60% are designed for professionals working in the visual arts and literature. As demonstrated in the following Scheme 6, 56% of these residencies are located in Europe which points to limitations in opportunities for intercultural dialogue via 'outgoing' mobility schemes:

**Scheme 6: Geopolitical Location of Residency Centres 2008 (TransArtists' Network)**



Source: ERICarts Institute Analysis of Trans Artists' Database.

### 4.3.2 *Individuals and/or organisations*

Mobility exchange and collaboration with other countries depends on institution-to-institution based cooperation, the participation of individuals in existing networks and personal contacts. The results of the study have raised an issue regarding schemes which provide support for either *individual or organisational engagement*. They show that mobility schemes from Western and Northern Europe are no longer solely targeted to artists from different disciplines, but are increasingly opening up to address the mobility needs of cultural professionals working in organisations. In East and South East Europe, individuals cannot apply for mobility funds per se, but should rather apply via a legally established company or institution. The rules governing the *Make Collaboration Work* grants of the European Cultural Foundation to promote European cultural cooperation have recently changed: they were formerly only available to small and medium-sized independent cultural organisations and are now open to both individuals and organisations. This development is described by the ECF as a 'radically new' approach.

In terms of age, many of the mobility schemes target *artists and cultural professionals under the age of 40*. In other words, they target young professionals whose careers are taking off, but have yet to achieve a certain level of success or international recognition. For example, in 2007, the Italian *Directorate General for Contemporary Arts (PARC)* of the Ministry of Heritage and Cultural Activities, decided to increase and broaden its support to the international mobility of young Italian artists (18-35 years old) through *Movin'Up grants*, which are included within a wider Ministerial programme called the DE.MO Project. The latter is funded by PARC, POGAS (Department of Youth Policies) and GAI (Associazione per il Circuito dei Giovani Artisti Italiani). *Movin'Up grants* provide funds to cover the travel or production expenses for artists who are invited abroad to e.g. to festivals, to cover the costs of their participation in international residencies, as well as to increase the visibility of young visual artists by introducing them to foreign curators.

Case Study # 28  
*Movin'Up grants* are the main measures through which the Italian government provides support to the mobility of young Italian artists.

Schemes targeting the *mobility of employed artists / cultural professionals* are usually aimed at groups of artists, e.g. musicians in an ensemble engaged in an international tour. An interesting exception is the extended leave programme of the *Portuguese National Ballet* company. Through this programme, employed dancers can request a one-to-two year leave to go abroad without losing their employment contract with the company. A key aim of this initiative is to give the Portuguese dancers experience and training abroad and also allow them to return bringing their experience and new ideas to the company. International (including European) dancers and occasionally young Portuguese dancers, replace them while they were away.

Case Study # 29  
Through its extended leave programme the Portuguese National Ballet Company has been able to bring in foreign dancers from Germany, the Netherlands, Spain, Sweden, Switzerland and the UK.

### 4.3.3 *Destinations*

With the exception of residency programmes, the majority of 'outgoing schemes' collected for this study leave open to applicants *the choice of country/countries* they wish to visit. In this context, and in the absence of systematically collected data on mobility flows across Europe, it is difficult to track exactly where artists and cultural professionals are travelling to, the length of their stay and if they return home.

However, it is evident that an increasing number of support schemes are focused on countries outside Europe. Such schemes are targeted to countries:

- where the originating country has a *past colonial relationship*, e.g. Spain's schemes aimed at professionals from Latin America, Portugal's schemes aimed at Brazil, Belgian government schemes aimed at Africa, etc;
- where *large diaspora communities* live, e.g. Bulgarian schemes aimed at North America;
- considered as *priorities in trade and market development strategies*, e.g. Finnish or German focus on Asia. Moreover, interest in Brazil, India and China is growing to varying degrees in many of the countries examined – not unconnected to political and economic agendas, as well as to curiosity on the part of artists.

Concern has been expressed by some practitioners that this extra-European focus should not be to the detriment of those artists/arts organisations more engaged with Europe whether in the EU or with candidate and neighbouring countries.

#### 4.3.4 Thematic fields

The results of the study indicate that some governments, arts agencies and foundations are beginning to shape the objectives of mobility schemes along the lines of national agendas addressing, for example, *the cultural or creative industries, cultural diversity and intercultural dialogue*; strategic priorities of the European Agenda for Culture (2007).

##### a) Cultural or creative industries

There is an increasing number of mobility schemes to promote the *cultural or creative industries* sector as reflected in economic, trade and cultural agendas. They are usually found in *creative industry export strategies* or in *international job placement schemes*, which may include provision for the development of relevant capacities and skills for cultural professionals.

The *music industry and media arts* stand out as sectors receiving the most recent attention from mobility funders e.g. the *MusicXport* scheme of the Music Centre in the Netherlands and *BUMA Cultuur* (responsible for the collection of mechanical reproduction rights) offers promotional and marketing support to enable Dutch contemporary pop musicians and bands to perform in or tour to another country. The EU supported *European Media Artists in Residence Exchanges* (EMARE), provides a grant of EUR 2 000, free accommodation, up to EUR 250 travel expenses, access to the technical facilities and media labs and a professional presentation. Sixteen media artists (not students) from Europe will be funded in 2008-2009. *Private art galleries and publishers* are also the target of mobility schemes provided by both national and regional governments. They provide support for the participation of cultural professionals in international contemporary art or book fairs. For example, travel grants offered by the Ministry of Culture in Lithuania or Slovenia for publishers, or the regional government of Rhône-Alpes, France, for private gallery directors/curators.

Some of the creative industry mobility programmes are targeted to *nationals*. For example, in Estonia, the Government is introducing a new creative industries development programme, which includes support for the networking of NGOs and enterprises. Others are designed to attract professionals from abroad, e.g. the French Ministry of Culture and Communication training programme *Courant du Monde* for cultural industry professionals from Europe in general and from the Euro-Med region in particular. The British Council's *Young Creative Entrepreneur Awards* targets professionals from emerging

Case Study # 25  
British Council Young Creative Entrepreneur Award was introduced in the context of the UK Government's priority to provide support for the creative industries.

economies working in the fashion, design, music, performing arts, publishing and film industries (and shortly visual arts), providing them with an opportunity to gain a greater understanding of the UK's market, infrastructure and production trends.

Support for the mobility of creative industry professionals is not necessarily provided solely through a Ministry of Culture programme. In some countries, such strategies are developed in cooperation with the Ministries of Foreign Affairs or Trade or Development, e.g. in Spain a new plan has been adopted which aims, among other things, to foster the mobility of cultural industry professionals through short-term placement in specific companies; this plan is to be carried out jointly with the Spanish Institute for Foreign Trade.

#### *b) Cultural diversity and intercultural dialogue*

A number of new schemes reported on by national correspondents and elaborated as case studies indicate that support for mobility is being understood as a means to *encourage intercultural dialogue* and to promote *cultural diversity*. Some recent initiatives launched by national bodies are:

- the *International Curators Forum in the UK*, which targets Black, Afro-Caribbean and Asian curators to attend major art events/fairs (e.g. Venice Biennale) and is principally funded by Arts Council England. As part of a two year Cultural Leadership Programme, the Arts Council and partners offer bursaries for cultural and creative leaders of Black, Asian and ethnic minority backgrounds to be seconded to cultural institutions in China and Singapore. The activities and programmes of the British Council are also now reflecting the multicultural reality of the UK. See Case Study # 23 in *Annex 5*;
- the *new French international cultural cooperation strategy* is aimed not only at promoting French culture abroad (as part of the Foreign Ministry's strategy), but the cultures of other countries in France. Such objectives are mainly carried out through established cultural institutions or institutes such as the *Maison des cultures du monde*;
- the goals of the *new Swiss Cultural Programme in the Western Balkans* (SCP), introduced in July 2008, are: to create a sound social frame to cultural development: to contribute to the promotion of democracy and freedom of expression, to conflict resolution, intercultural cooperation and respect for minorities. See Case Study # 37 in *Annex 5*.

The introduction of diversity and dialogue related mobility schemes may gain ground in the future as major European cities become more and more multicultural in their composition. Some local authorities have already entered into a partnership with national bodies to promote diversity through mobility. For example, the local authority of Saint-Denis/Plaine Commune (Paris, France) is entering into an agreement with *CulturesFrance* to implement and issue *Diverse cités* mobility grants to facilitate international projects in the field of urban cultures, world music, intercultural and interdisciplinary projects. The scheme is to be managed by the Département de la Coopération et de l'Ingénierie culturelle at *CulturesFrance*. The calls for proposals are open only to artists and cultural actors living in underprivileged urban districts to go abroad and to invite artists from those countries where immigrants from the suburbs originate. On average, ten artists are expected to be supported each year.

#### Case Study # 12

The cultural and artistic output of the French banlieues are recognised and supported through the newly introduced mobility fund "Diverses cités - Hors Les Murs".

In the UK, *Visiting Arts'* most recent initiative, the *Square Mile project*, is a partnership with the British Council and five local authorities – Birmingham, Cardiff, Manchester and the London Boroughs of Southwark and Waltham Forest – and is a three year pilot programme that will involve artists from overseas working with communities in the UK, and British artists going abroad to work with local communities and ecologists. Initially, artists will take up three month residencies hosted by an arts organisation, with the aim of exploring the cultural, biological, aesthetical and environmental diversity of a square mile of urban space. The objectives are: to celebrate the UK's cultural diversity and address negative perceptions of different cultures and faiths by introducing, to the UK, creative talent from overseas, especially from the countries of foreign diaspora groups. *The Square Mile* project also seeks to reflect global issues by encouraging a sense of shared futures within communities and across borders through cultural responses to such things as the protection of biodiversity, pollution reduction, conservation, etc, as well as enhancing access to participating arts across different social groups.

Foundations have also taken on the *diversity through mobility* agenda. For example, the European Cultural Foundation has for many years adopted a cultural diversity dimension to its overall mission and grants programme. More recently, its new "Jump In" work placement scheme was introduced to help address the lack of minority representation within arts and cultural organizations in the Netherlands. At the end of 2008, this placement scheme will be evaluated and might be extended to cultural professionals and organizations throughout Europe. Experts participating in the study emphasise that such types of mobility schemes are greatly needed to address social differences and to correct current imbalances across Europe.

#### **4.4 Levels of support (nature and size of benefits)**

The majority of respondents indicate that the actual amount of funding for mobility is insufficient. What this means in hard figures is difficult to calculate without data to *compare the actual expenses incurred with the size of the grant*.

At first glance, some schemes may look quite substantial, for example, the *British Council's Young Music Entrepreneur Award* offering £7,500 (just over 9,000 EUR) to award winners plus the airfare, accommodation and associated costs during an organised tour of UK entrepreneurs in their sector, or the *Dutch translator-in-residence* scheme granting 11,500 EUR per translator for a period of five months. The new *Powerbroker* strand of the *Cultural Leadership Programme* in the UK is offering up to £15,000 bursaries for placements of three months in Hong Kong, Beijing, Chongqing and Singapore. Without feedback from the participants on whether or not these sums – which seem generous compared with mobility schemes generally – were sufficient to cover all related expenses, it is difficult to answer the question, "how much is enough"?

National experts in many countries report that a principal obstacle to mobility remains the fact that *the supply of resources does not correspond with demand*, even in countries such as the UK with increasingly diverse sources of mobility funding. In Finland, for example, a total of 3,596 artists applied for Finnish Arts Council travel grants in the period 2000-2004. The total number of artists who received grants during this period was 1,413, representing 39,3% of the applicants. For some countries, where application processes are more hidden and less transparent, this figure may seem quite high. Although there are reports that financial resources for mobility have increased in some countries, the perception that there are insufficient funds may be because interest has been heightened by the growth of information and advice services and encouragement by governments and their cultural agencies.

In many of the countries from *East and South East Europe*, the picture is very different in that there are very few funds or mobility schemes available for nationals to travel abroad. When funding is available, it is considered meagre and might set limits on the choice of country an artist or cultural professional can travel. For example, we could pose the question: how far will a Hungarian pop band travel with a mobility grant of EUR 200? As the standards of living can differ greatly not only around the world but also in Europe, artists and cultural professionals from certain countries may find it extremely difficult to choose creativity hotspot destinations such as Barcelona, Shanghai, or New York, where the cost of living (together with the travel and accommodation costs) is beyond their financial reach. Moreover, there are particular difficulties for artists resident in countries whose transport links are not well connected with the rest of Europe, or where the infrastructure is underdeveloped.

Additional funding issues which may deter artists from applying to mobility schemes are: the *expectation that they are to pre-finance their travels*, which many find very difficult to do as well as the fact that, in some countries, *mobility grants are taxed*, e.g. in Romania. Not being able to cover the mobility funding needs of nationals, it is not surprising that there is even less support to invite foreign artists for a short or longer term stay as part of an exchange or other type of programme. When this does happen, the costs fall mainly on both the visiting and host artists or organisations themselves.

There are few schemes designed to cover the *full expenses associated with a mobility experience* from travel costs and accommodation to providing an honorarium/salary, expenses for materials needed for productions created while abroad, etc; i.e. the type of costs which business people or civil servants would receive as compensation when they travel abroad for work. An example of one which appears to do so is the *MusicXport* programme for Dutch (pop) artists to travel abroad and promote their music (mentioned above in section 4.3.4). Under this programme, mobility funding covers the following expenses: marketing; travelling for the artist(s) or band (= 2 crew members); accommodation; séjour costs (i.e. individual costs for the stay such as meals or replacing guitar strings); production costs (transport or the rent of a backline/PA); salaries of crew members; cost of booking offices etc.

The *costs covered by residency programmes* vary greatly. Some offer to cover travel and accommodation expenses, but then ask for a monthly fee to cover services such as house cleaning. Others do not provide travel expenses, but cover accommodation and production materials, while some will pay a certain percentage of the project costs in addition to travel and accommodation. Experts from East and Southern Europe argue that residency schemes in the EU that provide additional funding beyond accommodation to cover, for example, travel costs or honoraria, prefer to give grants to artists from third-countries as it is presumed that artists from the EU can obtain support from public or private sources in their home countries. This is not always the case.

One of the *main problems of visual artists* is that the funds available to support their participation in exhibitions abroad often do not cover the high *costs of transport and insurance of works of art*. A special fund to cover these costs was set up by the German Institute of Foreign Relations (ifa). According to the manager of the German Section of the *International Association of Art* (IGBK), such an initiative was welcomed, but certainly does not meet all the demands for such support. Occasionally, artists succeed in garnering sponsorship from airlines or transport companies to cover these costs, but quite often invitations issued by foreign art dealers are turned down. In the same vain, the Finnish organisation FRAME (Finnish Fund for Art Exchange) has recently pointed out deficiencies in the financing of residency programmes, exhibition and art production exports and curator training and exchange. It proposed that Finnish mobility funding should be doubled during the period of 2008-2012.

## 4.5 Application procedures and access to information

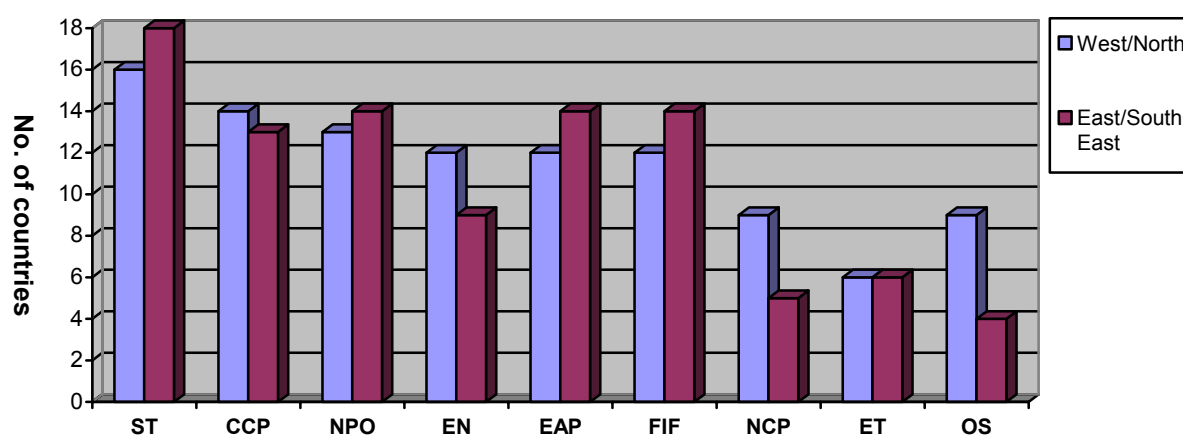
The ways in which mobility funding applications are assessed differs across Europe. For example, peers may sit on funding juries set up by arms-length arts or cultural bodies, while experts in international relations or development will sit on decision-making committees of non-culture specific programmes of ministries for development cooperation or foreign affairs.

In countries of *Eastern and South Eastern Europe*, the ability to obtain a grant is highly dependent on individual/personal initiative and contacts, from active cultural producers/managers or from single institutions. Experts also argue that there is often a lack of transparency on the part of the mobility funder to provide information on the objectives or priorities of a specific scheme, or on the conditions and procedures for reimbursement etc.

Given that the cultural information landscape in Europe has improved in recent years, perhaps it is surprising that *finding information about mobility schemes remains a challenge in some countries*. Although there may be several funding schemes available, many artists/cultural professionals may not be aware of their existence. There are few national online information systems that are comprehensive, well structured and transparent. Information about mobility schemes and programmes are scattered across the websites of various institutions, organisations and international bodies. The study on mobility information systems currently being undertaken by ECOTEC is to address such issues.

The questionnaire results of the present study can contribute in a general sense by showing that the sources of information on mobility schemes are diverse, ranging from the Ministry of Culture, to the Cultural Contact Points, cultural institutes and foundations, professional organizations/unions as well as European mobility portals (the main ones identified as *EURES*, *LabforCulture* and *On-the-Move*). As the following Scheme 7 demonstrates, fewer information resources are to be found from education/training institutions or national cultural/employment portals.

**Scheme 7: Main mobility information sources of cultural professionals in 35 countries**  
(18 Western and Northern countries compared with 18 countries in East and South-East Europe)



Source: ERICarts evaluation of responses of national correspondents to the project questionnaire, 2008.

Notes: Main information sources are presented along the horizontal axis. They are, in alphabetical order:  
**CCP** = Cultural Contact Points of the EU (where existing and deemed relevant);  
**EAP** = European arts or mobility Internet portals (such as LABforCulture, OTM or EURES);  
**EN** = European/International networks;  
**ET** = Education and training (institutions or programmes)  
**FIF** = Foreign cultural institutes (e.g. British Council) or foundations (e.g. ECF)  
**NCP** = National culture or employment Internet portals  
**NPO** = National professional organisations, unions and NGOs  
**OS** = Other important sources (e.g. magazines, newsletters, regional organisations, local bodies);  
**ST** = "The State" (National government and its agencies)

In order to assess and compare the main differences in mobility information resources available across Europe, the sample was divided up into two sets of countries belonging either to the "West" (18 countries including all "old" EU member states) or to the "East/South East" (17 countries including new members and applicant states). This leads to the conclusion that *in the 'West' a larger choice among different resources* or information bodies is available, while in the 'East', including new members, applicant states or the Western Balkans, the Ministries of Culture/Foreign Affairs, national NGOs, European arts or employment portals (such as LABforCulture or EURES), foreign cultural institutes or foundations and CCPs (where available) are the most important sources for mobility information. Experts reported that *the role of networks* can be ambiguous for artists who do not belong to such groups. They may face difficulties in establishing contacts at the European or international level, which is a requirement to build partnerships or cooperation projects and foster production or research oriented mobility. This seems to be a particular problem for artists from smaller countries such as Luxembourg, Malta, Cyprus, Portugal etc.

Many artists complain that they are not able to complete the application forms. Application procedures are complex and act as a deterrent for many cultural workers to apply for mobility funds. In some countries, *language barriers* are among the challenges they face, especially as regards schemes offered by other countries which are open to foreign artists or cultural professionals. This confirms the importance of strategies promoting multilingualism as well as the key role of *intermediaries* such as agencies or networks to help facilitate mobility processes.

More recently, some mobility funding bodies have attempted to address this problem by simplifying application and reporting procedures, e.g. the *European Cultural Foundation*.

#### 4.6 Short term project support vs. long term investments

The majority of mobility funding schemes are conceived as *one-off grants to support single projects, episodes or experiences*, rather than *longer term projects as part of structural support* or integrated programmes. Furthermore, many schemes have set restrictions that prevent artists and cultural professionals from receiving a grant more than once or prevent them reapplying within a set period of a year or more. Based on an input-output model, success is evaluated based on short-term results rather than investing in artists' mobility that may produce 'success' some years later. Practitioners, networks and studies have frequently pointed out that one-off grants make it difficult to achieve sustainability or leave a legacy. The EU *Culture programme (2007-2013)* has started to address this with support for projects of up to five years duration. However, more opportunities for long term international engagement are called for.

In recent years, we have witnessed the emergence of a few programmes that have effectively combined different types of schemes to create an *integrated or developmental approach to mobility funding*. This approach provides recipients with a longer term perspective and opportunities for continued mobility funding. Examples are the *2007-2009 Nordic Mobility Programme* and a new approach adopted by *Visiting Arts* in the UK.

Case Studies # 32, 38  
Nordic Mobility Programme and  
Visiting Arts provide interesting  
cases of integrated approaches  
to mobility programme  
development.

As mentioned in section 4.2 above, the 2007-2009 Nordic Mobility Programme was developed in the context of an organisational reform of joint Nordic planning work and priorities to increase the competitive edge of the Nordic countries and the Baltic Sea Region in a globalising world. Out of this reform the *Nordic Mobility and Residency Programme* was

created to provide a funding framework for the mobility of professional artists and practitioners, producers and cultural operators in all fields of art and culture. It was built upon the following three modules:

- *Network building*: short-term and long-term funding aimed at building networks within the Nordic art world as platforms for cultural institutions to work together, develop partnerships and learn from each other. Partners from at least three Nordic countries or the autonomous territories can apply to build networks across activity levels and geographical, intellectual and disciplinary borders.
- *Residency centres*: funding is granted to individual artist residency centres to support residency stays and for receiving artists, cultural workers and other art professionals from the Nordic countries. Each supported residency centre will receive annual funding to cover scholarships for 2 - 4 artists. The scholarships will cover travel expenses and board and lodging for two months. Funding is also available for organising annual meetings to exchange experiences and discussing main practical issues of residency policies and practices.
- *Transborder individual mobility*: funding is granted for short term mobility to individuals working in all fields/sectors of art and culture in the Nordic countries in order to learn about new art forms and expressions or to plan projects or research with Nordic relevance. New creative initiatives and novel artistic or production constellations are prioritised. The grant covers the costs of a seven days' stay (five working days and a weekend) and the amount is graded according to living costs of countries and the centrality of the region (the capital region, the rest of the country). One of the main interim results of this module is a noticeable increase of funding to production oriented mobility.

The developmental approach to mobility recently adopted by the funding body *Visiting Arts* in the UK was created following an extensive needs analysis of artists / cultural professionals and a reorientation of its mission to work with cultural professionals "to strengthen intercultural understanding in the arts". Much of *Visiting Arts*' work includes practitioners in countries outside Europe. The grants it distributes support:

- information and intelligence;
- training and capacity building;
- research and development exploratory visits to emerging markets such as China;
- artist exchanges;
- a residency;
- network development; and
- cutting edge exhibitions and supporting innovative festivals.

*Visiting Arts*' mobility schemes do not prescribe a specific outcome, but are rather viewed as providing *longer term investments designed to strengthen relationships* between UK based artists and their peers around the world. The hope is that such support will lead to an exchange of ideas and information and lead to future collaborations. With a view to optimising mobility experiences, *Visiting Arts* also provides support for artists to work with young people to interact with local artists and communities.

The two programmes described above also reflect the *expressed need for more schemes that provide artists/cultural professionals with exploratory funding* to undertake research and development activities and explore cultural practice with their peers in other countries. These activities are said to be free of specific political agendas and they enable practitioners to develop their own research and exploration activities. It is argued that many artists are mobile

at the beginning of their journey and become nomadic once they arrive in their target destination. However, the majority of funding schemes in Europe are insufficiently flexible to take such explorations into consideration.

Frequently, *support for mobility is not identified as an explicit objective in itself*, even though, in many cases, it might be an implicit outcome. Funding for mobility may be hidden within project or event budgets or in resources allocated to cultural institutions, rather than part of a designated programme or system to promote mobility. In such cases, there are no specifically identified grants for travel:

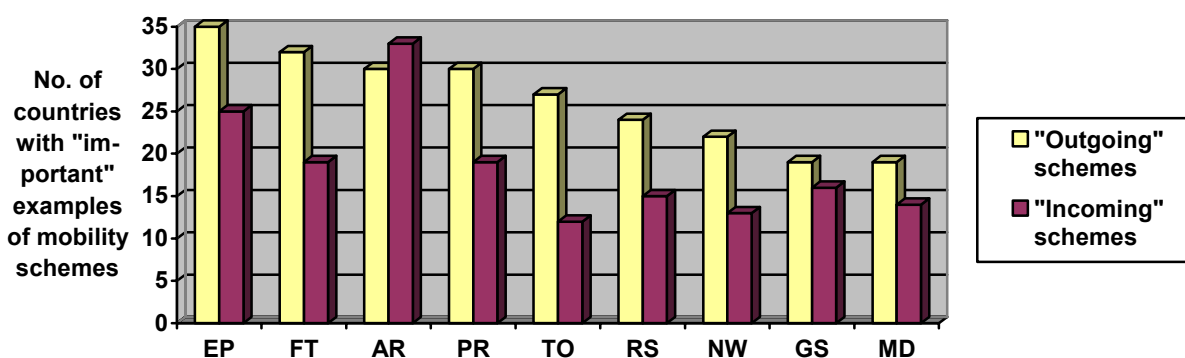
- Artists / cultural professionals may be *invited to participate in a specific programme abroad*, e.g. a music week staged by a national cultural institute in another country;
- Many foundations aim at *international cultural co-operation without running specific mobility schemes*; or
- Requests for travel costs are to be made by individuals or groups to officials located in departments of international cultural cooperation and then *granted on an ad hoc basis*.

Of course, the lack of support for artistic mobility is part of a set of larger *challenges in South East Europe* because of the absence of (integrated) cultural policies and structural measures providing support for contemporary art and artists.

#### 4.7 A balance between sending and receiving countries?

The results of the study show that there are imbalances not only in the levels of support for mobility across Europe, but also in the number of 'outgoing schemes' and amount of resources provided for nationals to engage internationally compared with those 'incoming mobility' resources available for foreign professionals and arts organisations; with the exception of artists residencies. Scheme 8 below illustrates this imbalance.

**Scheme 8: Importance of different types of cultural mobility schemes in 35 European Countries**



Source: ERICarts evaluation of questionnaire responses, 2008

Notes: Types of schemes are presented along the horizontal axis. They are:

**AR** = Artists / writers residencies;

**EP** = Event participation grants (e.g. international festivals);

**FT** = Scholarships for further/postgraduate training courses or similar forms of capacity building;

**GS** = 'Go and see', 'come and see' or short-term exploration grants for individuals;

**MD** = Market development grants (e.g. scouting and other "*cultural export*" preparations);

**NW** = Support for trans-national networking of professionals;

**PR** = Project or production grants, e.g. to support translations or participate in film co-productions;

**RS** = "Research" grants or scholarships to live and work for a certain time abroad;

**TO** = Touring incentives for groups, e.g. for music or dance ensembles.

In many countries there is a *lack of developed infrastructure to receive artists from other countries or a lack of funds available to attract foreign cultural professionals*. Cultural operators, NGOs and festival or event organisers are forced to seek out private funds to be able to cover the costs of visits by their peers from abroad. While there is a growing awareness about the nature and advantages of receiving foreign artists to create or co-operate, there appears to be strong feelings among artists in some countries that priority should be given to finance national artists, both at home and in their travels/tours abroad, before financing foreign cultural professionals to undertake visits in their country.

Of course, there are *examples from across Europe which can illustrate a more balanced approach*. For example, the *Mondriaan Foundation* provides an important source of 'outgoing mobility' funding for visual artists and curators, designers and museum professionals to present their work abroad in international exhibitions or fairs. It also supports 'incoming mobility' through its participation in the *Arts Collaboratory Scheme* (a joint initiative with the Hivos and DOEN foundations), for visual arts initiatives from Africa, Asia and South America and its International Visitors Programme that introduces foreign curators, critics, etc. to developments in the Dutch visual arts and design scene. The *Danish Arts Council's Committee for Literature* scheme called the 'Literary Exchange Pool' provides support for Danish author's participation in literary festivals ('outgoing mobility'), as well as for foreign author's participation in Danish festivals and shorter stays of foreign translators of Danish literature in Denmark ('incoming mobility').

If mobility is to be encouraged it needs to be inclusive. The task ahead is to increase awareness among member states that 'incoming measures' are as important as 'outgoing measures' by recognising the value in bringing new and diverse creative works and ideas into a country to the benefit not only of artists/cultural professionals, but also venues in terms of programme mix and their audiences. Such developments could be encouraged in the spirit of Member States commitments to the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005).

#### **4.8 Main messages**

So what are the main messages resulting from the analysis? The previous assessment of national, sub-national and trans-regional support schemes can be summarised in terms of changes and related imbalances.

##### **a) *Changes and imbalances in the target groups and objectives of funding***

1. *The targets of mobility schemes in many countries are expanding to include a range of artistic fields, such as fashion or architecture, or cultural professions, such as promoters, curators, producers, cultural managers/administrators and researchers. Artist led initiatives to promote mobility through, for example, residency programmes or the mobility activities of small scale organisations, are not sufficiently served by existing government funded programmes and schemes.*
2. *Mobility is an important component of international and regional cultural cooperation agreements, be they multilateral or bilateral. In this context, mobility is seen as a tool to promote the image of a country abroad and to export culture. Such mobility measures have been criticised for mainly supporting artists or cultural professionals whose work reflects a particular or defined tradition, heritage or brand. Traditional bilateral agreements, where they exist, are seen as outdated and out of step with the practices of artists and cultural professionals.*

3. However, *a shift towards the introduction of new mobility schemes aimed at promoting creativity and production as well as career enhancement* can be observed. Fewer countries offer 'go and see grants' or 'networking grants'. Support for pan European networks is considered, in many countries, to be a responsibility of the EU Culture programme. Schemes which introduce artists and cultural professionals to emerging cultural markets are new and still confined to a few countries.
4. In addition, the objectives of mobility schemes of governments, arts agencies and foundations are beginning to reflect new political objectives and national cultural policy priorities to *promote the creative industries, cultural diversity or intercultural dialogue* - priorities also identified in the European Agenda for Culture (2007). Such schemes are found within, for example, creative industry export strategies, international job placement schemes, or capacity building programmes.
5. *In general*, mobility schemes and programmes have yet to introduce *measures which would help to "optimise" mobility experiences* by providing support for outreach activities with the local community, encounters with other artists, teaching or training opportunities, etc.
6. *In mobility funding, the imbalance between demand and supply remains*. In many countries, mobility funds exist, but the level of resources are not enough to meet the demands from a growing number of artists and new groups of cultural professionals who want to travel abroad whether it be within Europe or to new destinations such as Brazil, India or China.
7. *Yet in some countries the number and range of mobility support measures and accompanying financial resources* has been growing. The impetus for this growth has been the elaboration of new and the review of existing international cultural cooperation policies and strategies on the part of government departments and quasi-public agencies or the setting up of new bodies designed to administer incoming and outgoing mobility grants. Future evaluations of the resulting programmes will provide needed information and data on their impact and effectiveness and their potential replicability in other parts of Europe.

**b) *Changes and imbalances in the co-ordination and management of funding***

8. *Making application procedures easier and the schemes more transparent*. In some countries of Eastern and South Eastern Europe, the ability to obtain a mobility grant is highly dependent on individual/personal initiative and contacts, from active cultural producers/managers or from single institutions. It is argued that organisations in these regions stand a better chance of obtaining mobility funding in comparison to individual artists. Experts also argue that there is a lack of transparency on the part of the mobility funders to provide information on the objectives or priorities of a specific scheme, or the conditions and procedures for reimbursement etc
9. *Funding for mobility may not be identified as an explicit objective in itself, even though, in many cases, it might be an implicit outcome*. Funding may be hidden within project or event budgets or in the resources allocated to cultural institutions or in schemes designed to promote exposure of artists rather than part of designated programmes or systems to promote mobility. In some parts of Europe, there are no specifically identified grants for travel, for example. Applications can be made by individual artists / cultural professionals to departments of international cultural cooperation and travel costs may be covered, but are usually issued on an ad hoc basis.

10. In many countries there is a *lack of coordination among the diverse mobility funds* whether they: target various cultural professions, cultural disciplines or fields; are issued by different government bodies or agencies; or by authorities at different levels of government. This lack of coordination places a burden on individuals, groups and organisations to apply for different types of support for the same mobility activity. While the diversity of mobility funds is a challenge in one part of Europe to coordinate, it is seen as a luxury in another. A plurality of funding sources for mobility – from various government agencies or foundations – is not available in all parts of Europe, where the systems could be better described as monolithic.

**c) *Changes and imbalances in the target of mobility schemes and mobility flows***

11. There is *an imbalance in the provision of 'outgoing' and 'incoming' mobility schemes*; despite the growing awareness of the value of inviting foreign artists or bringing new and diverse creative works and ideas into a country to benefit not only artists/cultural professionals, but also audiences. This gap in provision perpetuates East-West imbalances (in Europe) and North-South imbalances (globally). The main challenge identified in many countries is the lack of funds, programmes or infrastructure to receive artists from other countries.

12. *Levels of funding can dictate target destinations and mobility flows.* While a significant number of schemes leave the choice of country/countries open to applicants/recipients, the levels of funding may set limits on the choice of country an artist or cultural professional can travel. Mobility associated expenses in other countries – from daily allowances to production related costs – may be beyond the reach of artists and cultural professionals from some European countries.

13. *Brain/talent drain continues to be a major and constant issue in some countries.* Mobility is often a means of survival, not a choice. This is due to insufficient support or local infrastructure to keep artists and cultural professionals at home. Many artists / cultural professionals argue that breaking into international markets remains difficult and is mainly achieved through personal contacts and connections to a diaspora community. They see emigration rather than short-term mobility as an opportunity for them to advance their careers.

**d) *Changes and imbalances in support for trans-regional mobility***

14. The number of *trans-regional mobility support schemes* is beginning to increase. Regional multilateral government strategies with a cultural mobility dimension have been a part of a longer term strategy of the Nordic Council of Ministers for example, and have appeared recently in other parts of Europe through the Visegrad Group, Ars Baltica or through the activities of the Anna Lindh Foundation in the Euro-med region. For many of the smaller countries involved, such regional programmes provide artists with an opportunity to promote their creative works "abroad" and an opportunity to create a more localised network that may be easier and more affordable for them to reach.

15. In some countries of East and South East Europe, *mobility funding from pan-European or foreign foundations and cultural institutes has been a main source of mobility support* for artists and cultural professionals to travel and engage in exchanges or production projects with their colleagues within their region, in greater Europe and beyond. More recently, their focus of attention has been placed on supporting the mobility of artists and cultural professionals around the Euro-Med region. As some foundations and cultural institutes begin to withdraw their mobility

funding support from regions of South East Europe, a gap will be left for national authorities/agencies and perhaps EU-funded programmes to fill.

e) ***Addressing imbalances through better information, networking and legacy formation***

16. *Country-wide information dissemination is key!* While the information landscape has considerably improved in recent years, it remains patchy. National experts argue that information on national or local mobility schemes is sometimes difficult to find and the criteria for assessing applications is hidden. Although there may be several funding schemes available in a particular country, many artists/cultural professionals may not be aware of their existence. National online information systems which are comprehensive, well structured and transparent are only available in some parts of Europe.
17. The promotion of *pan- European mobility through transborder cooperation platforms and projects* has been at the centre of the European Commission's culture and other programmes involving multiple partners and countries. It has been suggested that if the EU and other funding bodies ceased their support for mobility driven networks or platforms, there would be a great possibility that the first stage of 'dialogue through mobility', i.e. initiating cross-border contacts and exchanges with colleagues from different countries and cultures, would come to a halt. The result would be further inequalities in the mobility flows of artists and cultural professionals across Europe.
18. *Many artists and cultural professionals are not yet sufficiently networked* into what's going on elsewhere in Europe; whether due to language or other barriers. Those who do not belong to a network – be it a professionally organised network or an informal network - face difficulties in establishing contacts at regional, pan-European or international levels which is usually a prerequisite to build partnerships or cooperation projects and hence foster production or research oriented mobility.
19. *Mobility experiences need to be widely shared with other artists or cultural professionals.* Generally, the experience of international encounters and travel is often wasted. If artists/cultural professionals shared their insights and experiences directly with their peers through, for example, workshops it could provide greater benefit than the submission of an official report. Such activities could also be seen as providing pre-travel training to those artists/cultural professionals planning trips abroad and provide them with intercultural competencies needed to work in another cultural environment.
20. *There is a lack of instruments to measure mobility flows and evaluate the outcome of mobility programmes.* While many government agencies publish data on the grants they issue, e.g. on the number of artists, the amount they receive, their destination, or on the use of the grant (output), there are limitations in using short term economic indicators to measure 'mobility success' in terms of input (e.g. mobility funding) and immediate output (e.g. physical movements, new projects or co-productions), rather than assessing longer term outcomes.

## 5. Recommendations: towards more balanced and productive cultural mobility programmes

Europe's changing political landscape, the enlargement of the European Union, the radical development of communication technology applications, the growth of new emerging economies and new market conditions, are among the factors that have created an environment more conducive to international work than was the case some 20 years ago. The project survey, conducted in 35 countries, suggests that many new schemes have been introduced to respond to the demand for international engagement. Some of these are expanded on in the 39 case studies presented in *Annex 5*.

While the study revealed a diverse landscape of programmes and schemes in Europe to promote the mobility of artists and cultural professionals, it confirmed that the picture is very uneven across Europe. This in itself is not surprising, but it does remind us that despite the developing *European cultural space*, opportunities for cultural professionals to travel, make contacts, build partnerships, conduct research etc., will depend to a great extent on where they live in Europe.

The recommendations emerging from the study propose ways to address the challenges and accelerating demands by artists and cultural professionals for greater mobility in and beyond Europe, as well as the interest of cultural professionals globally to engage with their colleagues in Europe. They are targeted to mobility funders within Member States and call for complementary action on the part of the European Union, which would respect the principle of subsidiarity for EU action in the cultural sector.

While we consider the recommendations below to be realistic, it is important to point out that their desired outcomes may remain aspirational rather than achievable unless *continuing obstacles to mobility are seriously addressed*. According to in-depth expert studies and to recent proposals made by the European Parliament and culture sector networks, such obstacles are often due to inconsistent visa, tax and social regulations in the Member States. To overcome these barriers and to support the healthy development of a diverse creative / culture sector, it seems important for European and national authorities to:

- enhance the capacities and collaboration of existing *online information systems*;
- introduce or support *training workshops on legal and social regulations*;
- harmonise *definitions, procedures and application forms* in fiscal / social matters; and
- simplify procedures, and reduce costs, of *visa and work permit applications*.

The study on mobility information systems currently being undertaken by ECOTEC is to further address such issues.

### 5.1 Adopt a developmental approach to mobility

The study recommends maintaining the plurality of actors and funding sources for mobility, but also calls for the adoption of a *developmental approach* that recognises mobility not simply as an ad hoc activity or as a one-off experience required for career advancement or to advance artistic endeavour, but as an integral part of the regular work life of artists and cultural professionals.

Mobility funding is to be considered as a longer term investment in a process leading to specific *outcomes* (not outputs) over a period of time. This process may begin with an

exploratory visit(s), lead to encounters and dialogue which strengthens network development and results in production based cooperation, discovery of new audiences or new work opportunities or the distribution/exhibition of a work.

In recommending a series of action points to enhance mobility, we can identify five key building blocks or pillars on which the successful transnational movement of artists/cultural professionals depends: intelligence – exploration – resources – fairness - sustainability.

- **The provision of better INTELLIGENCE and relevant information:**  
The information landscape for international engagement has been transformed in the past decade or so with new online portals, information services, Culture Contact Points, guides and publications, yet practitioners in many countries continue to complain that a lack of information and advice hinders their mobility ambitions. This suggests insufficient use of what already exists, at least in some EU Member States. It may also point to the need for more cogent information tailored to practitioners needs, including such things as mobility toolkits available in multiple languages or training in intercultural competence.
- **The development of mobility schemes that foster EXPLORATION and creative capacity:**  
While there are programmes that enable cultural professionals to undertake research and development and explore cultural practice with their colleagues in other countries, the study reveals that more opportunities are needed for practitioners to develop their own research and exploration ambitions that are not tied to meeting cultural diplomacy or other agendas. These could open up opportunities for them to engage, for example, with the local community, artists from other disciplines, educational institutions etc.
- **The provision of adequate RESOURCES:**  
The principal obstacle to mobility remains the fact that resources do not correspond with demand. Although there is evidence that financial resources for mobility have increased in some countries, the general picture is that there are insufficient funds to meet the heightened interest fuelled by the growth of information and advice services and encouragement by governments and their cultural agencies. But it is not simply greater financial resources that are needed; human resource development and capacity building is essential for productive mobility.
- **Ensuring FAIRNESS in mobility opportunities:**  
If mobility is to be encouraged it needs to be inclusive. However, opportunities and support in Europe differ considerably, as is the case for example in EU neighbouring regions. Moreover, artists/cultural professionals from minority communities are insufficiently visible in international work. Mobility schemes need to respect regional imbalances and social differences. This is not so much a question of equity, but a situation that calls for targeted measures such as positive action in funding schemes.
- **Improving the SUSTAINABILITY of mobility processes:**  
Practitioners, networks and studies have frequently pointed out that one-off grants make it difficult to achieve sustainability or leave a legacy. Is there much point in creating opportunities for mobility that cannot be sustained because of the lack of resources? The EU Culture programme has started to address this with support for projects of up to five years duration; however, in general, schemes across Europe encourage short term engagement. More opportunities for long term international engagement are needed.

These five building blocks or pillars correspond with an 'ideal' mobility cycle. Artists/cultural professionals need *intelligence*, not just information, to ascertain what opportunities are available for them to *explore* the creative process with their peers in other countries and make productive contacts; but this is dependent on the availability of financial and human *resources* and the appropriate capacity to engage in mobility; it is also dependent on *fairness* in having access to mobility opportunities. Finally, productive engagement internationally often needs to be *sustainable* if it is to be effective in the longer term; one-off grants make it difficult to achieve sustainability or leave a legacy.

The following recommendations are built upon these five pillars and are addressed to the European Union and also to national governments, regional bodies, NGOs and the research community.

## **5.2 Adopt a cultural diversity dimension to the overall mission and activities of mobility programmes and grants**

The landscape of Europe is becoming more diverse. The potential consequences of this diversity for mobility schemes have yet to be fully explored. More recently, the mobility schemes of some governments, arts agencies and foundations have begun to reflect national agendas aimed at cultural diversity and the promotion of intercultural dialogue. These are also strategic objectives of the European Agenda for Culture (2007).

Mobility funders could:

- a) *recognise the social and cultural differences* through more targeted measures to empower those who want to engage in mobility activities. Such activities can promote genuine dialogue;
- b) work to ensure that *open mindsets that appreciate diverse experiences and cultural expressions* are nurtured through artistic and educational activities. Culture can help stimulate curiosity and instil empathy, as well as provide a basic stock of knowledge about other cultures and about one's own neighbours;
- c) develop joint programmes and projects to *increase language capabilities* needed for cross-border cooperation and co-productions especially those spoken in border regions. This could involve not only educational institutions and related activities, but also activities of the culture/creative sector as such that involve mobility of artists.

## **5.3 Pursue mobility programmes and schemes that support productive mobility experiences**

Some national mobility schemes in the cultural sector pursue specific creative industry or cultural export strategies aimed at sending cultural professionals and producers abroad to promote their 'products' and explore/scout new market opportunities in the ubiquitous 'battle for talents'. In many cases, the priority of such schemes is placed on 'sending' rather than 'receiving'. Rectifying the balance of incoming-outgoing schemes could be encouraged in the spirit of commitments made by governments when ratifying the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005). The pursuit of sustainable encounters or opportunities for creativity exploration activities developed out of the individual interests and agendas of cultural professionals themselves are infrequently supported as such.

Mobility funders could:

- a) endow residencies and travel grants with adequate funding in order to *increase the number of 'incoming' artists or cultural operators* from different parts of Europe and the world;
- b) give priority to fostering *individual professional advancement, capacity building and exploration* through intellectual encounters, artistic innovation and creative engagement across borders, without an imposed mandate;
- c) *offer additional support which could help optimise mobility experiences* by providing professionals with the time and resources to engage in dialogue with the local community, interact with other artists/cultural professionals, lead workshops or training opportunities, etc;
- d) support *direct, productive encounters and project initiatives of cultural professionals* from all parts of Europe, including in new member states/candidate countries;
- e) *target small-scale arts institutions/organisations and culture industry companies* to enable them to participate in international co-productions;
- f) encourage *sustainability, networking and legacy building in mobility processes* with, for example, follow-up funding, post-production funds, and dissemination aids. Post-mobility workshops for cultural professionals to share their experiences with peers could also be considered in this context, as much of the valuable expertise is not always put back into the sector;
- g) introduce *evaluation processes* that focus on the outcomes ('impact') rather than the outputs of mobility schemes;
- h) *provide additional support to intermediaries* as instrumental actors providing 'intelligence' (advice, guidance etc) needed to enhance the effectiveness of cross-border mobility.

#### **5.4 Re-examine cultural diplomacy / international cultural co-operation programmes**

Historically the national cultural diplomacy objectives of foreign and cultural ministries in EU Member States to promote an image or brand of their country, its culture or language abroad, has led to competition between them. However, the cultural diplomacy environment has been changing in recent years and new transnational cooperation activities related to cultural mobility, both within Europe and with other parts of the world, are emerging. Such cultural cooperation activities are pursued either through new trans-regional agreements or through EUNIC, the network of national cultural institutes.

*The European cultural space is both common and diverse.* When cultural professionals are sent abroad by e.g. national cultural institutes to participate in events or programmes, they are often regarded as ambassadors of a particular country. The public in other parts of the world, however, often see them as Europeans influenced by Europe's cultural diversity.

In this context, national governments or cooperation agencies and EU bodies could:

- a) increase the number of *joint European activities by national cultural institutes* and by other cultural diplomacy actors outside of Europe, which could mean an extension of existing forms of collaboration e.g. in the EUNIC network or in cooperation with international bodies such as the Asia-Europe Foundation to which EU states belong. Similar cooperation initiatives could be created in other world regions such as Africa and South/Central America.
- b) encourage *trans-regional bodies to introduce cultural mobility programmes*, where they do not currently exist, and to foster cooperation between the various regions in Europe (in and outside of the EU).

## **5.5 Concerted efforts to address mobility at the European level**

### **5.5.1 Support for mobility in the EU Culture Programme**

In the past few years, proposals have been made to create a single EU mobility programme addressing all artists and cultural professionals along the lines of the existing ERASMUS programme for students, researchers and teachers in higher education (arts students are not excluded from this programme). The study team concurred that the introduction of this type of programme would be quite challenging at the moment since:

- the current *level of resources* allocated by the EP for pilot projects on mobility are inadequate for the introduction of such a comprehensive programme;
- the transferability of the existing ERASMUS programme targeting individuals in higher education to a similar programme for individual cultural professionals is not evident. One of the reasons is that the ERASMUS programme has the needed *institutional and administrative support* from a strong network of national agencies and universities across Europe. This type of systematic support would be much more difficult to achieve in the culture sector. In addition, the *cost and challenges associated with the management and administration of individual mobility grants* for artists and cultural professionals would be considerable; and
- it could possibly have an adverse *impact on the level of existing funds in the Member States*.

On the other hand, the ERASMUS programme provides an interesting model of how national/regional governments, universities and other actors in higher education have worked together and have cooperated with the EU to increase mobility and to improve the level of resources for exchange and collaboration. This 'political process' of cooperation could inspire future partnerships to be developed in the context of the new EU expert working group on improving the conditions for the mobility of artists and culture professionals, established on the basis of the *Open Method of Coordination (OMC)*, when discussing the introduction of new mobility related activities on the EU level.

Complementing Member State programmes to support the mobility of artists / cultural professionals, the following recommendations are directed to the DG Education and Culture, European Commission, on action it may take in the short-medium-longer term.

- a) Action through *pilot projects aimed at artists/cultural professionals* in 2009, with a possible focus on:
- *the creation of a matching fund for mobility* to strengthen existing funds and provide incentives for transregional, national, local and independent bodies in order to implement a developmental approach to mobility funding;
  - *improving the transfer* of mobility experiences through support for cross-border training modules targeted to different user groups, i.e. funders, intermediaries, professionals seeking to become mobile, in order to ensure a more lasting impact. The involvement of artists / cultural professionals as 'trainers' is key and would enable them to share their experiences with others.
  - *the development of online mobility toolkits that provide intelligence*, not just more information, by synthesizing good practice and addressing the different national, regional and professional needs, in and outside of Europe. Such kits could be developed with the help of agencies, foundations with a European scope, mobility information providers, regional bodies, sector associations and independent experts.
- b) Introduce additional activities into the various strands of the current EU Culture programme 2007-2013, as well as in the next generation of the Culture programme:
- *Multiannual cooperation projects*: support for the building of trans-national cultural links and project cooperation between cultural operators, networks and institutions whose programme priorities are aimed at promoting the visibility and mobility of artists/cultural professionals from more diverse cultural backgrounds. Such funding input could help address the social imbalances across Europe and help achieve more fairness in the allocation of resources;
  - *Support for cultural action - cooperation projects*: through this programme strand strengthen the capacity of the informal infrastructure for mobility which is sustained by underfunded or non-funded independent artist-led initiatives that either house visiting artists or provide them with work spaces. This could be done through a call for structured cooperation projects lasting two years. This funding input would not only strengthen such initiatives but increase their networking capacities;
  - *Support for analysis and dissemination activities* and studies aimed at:
    - collecting data on the mobility flows of artists and cultural professionals;
    - developing an impact assessment scheme of cultural mobility programmes that focuses on the 'outcomes' of mobility rather than the 'outputs';
    - designing a SCOREBOARD to monitor how governments address the obstacles to mobility in the cultural sector.
- c) *Make use of the open method of coordination (OMC)*, the new working method in the field of culture, as a means of strengthening policies on mobility at the national and European level. In particular, encourage the expert working group on improving the conditions for the mobility of artists and culture professionals, which was created for the implementation of the EU Work Plan for Culture 2008-2010, to:

- promote policy development on mobility through the exchange of best practices in Member States;
- engage in a constant dialogue with all stakeholders i.e. culture sector platforms, European networks, art councils, national agencies and local level organisations;
- initiate reflection on cultural mobility indicators and establish a working relationship with the new Eurostat working group on culture and explore synergies with other bodies that have competence in mobility research to discuss indicators on the impact of mobility funds/programmes.

### 5.5.2 *Support for mobility in other EU programmes*

- a) Use the possibilities offered by the EU Leonardo and Grundtvig programmes to *improve the mobility and exchange of professionals working in arts institutions/administrations*;
- b) Address the *imbalance of mobility flows* both inside and outside of the EU through Structural Funds, the INTERREG IVC Programme and through its Neighbourhood Policy;
- c) Encourage *international mobility and project driven cooperation*. Key to this are efforts to support the development of better market conditions for the creation, production, distribution or exhibition of works in other countries, as well as the strengthening of local infrastructure such as artists' residencies. This could be accompanied by support for technical, financial and managerial capacity building activities such as those foreseen in the *EU-ACP Cultural Industries Support Programme*. As evidenced in the experiences of organisations such as the Anna Lindh Foundation, the European Cultural Foundation, the Res Artis Network or the Association Aide aux Musiques Innovatrices (AMI), such initiatives could help address the problem of 'brain drain' and strengthen dialogue and encounters with cultural professionals on an equal footing;
- d) Building on the experience gained in the context of the EU-Europe for Citizens programme 2007-2013 *explore the development of new mobility schemes with a view to nurture a culture of tolerance and mutual understanding*.