

Selected Literature on Mobility Issues in Europe

A. GENERAL PUBLICATIONS AND DOCUMENTS RELATING TO MOBILITY ISSUES

Aldridge, Ruth; Fisher, Rod; Gallagher, Fiona and Cliche, Danielle: *On the Road... the Start-up Guide to Touring the Arts in Europe*. London: Arts Council England, 1996.

This guide aimed at UK artists wanting to tour in Europe. The case studies, detailed profiles from over 30 countries and a series of articles on funding, technical issues, insurance, work permits or international freight costs were also of interest for artists from other countries who planned to work or tour in Europe.

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.

(http://ec.europa.eu/culture/pdf/doc913_en.pdf)

The aim of the study was to identify and list any obstacles that may affect 1) the mobility and free movement of people working in the performing and visual art sectors and 2) the provision and circulation of cultural products within the Community area. The study argues for the coordination of the social status of artists working in the EU; the creation of an Internet based information system; a Europe wide mobility fund; introduction of a "one-stop-shop" which would deal with all administrative formalities when hiring artists; the introduction of a European "dance passport" and an international contemporary dance school, etc.

Arts Council England: *Greater than the sum of its parts*. London: Arts Council England, 2006.

This publication is a practical and constructive tool for artists working in groups, providing advice on how to achieve effective collaboration between project partners. Written for UK performing arts practitioners, it includes a 'Crossing Borders' chapter on developing international collaboration. Despite using the language of 'import' and 'export' to describe international cultural work, the publication contains useful advice and resources for cultural project organisers from any country or arts discipline.

artcase.europe: *über teure zeit und billigen raum: ein projekt zur mobilität in kunst und leben*. Hildesheim: a7.ausstellungen, 2007.

Publication describing a project of emerging visual artists from different parts of Europe. Their works fit into a small suitcase of the size allowed by cheap airlines to be taken onto the airplane. This work was designed to symbolise the constant mobility of a new generation of artists.

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC): *Cultural Co-operation on the European Level in Professional Music Training*. Utrecht: European Association of Conservatoires, 2003.

This study reports on the state of cultural co-operation in Europe in the field of professional music training based on the results of a survey conducted with the members of the Association Européenne des Conservatoires. It includes case studies on European cultural cooperation activities among professional music training institutions. Despite some caveats, the authors of the report see the Bologna process as an opportunity to bring more transparency and opportunities for mobility in the current chaotic landscape of professional music training in Europe. They lament the absence of a programme to promote cooperation on the European level in the field of professional music training. Little or no work is done to promote cooperation projects on curriculum development in the field of music, including for life-long learning.

Batory Foundation, National Cultural Centre of Poland: *Poles in the European Union – Culture*. Warszawa: Batory Foundation, 2001.

(<http://www.batory.org.pl/mnarod/pub.htm>)

This publication presents information on various aspects of Polish culture in the European Union and the benefits that Polish culture receives from being a member of the EU. One of the chapters is dedicated to the issue of the free movement of cultural workers in Europe. The value of the European common system of qualifications has been notably emphasized.

Binna Choi: *Report (Not Announcement)*. Amsterdam: Basis voor Actuele Kunst, 2005.

(<http://www.bak-utrecht.nl/report/>)

The author's aim was to describe the mobility of cultural practitioners at the beginning of the 21st Century. The report consists of entries written by 48 cultural workers (artists and curators) who often travel for professional purposes. The author concentrates on how the constant relocation of artists influences their work. The key point of the report assumes that today, artists live and work within "the very zone of mobility, which is generated and accelerated by the global economy".

Bonaccorso, Nadir (Coord.): *Arquitectos italianos em Portugal. Mobilidade europeia, individualidade e cultura arquitectónica*, Lisbon: Librus, 2005.

Exhibition catalogue of architectural projects by young Italian architects who live and work in Portugal. The exhibition took place in 2005 and its first aim was to present the work of young professionals who had contacts with Portuguese architects in the frame of European mobility programmes for higher education students. Texts written by recognized Portuguese and Italian architects on the exchange of skills in the field of architecture.

Centre for European Studies: *Developing New Instruments to Meet Cultural Policy Challenges*.

Bangkok: Centre for European Studies, 2005.

This seminar report presents the main lines of discussion among senior civil servants working for culture ministries in Europe and Asia, researchers and artists at a meeting held in Bangkok in 2004. The seminar aimed at highlighting existing policy options, setting up procedures for assessing current policies; creating opportunities for Europe and Asia to learn from each other; and trying to find innovative solutions to current cultural policy dilemmas in both regions. Recommendations included: the creation of programmes to facilitate and encourage more artists' mobility and project exchanges between Asia and Europe as well as creating information systems which would help to promote exchanges on the cultural policy level.

CIRCLE: *Beyond Cultural Diplomacy – International Cultural Co-operation: Whose Business is it Anyway?* Cracow: CIRCLE, 1999.

(<http://www.circle-network.org/activity/cracow1999/beyond.htm>)

The articles presented in this conference reader are aimed at assessing to what extent international cultural policies reflect both the macro developments that have taken place and the changes in cultural practice. The following questions are posed: Does cultural diplomacy remain a potent force or has it been superseded by new imperatives? Where are the demarcation lines in responsibility? Are trade or cultural ministries setting the agenda or are foreign affairs ministries still pulling the strings? To what extent can international policies be arts-led? What of the emerging role of regions and cities in international cultural co-operation? How are cultural institutes and agencies responsible for international cultural exchange adapting to reductions in financial aid? How can programmes of support at European, national, regional and local levels more adequately respond to the needs of cultural practitioners who wish to engage in transnational collaboration? What have been the research responses to changes in the international cultural policies of governments? Other contributions from the conference assess general trends emerging from a survey on the situation in different countries (Finland, the Netherlands and Switzerland).

Cliche, Danielle; Ritva Mitchell and Wiesand, Andreas J. in cooperation with Heiskanen, Ilkka and da Pozzolo, Luca: *Creative Europe. On the Governance and Management of Artistic Creativity in Europe*. Bonn: ARCult Media, 2002.

Creative Europe presents the main results of a three year empirical and conceptual investigation into the challenges and practical problems of creative artists and other cultural actors from all corners of the continent. The study identifies a range of public and private actors engaged in the governance and management of artistic creativity in Europe and discusses their involvement in and support of transnational cultural or artistic projects and programmes. As many of the "new actors" may not yet be fully recognised, it calls for European, national and regional authorities to initiate efforts that would help them to better understand the broadened system of governance and especially the needs of mobile artists and artistic enterprises. The authors observe that traditional national or bilateral exchange programmes and the system of cultural institutes are not necessarily prepared to foster truly integrative partnerships and projects with actors that work in different cultural, political and economic contexts. Some tax, social and labour laws still discourage trans-border cooperation by not giving equal treatment to foreign artists and their productions. In the context of EU enlargement, a further harmonisation of such measures should receive high priority.

Cools, Guy: *International Co-production & Touring*. Brussels: IETM, 2004.

(<http://www.on-the-move.org/documents/Co-productionandtouring.pdf>)

The study presents different models, forms and information on co-production and touring in the performing arts. Comments and interviews with producers add complementary insights from their own co-production experiences.

Cvjeticanin, Biserka (ed.): *Dynamics of Communication: New Ways and New Actors*, Culturelink Joint Publications Series No. 10. Zagreb: Institute for International Relations, 2006.

(http://www.culturelink.org/publics/joint/clinkconf/Cvjeticanin_Dynamics_Communication.pdf)

Scientific articles and essays collected in this book are based on the presentations made at the Second World Culturelink Conference. The book is dedicated to the topic of new ways and new actors in global communication, new ways of networking and the roles of networks in promoting much anticipated intercultural dialogue and communication in the 21st century. Fifty experts from all parts of the world (Europe, Africa, the Americas, Asia and Australia) contributed to the book with their papers, representing numerous universities, institutions, cultural and arts organizations and agencies.

Dervin, Fred and Ljalikova, Aleksandra (Coord.): *Synergies Pays Riverains de la Baltique n°4: Hypermobilité(s)*. Tallinn: Revue du GERFLINT, 2007.

In addition to reflections on mobility trends in the academic world, this collection of essays also explores the meaning of "hypermobility" in the arts, media and humanities. In some of the contributions, the dividing lines between emigration and mobility are discussed.

Dodd, Diane and Lyklema, Melle (Boekmanstichting) van Weringh, Kathinka Dittrich (European Cultural Foundation / LabforCulture): *A Cultural Component as an Integral Part of the EU's Foreign Policy?* Amsterdam: Boekmanstudies, 2006.

(<http://www.labforculture.org/en/Resources-for-Research/Research-in-focus/A-Cultural-Component-as-an-Integral-Part-of-the-EU%E2%80%99s-Foreign-Policy>)

The goal of this survey was to collect and examine published documentation and websites on the external cooperation policies of the European Union Member States in the field of culture. This was done to assess the degree to which EU Member States might support the strengthening of the cultural component of the EU's external relations and foreign policy or might have views on it. While mobility programmes, according to this source, do not seem to be a main focus of cultural diplomacy in many of the EU member states, this could already be seen as an important indicator which underlines different motives behind mobility schemes. Of interest are also two other aspects of the study: first, the category "geographical focus" of foreign policy in the country profiles, which could provide a basis for

comparisons with the geographical focus of mobility schemes discussed in the study for the EU Commission; second, that the study does not make an explicit proposal towards setting up a specific mobility scheme for cultural professionals on the part of the European Commission.

ERICarts Institute (ed): *Creative Artists, Market Developments and State Policies*. Background paper for 'Conditions for Creative Artists in Europe' EU Presidency Conference in Visby, Sweden, 2001.

The background paper for the 2001 Conference focuses on the complexity and heterogeneity of changing national and regional policy regimes that relate to the arts and artists in Europe. In addition to general policy trends or external pressures by markets and technology, direct support measures such as travel grants and residencies for artists or indirect support of artistic production and collaboration via legal frameworks are being evaluated, also in country reviews.

ERICarts Institute: *Dynamics, Causes and Consequences of Trans-border Mobility in the European Arts and Culture*. Bonn: ERICarts, 2006.

(http://www.ericarts.org/web/files/181/en/MEAC-I-Final_Report.pdf)

The report of this pilot project concentrates on the dynamics, causes and consequences of the mobility of persons, goods and services in European arts and culture. The project was undertaken for the *LabforCulture* and includes a list of areas requiring more extensive comparative research. The conceptual analyses of the pilot project focused mainly on clarifying the phenomena of brain drain, brain gain and brain circulation and classifying their potential causes. Comparative statistics and case studies were used to map the current European policy problems and to develop typologies of the motives, strategies and consequences of artists' mobility and entry restrictions and career restraints of mobile artists in their receiving countries. They also indicated that there is a need to assess these drains, gains and circulations not only in economic terms (like wins and losses in educational costs), but also in two further respects: first, in terms of their impact on creativity and the accumulation of intangible assets; and, secondly, in terms of the competitive edge of European culture industries in the global trade arena.

ERICarts Institute: *The Status of Artists in Europe / La situation des professionnels de la création artistique en Europe / Die Situation der Künstler in Europa*. Report of Suzanne Capiou and Andreas Wiesand, in co-operation with Danielle Cliche and with the participation of Vesna Copic, Ritva Mitchell and a team of national correspondents. Brussels: European Parliament and ERICarts, 2006.

(Downloads in English / German: <http://www.ericarts.org/web/projects.php?aid=189&al=S&rid=>;
in French: http://www.irma.asso.fr/IMG/pdf/Situation_artistes.pdf)

Commissioned by the European Parliament, this report presents innovative national measures and models aimed at improving the socio-economic status of artists (e.g. writers, visual artists and performing artists) in Europe. It addresses five main areas: individual working and contract relations; professional representation; social security; taxation; and aspects of transnational mobility (the latter of which is also dealt with in other parts of the study). Available in English, French and German, it includes proposals for future Europe-wide action, which influenced the 2007 "Gibault Report" and the following decisions made by the EP.

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

This report aims to discuss and clarify the possible gap between the EU political agenda and the concrete ideas, attitudes and actions at the member-state level. It discusses how "intercultural dialogue" is understood and further analyses a potential legal framework. Then it assesses and gives an overview of the European countries' position and strategy and proposes final policy recommendations.

EUNIC, EESC and Europalia.Europa: *Cultural consequences of migration and mobility*. Report from the conference “Who is afraid of mobility?” on the 23rd of January 2008 in Brussels.

(<http://www.goethe.de/mmo/priv/3182185-STANDARD.pdf>)

This report presents some main lines and conclusions from the above-mentioned conference on cultural aspects of migration and mobility in an expanding Europe and also in global contexts. Is Europe becoming a multicultural immigration society, and a playground for the mobile, or is it becoming a fear society closing its mindset around a European constructed identity? Who is afraid of mobility? And what are the cultural consequences of migration and mobility? The report focuses on bringing out the key discussions of the conference; points that may lead to further discussion, rather than searching for final answers.

European Arts And Entertainment Alliance (EAEA) and European Trade Union Confederation (ETUC): *Study Relating to the Various Regimes of Employment and Social Protection of Cultural Workers in the European Union*. Brussels: European Commission DG Employment and Social Affairs, 2002.

The study examines the employment status of cultural workers in Europe and presents information on contracts, working conditions, social protection, vocational training, unemployment, taxation and other professional aspects. It includes data available at the European level as well as the results of interviews carried out with representatives of unions representing the sector and specialists within each member state.

European Cultural Foundation: *Special Mobility e-zine*. Amsterdam: ECF, 2007.

(<http://www.eurocult.org/uploads/docs/598.pdf>)

This special e-zine from the European Cultural Foundation (ECF) brings together a panoply of cultural, scientific and political perspectives on the subject of mobility in the arts and culture in Europe. The e-zine offers a brief tour of mobility supportive funds and tools available for artists and cultural operators. In addition, action (to be) taken by the EU is being discussed.

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>)

In six workshops that were held between July 2006 and October 2007, the ECF aimed to initiate a more in-depth Euro-Mediterranean artistic dialogue focussed on questions such as:

- How do cultural actors in the Mediterranean region and their European partners actually relate to one another? What are their expectations?
- How do partnership programmes affect the design of artistic projects?
- How do curators and artistic producers really look upon and approach the audience on the respective ‘other side’?

Critical issues were addressed, including the uneasiness of quite a few artists and intellectuals in the Southern Mediterranean about an “Intercultural Dialogue” which they have not been part of in its initial phase and which is often led along geopolitical lines. Obviously, new groundwork has to be made by involving partners from both sides. As well, a better knowledge of other regions and cultures is needed, going beyond what can be acquired at a conference or another singular event. Based on the results of this reflection process, the ECF has decided to launch, in 2008, a new cross-Mediterranean placement programme, which is to give young European cultural operators the possibility of living and working for a short period in the context of Southern Mediterranean cultural practice.

European Festivals Association: *Give, Get or Get Off!: Challenges of Cultural Networking Today*. Gent: EFA BOOKS 2, 2008.

Presentation of the results of the conference "Cultural Networks at Work", which was organized by the European Festivals Association (EFA) and the International Society for the Performing Arts (ISPA) in Brussels in June 2007. The book presents excerpts of the discussion sessions as well as a series of contributions of experienced networkers on the challenges and opportunities of cultural networking today. With this publication EFA intended to stimulate the debate on the efficiency and utility of networking in the cultural sector.

Fernández Macías, Enrique: *Mobility in the UK from a comparative EU perspective*, European Foundation for the Improvement of Living and Working Conditions, Discussion paper presented in the Foundation visit to the United Kingdom, London, 4-5 April 2006.

(<http://www.eurofound.europa.eu/docs/areas/populationandsociety/mobility3paper2006.pdf>)

In addition to some comparative data on general labour market mobility in the UK, this presentation also introduces some methodological considerations in EU mobility research.

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

(<http://www.labforculture.org/en/Resources-for-Research/Contents/Research-in-focus/>)

The book includes in-depth contributions from cultural stakeholders in six diverse EU countries (Denmark, France, Latvia, Poland, Portugal and the UK). This new publication is the second part of a two-tier project of Boekmanstichting and LabforCulture to ascertain the theoretical and practical potential of developing a coherent cultural relations policy for Europe. It builds on an initial literature survey [A Cultural Component as an integral part of the EU's Foreign Policy?](#)

Fisher, Rod (ed.); Mitchell, Ritva; Kanerva, Anna; Ruusuvirta, Minna; Dragicevic-Sesic, Milena; Karpodini-Dimitriadi, Effie: *Validation and Certification of Training in the Field of European Cultural Cooperation Project Management*. Helsinki: Cupore, Fondation Marcel Hicter, International Intelligence on Culture, European Network of Cultural Administration Training Centres, 2007.

(<http://www.fondation-hicter.org/vania/download/Rapport%20Vania%202007.pdf>)

The results of a research project that identified and analysed key competencies of cultural professionals working in European cultural cooperation. The Vania project, through a series of surveys, questioned and explored the new circumstances, needs and opportunities for cultural operators to update their skills and knowledge in order to improve their effectiveness and employability in the field. It comes up with ideas and recommendations for the development of a process for certification of courses aimed at cultural managers involved in transnational projects.

Fondazione Fitzcarraldo: *Cultural Cooperation in Europe: What Role for Foundations?*, Final Report for the Network of European Foundations for Innovative Cooperation (NEF), Torino, 2003.

(http://www.fitzcarraldo.it/ricerca/pdf/CulturalCooperation_Final%20Report.pdf)

The aim of the report is to provide private foundations with a quantitative and qualitative analysis of support for cultural cooperation in Europe, to supply the inputs necessary for designing a framework/environment for future action, and to offer an illustrative identification of current and possible future partners. The investigation attempts to draw the structure of a new environment, a map of opportunities that could be part of a new cooperative model, and to help encourage best use of the available resources and strategies already committed by foundations. One chapter is devoted to existing mobility programmes. Authors focus on how foundations benefit from mobility programmes. Examples of such programmes are illustrated throughout the study, such as Gulliver Connect, S.T.E.P. beyond etc. The authors find that, among the nearly 50 foundations studied in greater detail, mobility schemes "seem to be quite attractive and common". This concerns foundations in general, that is: including those which are normally not very active in international cultural co-operation. This could explain, why

only a minority (11 foundations) refer to "mobility" when describing main elements/activities that are considered to be of importance for cultural co-operation, while activities in the field of "networking", "international partnership" or "information exchange" draw 2 – 3 times more responses, in this respect. According to the authors of the study, "this suggests that cooperation is mainly perceived on an intangible level of knowledge and information and not on that of concrete practice." One could, however, also come to the conclusion, that the potential benefits of mobility schemes are frequently being seen more from a national or institutional perspective.

Fried, Jochen: *Cultural Cooperation Within the Wider Europe and Across the Mediterranean: Issues at Stake and Proposals for Action*. Amsterdam: ECF, March 2004.

This report analyses the outcomes of the European Cultural Foundation's seminar series within its "Enlargement of Minds" programme. It addresses the new context in which European cultural cooperation will be carried out, analyses current cultural cooperation mechanisms and means within the wider Europe and from the "neighbourhood perspective", and proposes new areas and forms of action concerning cultural cooperation beyond EU frontiers. It concludes that combating cultural ignorance and ensuring closer cultural ties among EU members and their new neighbours would significantly further the development of an open and inclusive European space. It recommends the establishment of a Regional Cultural Development Fund with a view to promote and strengthen regional cultural cooperation and encourage transnational partnerships. It refers to the proposal of the European Cultural Foundation to create a "European Laboratory of Cultural Cooperation" to enhance transnational information capacities in the field of culture.

Gardner, Sarah: "Dialogue or Diplomacy? Public Policy and International Artist Mobility Programmes." In: Cvjeticanin, Biserka (ed.): *Dynamics of Communication: New Ways and New Actors*. Zagreb: Institute for International Relations, 2006.

In the context of presentations and lectures given at the 2nd World Culturelink Conference in 2005 by 50 experts from all over the world and partly based on the analysis made by Judith Staines for IFACCA, "Artists' International Mobility Programs", the author discusses "the overlap between dialogue and diplomacy" that can be found frequently mobility schemes for artists and similar programmes. In her view, there is, despite all geopolitical priorities of governments, "potential for public policy to bridge the gap between dialogue and diplomacy. The challenge for governments is to allow artists to think freely and to tell their own stories. And allow borders to become junctures, not preserve them as edges."

Glaser, Evelyne et al.: *Intercultural competence for professional mobility*, Strasbourg: Council of Europe, 2008.

This publication reflects the outcomes of a project which brought together experts and practitioners in the field of intercultural competence for professional mobility and which focused on group-oriented intercultural communication and interaction competencies. The materials developed are primarily targeted at educators and facilitators working with graduates in the social sciences, human resource managers, intercultural trainers, among others, with a strong focus on intercultural awareness.

Heinämaa, Riitta (ed.): *De fyra modulernas modell. Ett nytt nordiskt mobilitets- och residensprogram* (A four modules model – the new Nordic programme for mobility and residencies). Copenhagen: Nordic Council of Ministers, 2006.

This extensive study describes the background and specific reasons for changing the previous system of trans-national mobility funding in the greater Nordic region. Based on a questionnaire and evidence based evaluation and on an overview of existing national schemes as well as a revision of definitions, the reform led to a dissolution of some organisations and committees and to more transparent structures, also as regards potential financial and quality control.

Hendrik Beerda (Consultancy): *Kunstenaarsverkeer in beeld: onderzoek naar de komst van kunstenaars naar Nederland in de periode 2003 – 2005* (Study on artists visiting the Netherlands 2003-2005); on behalf of the project group 'Kunstenaars en Visa', empirical research by Direct Research, in co-operation with De Wmij. Amsterdam: Wmij, 2006.

(<http://www.wmij.nl/bestand.php?id=20>)

In 2005 over 1700 artists from outside of the EU were invited to the Netherlands: 91% of them actually came. 84% of the invited artists stayed shorter than 4 weeks; 9% stayed longer than 4 weeks, but less than 3 months; 6% stayed longer than 3 months. As of 2004, according to the Artists Arrangement, work permits are no longer obligatory for artists staying shorter than 4 weeks. Most invited artists between 2003-2005 came from: the United States, Japan, Canada, Russia, South-Africa, Australia. The demand for artists outside the EU is still increasing.

Holden, John et al: *Cultural, Diplomacy*. London: DEMOS, 2007.

(<http://www.demos.co.uk/files/Cultural%20diplomacy%20-%20web.pdf>)

The Book argues that the huge global reach and potential of Britain's world class artistic and cultural assets should be at the heart of government relationship building abroad. Identity politics exert an increasing influence on domestic and international exchanges; culture is therefore a critical forum for negotiation and a medium of exchange in finding shared solutions. However, culture should not be used as a tool of public diplomacy. The value of cultural activity comes precisely from its independence, its freedom and the fact that it represents and connects people, rather than necessarily governments or policy positions.

While mobility-related issues are not in the centre of the study, some of the conclusions are related to them, for example: The study advocates capacity building of foreigners: "A modest fund should be created to support training and development in the UK of overseas cultural professionals." It also points to the value of "cultural ambassadors" in different types of missions, including the Olympics.

The report highlights the message "that different approaches are needed in different places. Different government departments, in partnership with cultural institutions, need to respond appropriately. For example, the primary need in Africa is for money and capacity-building, while the primary need in China is for political, diplomatic and on-the-ground coordination."

Ilczuk, Dorota; Badzmirowska-Maslowska, Katarzyna: *Towards a regional role of the Pro Helvetia Polish branch in 2006 – 2009*. Warsaw: Pro Cultura Foundation, 2006.

The objective of this feasibility study was to demonstrate how the transfer of the Polish Pro Helvetia office from Cracow to Warsaw will strengthen the position of the Pro Helvetia Foundation on the national level. This relocation gave the Pro Helvetia Warsaw branch responsibility for a series of new activities in Central and Eastern European countries. The consequence of taking over the coordination and financing of projects in Poland, the Czech Republic, Hungary, Slovakia, Ukraine, Estonia, Latvia and Lithuania would increase cultural cooperation between these countries, e.g. activities related to mobility.

Ilczuk, Dorota: *Report on the State of Cultural Co-operation in Europe-Books and Reading*. Brussels/Barcelona: EFAH and Interarts Foundation, 2003.

(http://www.efah.org/pdfcount.php?fln=gov_fullreport.pdf)

This contribution to the EFAH - Interarts Study on Cultural Cooperation in Europe, presents the main challenges and trends facing cultural cooperation in the field of books and reading. It examines the main actors involved in promoting cultural cooperation in this field including governments, professional networks, cultural institutes, industry representatives, translation centres, book fairs, etc. Some case studies and list of key events in Europe are presented. The author found that national cultural policy frameworks directly influence the possibilities for the development of international cultural cooperation; bilateral agreements remaining the key instrument. Of note, is the blurring of roles and boundaries between those that initiate cooperation and those that implement its activities. Key recommendations concern providing equal opportunities between EU member states and accession countries to participate in cultural cooperation programmes aimed at the books and reading sector such as access to translation funds, training and mobility.

Ilic, M. and DeVlieg, M.: *Every step has an Echo; an analysis of case studies of cultural cooperation projects between and amongst South Eastern and Western European artists and operators*. Brussels: IETM Publication, May 2003.

This report identifies exemplary case studies of collaborative cultural projects between West and South East European artists. These cases were generated on the basis of interviews with members of the IETM network. The objective was to identify obstacles, unexpected elements, critical success factors, good- and bad- practice, myths and stereotypes, the learning process which has taken place by all parties, the legacies left by the experience, etc. Participants in the case studies shared their ideas about what they would do 'next time' and what the institutions could have done more to help. The authors provide recommendations to sponsors, funders and policy stakeholders and call for more transparency, better communication, continuity in funding opportunities and geographic priorities, etc. The individual and his/her motivation is of primary importance, including opportunities for mobility.

Informal European Theatre Meeting – IETM. *How networking works. IETM, Study on the Effects of Networking*, carried out by IETM in collaboration with Fondazione Fitzcarraldo, Helsinki: Arts Council of Finland, 2001.

(<http://www.fitzcarraldo.it/en/research/IETM.pdf>)

This research suggests, in summary, two points of view from which networking can be analysed. The first is the point of view of the individual, of the single actor, which is characterised by subjectivity of action and by the perception of the network from the inside; the other is the "external" point of view which analyses the impact on interaction at the level of the "system".

Inkei, Péter: *Transnational Cultural Co-operation in the Accession Countries*. Budapest: Budapest Observatory, 2003. (<http://www.budobs.org/cultural-diplomacy/cultural-diplomacy/transnational-cultural-co-operation-in-the-accession-countries.html#text>)

The purpose of this study was to describe and analyse current government cultural cooperation policies and trends in the 13 accession countries to the European Union. It presents information on the instruments of cultural cooperation, an historical outline and the conflicting goals during and after transition and key players. Several challenges to cultural cooperation are presented.

In Situ. European Artists on the Road, ['Carnets de rue' collection.] Nîmes: Editions l'Entretemps, 2005. ISBN: 2-912877-53-9

Six European events organisers, cooperating on a Culture 2000 project called In Situ, aimed at supporting street arts, gave eighteen artists working in public areas carte blanche to present and reflect upon their work abroad. *In Situ. European Artists on the Road* is a sensitive album, a collection of short stories, travelogues and scattered memories of crossing borders. Next to an overview of the projects supported by the In Situ network, the book presents unusual portraits, sketched in a context of relocation. Artists relate how moving from one world to another contributes to their creative processes.

Interarts Foundation and European Forum for the Arts and Heritage (EFAH): *Report on the State of Cultural Co-operation in Europe*. Brussels/Barcelona: EFAH and Interarts Foundation, 2003.

(http://www.efah.org/pdfcount.php?fln=gov_fullreport.pdf)

This report, the first in its size and scope, deals mainly with the "official" cultural cooperation activities of governments and their agencies in Europe (EU and European Economic Area). It was carried out by EFAH and Interarts for the European Commission with the help of experts from all countries involved. The report is divided up into three main parts: I. Introduction and Context (including the main actors and forms of action); II. Sectorial Analysis of Cultural Cooperation in Europe (Performing arts; Cultural heritage; Music; Visual arts; Books and Reading); III. Conclusion and Recommendations. Of high interest is the Annex containing national reports from 31 countries, information about regional cooperation and a bibliography. In summing up their findings, the authors maintain that, on the one hand, "intergovernmental cultural cooperation is an essential part of the highly complex relationships between European states"; on the other hand, it "has almost always involved an element of propaganda and self-

promotion." According to the editors, "the need to keep cultural relations away from economic and political interests has been acknowledged by governments, but this awareness has not often been translated into action." While bilateral treaties between states are still "the basic instrument of intergovernmental cultural cooperation", there are hardly any instruments with a "pan-European scope in place, with the exception of the Council of Europe European Cultural Convention of 1954. Seeing cultural cooperation as "a cornerstone of European integration" and taking account of increasingly direct cooperation among artists and cultural operators, the editors argue for a more proactive and co-ordinating role of the EU, which should, in their view, provide "a framework for coherent multilateral activity."

Janssen, Ingrid / Boekman Foundation (compiler): *A Portrait of the Artist in 2015. Artistic Careers and Higher Arts Education in Europe*. Amsterdam: European Council of Artists (ECA), Boekmanstudies, 2004.

This book suggests artists have been more mobile, extending their frontiers, and they intend to keep crossing borders in the future, not only those between countries, but also between the traditional artistic disciplines and those between art and entertainment. Artists' future prospects and notably their wishes, expectations and possibilities are addressed in the book.

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

Research regarding occupational mobility conducted in the United States univocally comes to the conclusion that, what may be a necessity to increase labour market opportunities of parents, may be not beneficial at all to their children, by impeding their chances for success in schools or colleges. As summarised in the report: "The more mobility students experience, the lower their academic success... School mobility is not only disruptive to the mobile students, but to all children involved (Reynolds and Wolfe, 1999)."

Kirby, Simon (ed.): *Artist Links*. London: Arts Council England and British Council, bilingual English/Chinese. 2006.

Profiles compiled by artists of 60 creative projects that have taken place in China and England through the Artist Links exchange programme 2000-2005 by Arts Council England and the British Council

Klaic, Dragan: *Mobility of Imagination: a Companion Guide to International Cultural Cooperation*. Budapest: Budapest Observatory, 2007.

The book is a systematic guide to the purpose, instruments, models, benefits, success factors, risks and strategic issues in international cultural cooperation. It offers to emerging and experienced cultural practitioners some basic instruments for cross-border international project management and perspectives on strategic thinking in "practicing" cultural cooperation internationally, within the context of bridging Eastern and Western Europe and creating an "European cultural space". As the discussions around international cultural cooperation have been traditionally conceived as a matter of national governments, national cultural and foreign policies, the book aims at offering the point of view of real "doers"- cultural managers, producers, intermediaries.

Klaus, Václav: *Some Doubts about the EU's Ever-Closer Future*. Speech at the Bridge – Forum Dialogue, Jean Monnet Building, Luxembourg, March 8, 2006.

(<http://www.klaus.cz/klaus2/asp/clanek.asp?id=WpNHn7MwQdIA>)

A speech of Václav Klaus on Europe during the Bridge-Forum Dialogue in Luxembourg mentioning the main changes in the European Union since 1998 and presenting his view of what the Union needs to change.

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.

(<http://www.eurofound.eu.int/docs/areas/populationandsociety/mobility4paper2006.pdf>)

Geographical mobility remains a policy challenge for Europe. European policy is drawn between worries of 'too little' geographical mobility between regions and Member States and its consequences for reduced adaptability and competitiveness on one side and worries of 'too much' geographical mobility between the poorer regions of Eastern Europe and richer parts of central and northern Europe with effects on national labour markets on the other side. As summarised in the paper, "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 long-term win-win situation. Thus, mobility is *both an opportunity and a challenge* for European regions and Member States, and only by trying to find a balanced solution to these trade-offs will Europe maximise its benefits from an integrated single labour market."

Obviously, citizens need active support to use their right of free movement in an enlarging European Union, thereby increasing flexibility and adaptability in the labour market.

Küchler, Teresa: *MEPs in call for euro-passport for artists*. Brussels: EU Observer. Published on the 07.04.2008 under http://euobserver.com/9/25922?rss_rk=1.

The article discusses legal and administrative hurdles influencing the mobility of artists, such as how to transfer artists' social rights between countries, and proposals of how to overcome them.

Lourenço, Vanda: "Impacto e receptividade do Programa Cultura 2000 em Portugal", in: *Obs* n°12. Lisbon: Observatório das Actividades Culturais, 2003.

The low – and declining – presence of the Portuguese participation in applications to the European Union Programme Culture 2000 is addressed here in a survey questionnaire and interviews. A set of inter-related factors point to difficulties faced by Portuguese cultural agents, when applying to this Programme. Suggestions and recommendations are made that may contribute to more qualified applications and to a better integrate in international networks, resulting in more financial support to projects. Recommendations include the creation of information systems which would help to find partners from other countries and build co-operation projects.

Mac Aongusa, Alastair: *Cultural Touring and Co-operation*. Dublin: Temple Bar Cultural Quarter, 2006.

Report about an ongoing EU funded programme designed to develop working relationships between cultural practitioners in Ireland and Wales and to raise the profile of the arts in Ireland and Wales both at home and more widely to an international audience. The result has been more opportunities have become available for cultural operators on both sides of the Irish Sea to link up and make joint applications for funds to support exchange activity. The programme has contributed to sharing know-how and to developing capacity for cultural co-operation in and between regions of both countries not usually regarded as within the 'mainstream'. Works can be presented to the programme equally in any of the three languages directly concerned.

Molenaar, Dick: *Artists Taxation and Mobility in the Cultural Sector*. Report for the Ministry of Education, Culture and Science, Netherlands, April 2005.

Molenaar, Dick: *Taxation of International Performing Artistes*, Amsterdam: IBFD, Doctoral Series 10, 2006.

Special tax rules for performing artistes can lead to obstacles argues the author. This book considers the problems regarding, for example, the determination of taxable income and the non-deductibility of expenses and tax credits in the country of residence, and gives clear examples of “excessive” taxation. It shows that options are available to improve the taxation of international performing artistes. Some options can be implemented at short notice, but the position could also be drastically amended by completely removing the obstacles for international performing artistes without affecting countries' tax revenue http://www.ibfd.org/portal/Product_tipa.html

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

<http://www.cimettafund.org/documents/FR/FRC-F-.pdf>

Based on the analysis of experience and knowledge of the area, as well as on the testimonies of active cultural actors, the report documents the daily difficulties and hurdles to the mobility of artistic and cultural operators in the Mediterranean area and draws on the experience and expertise of the Roberto Cimetta Fund, as well as other partner organisations and cultural actors active in the region.

Nico, Magda; Gomes, Natália; Rosado, Rita; Duarte, Sara: *Licença para Criar. Imigrantes nas Artes em Portugal*, Estudos e Documentos do Observatório da Imigração, ACIME, 2007.

http://www.oi.acime.gov.pt/docs/Estudos%20OI/Estudo_OI_23.pdf

Statistic data and interviews were used to map the situation of foreign artists in Portugal: causes and contexts of individual mobility; career restraints in different cultural areas; personal benefits and costs. The research identifies a larger presence of European nationalities and remarks that culture and arts are the easier markets to enter for immigrants in Portugal. Recommendations include the creation of schemes to promote the work of foreign artists in areas such as theatre as well as creating information systems which would help to promote immigrant's inclusion.

Nordic Council of Ministers: *Evaluation of scholarship schemes Sleipnir and Closer Culture Neighbours. Comparison of Estonia, Latvia and Lithuania*. Copenhagen, 2008.

<http://www.norden.org/publications>

Based on different questionnaires (for applicants and participating governments), current Nordic mobility programmes with the Baltic States were evaluated. The travel grant programme for young professional artists (“Sleipnir”) and the exchange programme for practitioners in cultural management (“Closer Culture Neighbours” - CCN), have been valued high by applicants and by the representatives from the Nordic Council of Ministers Office and Ministries of Culture. The following main benefits from the programmes were mentioned by both sides: creation of new contacts, getting new knowledge, getting practical experiences, which also coincides with the aims set for the programmes. However, achieving the aims of the programmes seemed to be “easier for Estonia and Latvia, the shared background and mentality support the cooperation and sharing of experience and knowledge in cultural pursuits.” Even if a need for major changes was not seen by those interviewed, some improvements in administrative procedures and information provision are being considered. In addition, “the majority of interviewees highlighted a strong need for post-visit networking and communication with other participants from their home country and the participants from other Baltic countries.”

Norwegian Agency for Development Co-operation (NORAD): *Music Co-operation between Norway and the South – What did we hear? Were do we go?* Oslo: NORAD, 1999.

Report of a seminar which took place in Oslo in 1999. One of the main recommendations from the seminar was that exchange programmes should be used to “generate sustainable institutional development in the South by spending resources locally”. First steps should be made to strengthen cultural institutions in the partner countries of the South and to contribute to the professionalisation of artists and art forms.

OECD, Directorate for Science, Technology and Industry (DSTI) and the Directorate for Education, Employment, Labour and Social Affairs (DELSA): "International Mobility of the Highly Skilled", in: *OECD Policy Brief*, July 2002. Paris: OECD, 2002.
(<http://www.oecd.org/dataoecd/9/20/1950028.pdf>)

This Policy Brief presents some of 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 by the Directorate for Science, Technology and Industry (DSTI) and the Directorate for Education, Employment, Labour and Social Affairs (DELSA). It examines the evidence on the magnitude and drivers behind the recent increase in the international migration of information technology workers, researchers, scientists, university students, and other categories of highly skilled labour. It then discusses their impact on innovation and economic performance and makes the case for government policies to foster the international mobility of skilled workers, whilst ensuring that countries of origin too, especially developing ones, can eventually benefit from the international mobility of human capital.

Open Europe: *Less regulation. 4 ways to cut the burden of EU red tape*. London: Open Europe, 2005. (<http://www.openeurope.org.uk/research/regs.pdf>)

This study reveals that the EU is the key driver of regulation. It finds that 77% of the major regulations passed in the UK since 1998 were wholly or partly driven by EU legislation. According to the Government's own Regulatory Impact Assessments, these EU regulations have cost UK businesses £30 billion. And this is only the direct cost. The knock-on effects on productivity and growth are likely to be far higher.

Pépinères européennes pour jeunes artistes: *Elements of the Evaluation of the emerging artist, mobility and professional career experience 1990-2000*, bilingual, Paris, 2000.
(<http://www.art4eu.net/download/publications/evaluation.pdf>)

The document summarises an evaluation of the experiences made by artists participating in the "Pépinères européennes pour jeunes artistes"; responses from ca. 230 artists could be used for that exercise. Its aim is to offer an assessment of this "Artists in Residence" programme started in 1990 and to look at its successes and difficulties, with a view to adapting and multiplying the programmes in line with the changing realities of young European artists. The study made it clear, that in the great majority of cases, the residence has been "a working context that encourages the artist to realise a project in a limited time" and "an opportunity to develop their ideas and have them move forward." Quite a few of the artists continued to collaborate, in their later career, with colleagues from other countries. The analysis came to the conclusion "that the residence experience has satisfied most of the artists. The only negative points are due to a lack of exchange (or of involvement) from the hosting organisation. Some also experienced organisational problems (difficulty to obtain the grant or also lack of means and materials).

Performing Arts Employers Associations League Europe (PEARLE): *Mobility in the Performing Arts Sector*. Brussels: PEARLE, 2005.
(http://www.pearle.ws/cms/files/file_0087133001189418132_Document_1.doc)

Resolution adopted by the general assembly of PEARLE in Marseille, November 2004, also with regards to impediments to mobility in the performing arts and to the implementation EU Commission's action plan for skills and mobility.

Poláček, Richard: *Study on Impediments to Mobility in the EU Live Performance Sector and on Possible Solutions*. Brussels: PEARLE, 2007.
(http://www.on-the-move.org/documents/Polacek_report.pdf)

The report looks at four key areas: visas and work permits for third-country nationals; social security regulations; double taxation and VAT; and intellectual property rights. Edited by Pearle* (Performing Arts Employers Associations League Europe) as part of the Mobile.Home project in 2006, led by the International Network for Contemporary Performing Arts (IETM) and the Finnish Theatre Information Centre, funded by the European Year of Workers' Mobility.

Primorac, Jaka: *The position of cultural workers in creative industries: The south-eastern European perspective*. Amsterdam: European Cultural Foundation, 2006.

The author of this interview-based short study has been awarded the Cultural Policy Research Award 2005 of the ECF and the Riksbankens Jubileumsfond. In his analysis of the most urgent reforms and support measures to be implemented by governments and local authorities, issues of professional mobility do not play a significant role. Instead, a strengthening of local markets, financing opportunities, legal and tax reforms and investments into ICT technologies are being called for. However, indirectly this topic seems to be relevant, particularly on a regional level: "The question of small markets and the language issue is a problem in other countries in Europe, but they, unlike the SEE region, have markets that are more or less regulated. What could help small-scale production in the deregulated market of south-eastern Europe? Co-productions and regional cooperation might be part of the answer."

Prinz, Ursula (Ed.): *Neue Heimat. Berlin Contemporary*. Berlin: Kerber, 2007.

The increased presence of artists from all corners of Europe and beyond have turned Berlin into a new arts hub. This exhibition catalogue explores the ideas of 29 German and foreign artists which deal in their works with the role of the individual in times of global mobility and migration and with the architectures and landscapes that fit into that picture. Many artists today live for longer periods outside of their native countries. What – real or imagined – environments do they create to feel "at home", could it be escapes into a fairy tale world?

Rabow-Edling, Susanna: *Slavophile Thought and the Politics of Cultural Nationalism*. Albany: State University of New York Press, 2006.

Radu, Oana: *Funding Opportunities for International Cultural Cooperation in and with South East Europe*. Amsterdam: European Cultural Foundation, 2005.

http://www.ecumest.ro/pdf/SEE_funders_survey_Oct2005.pdf

The survey explores the availability of supranational and national public and private funding for the development and execution of cultural cooperation projects within/with SEE countries. It provides information on direct support given to organisations in SEE for the development, mobility, production, dissemination, and documentation of cultural projects, as well as support for training, capacity-building, research and policy development in the cultural field. The listing of international organisations and initiatives, governmental institutions, public agencies and foundations is accompanied by useful information for cultural operators in the region. Past and current developments in cultural cooperation in SEE are provided including: the weakening of financial support after a period of strong investment in the region; the growing presence of independent actors on the international scene; the weakening of sustainable public support for cultural cooperation due to unbalanced foreign support directed to the independent sector. The study recommends that cultural operators undertake awareness-raising actions in order to keep funders updated on developments from the field and their corresponding needs. It is a useful instrument to understand cooperation activities between SEE countries with the rest of Europe and other parts of the world. The study also demonstrates the extent to which European cultural cooperation in the region relies on external support.

Rehberg, Karl-Siegbert; Schmitz, Walter and Strohschneider, Peter: *Mobilität - Raum - Kultur. Erfahrungswandel vom Mittelalter bis zur Gegenwart*. Dresden: Thelem, 2005.

Looking at mobility phenomena in a theoretical, mainly sociological perspective, the authors demonstrate that the actual geographical movement is also symptomatic for changes in different categories of experiences and in the production of sense. This resulted in an acceleration of conditions of life, which has shaped European history since the Middle Age. Mobility, in this understanding, can obviously be seen as following the path towards modernity.

Ruyters, Dominiek: "Commentator of toerist: de artist-in-residence als hedendaags verschijnsel." In: *Metropolis M*. Vol. 26, 2005, No. 3, June/July, 97-100.

Artists residencies are popular, a hype among artists and organizations: According to Ruyters, they increasingly push aside other activities in the art world, such as exhibitions. They are easy to set up, cheaper and less complicated than a biennale and longer lasting, contacts remain long after the end of the residency period. According to Ruyters this is a result of two different trends: globalisation and educationalisation of the arts. Research is becoming just as important as production and presentation.

Sarma: *B-Chronicles*. Brussels: Sarma, 2006. (<http://www.b-kronieken.be>)

B-Chronicles (2006) was a socio-critical and artistic project conducted by Sarma - the platform for dance and performance criticism - dealing with the impact of the increasing mobility and international production facilities on the working and living conditions of dance producers and communities. The American performer and choreographer Eleanor Bauer interviewed 46 artists, critics, producers and dramaturges from the Brussels' dance community including herself. The red thread through these dialogues was the question: what does a 'community' mean in a time of transnational mobility? Delphine Hesters examined the idea of the 'Brussels dance community' from a sociological perspective. Philosopher Dieter Lesage collected essays about artist's residencies. Jorge Leon made 'Between two chairs', a video portrait of an American dancer working illegally in Brussels.

Segers, Maaïke. *Breaking borders: cross-border labour mobility of Dutch performing arts companies in the European Union*. Rotterdam: Art and Culture Studies, Cultural Economics and Cultural Entrepreneurship, 2006.

In previous studies several major hindrances for labour mobility are described: taxes; social security regulations and social protection status; acknowledgement of the artistic qualifications; lack of information; visa, work permits, labour laws; insurance. Dutch performing arts companies do experience all of these impediments, but not seriously (4 on a scale of 7); the visa, work permits and labour laws score 5 on the scale of 7 and the acknowledgement of artistic qualifications a 2. Therefore, the EU should focus more on the challenging possibilities for labour mobility.

SICA: *Artists on the Move. Conference Report*. Rotterdam, 2004. (<http://www.sica.nl/pdf/Reportartistsonthemove2004.pdf>)

The central theme of this conference report is mobility and the obstacles hindering the mobility of artists within Europe. It describes the results of eight different workshops which took place during the conference and addresses questions on the effectiveness, practical consequences and availability of information on existing mobility programmes; visas and work permits in Europe; artists' tax; social security in Europe and its impact on artists working abroad; sources of support for international projects; implications of mobility. Among the recommendations of the conference are: to better disseminate information on exchange programmes, provide financing for the co-production of cultural goods and their dissemination. Mobility funds are considered those which are to provide financial support for travel and accommodation costs incurred by professionals crossing borders for trade, training, professional networking or research purposes. In addition, the recommendations call for the "creation of an *Action Plan for Mobility in the Arts and Cultural Sector*, to be adopted by Member States, the European Commission, private sector and civil society.

Simone, Eliana de; Thorau, Henry (Eds.): *Kulturelle Identität im Zeitalter der Mobilität: Zum portugiesischsprachigen Theater der Gegenwart und zur Präsenz zeitgenössischer brasilianischer und portugiesischer Kunst in Deutschland*. Frankfurt/M: TFM, 2000.

Against the background of theoretical discussions on globalisation and cultural diversity, this collection of contributions on current portuguese-speaking theatre and on the presence of artistic works from Brazil and Portugal in Germany analyses increasing interchanges, also via modern media ("telenovelas"), which do not necessarily lead to uniformity.

Solimano, Andrés: *The International Mobility of Talent and its Impact on Global Development: An Overview*. Helsinki: United Nations University –World Institute for Development Economics Research (UNU_WIDER), 2006.

http://www.wider.unu.edu/publications/working-papers/discussion-papers/2006/en_GB/dp2006-08/_files/78091769089361494/default/dp2006-08.pdf

Human talent is a key economic resource and a source of creative power in science, technology, business, arts and culture and other activities. Talent has a large economic value and its mobility has increased with globalization, the spread of new information technologies and lower transportation costs. Well educated and/or talented people are often more internationally mobile than unskilled workers. Immigrants with high human capital face more favourable immigration policies in receiving countries, typically high per capita income economies short of information technology experts, scientists, medical doctors and other types of talent. The purpose of this paper is to review analytical and policy issues related to the international mobility of talented individuals, examining the main types of talent who move internationally, their specific traits and characteristics and the implications of this mobility for source and destination countries and for global development.

Staines, Judith: “Artists' International Mobility Programs”, in: *D'Art Topics in Arts Policy, no.17*. Sydney, International Federation of Arts Councils and Culture Agencies, 2004.

<http://media.ifacca.org/files/artistsmobilityreport.pdf>

The project researched various programs and initiatives for artistic mobility, which were implemented in different countries around the world, and also offers an analytical approach and comparison. The document contains a general guide of definitions, good practices, evaluations, as well as a detailed list of resources.

Staines, Judith: *Global Roaming, Mobility Beyond Europe for Professional Artists and Arts Managers*. Brussels: IETM, 2004.

<http://www.on-the-move.org/documents/GlobalRoamingFINAL.pdf>

This short guide to global mobility is written for artists and cultural operators. It is concerned with professional mobility, travel to and work in places beyond Europe. It sees 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 change one's practice. The process may be complex and time-consuming and there's precious little funding available but the rewards can be astonishing. This article offers some advice to those arts professionals who wish to engage in international mobility and provides links to organisations and programmes of interest from around the world.

Staines, Judith: *Tax and Social Security - a Basic Guide for Artists and Cultural Operators in Europe*. Brussels: IETM, 2004.

<http://www.on-the-move.org/documents/TaxandSocialSecurity.pdf>

This basic guide has been prepared to help artists and arts professionals better understand the main issues that affect how and what they are paid when they work abroad in Europe. It describes the current situation for a number of European countries and features Real Life Stories, presenting ways in which arts companies and promoters actually operate and cooperate.

Suteu, Corina and Dragicevic-Sestic, Milena: *Mapping Cultural Co-operation in South-East Europe: The Internationalisation of Cultural Policies*. Report to the Enlargement of Minds Project. Amsterdam: European Cultural Foundation, 2004.

The study analyses, from a broad perspective, the logic of cultural cooperation in South Eastern Europe from 1989 to 2003. The complexity of the situation in that region originates not only from the collapse of the communist institutional order, but is also a result of the general transformations taking place at a European and international level. The article identifies two main factors influencing or “destimulating” cooperation in the region: the identity quest and the need for integration in the world. Analyzing the strong involvement that Western funders had in supporting cultural cooperation with and within the

region, the authors point specifically to the following aspects: the 'ethical' dimension of cultural cooperation and the danger of the normalisation of a top-down approach in the region which is specific to the western model of cooperation; the oblivion and ignorance by the present policies of the strong link between cultural cooperation and the rebinding of social ties; inter-cultural dialogue and placing culture center stage in the support of social reconstruction; and the lack of long term sustainable programmes and cooperation with countries beyond Europe.

Suteu, Corina: *Mobility, Intercultural Competence, Cultural Cooperation in the Age of Digital Space*. Networking and Virtual Networking as a Learning Experience. Brussels: IETM, 2005. (http://www.on-the-move.org/documents/OTM2.3_Training_Reader_2005.pdf)

The reader was published by On-The-Move to complement training courses run in 2005 in Bucharest and Helsinki, in the context of the G2CC project, with partners IETM and ENCATC. Contents are organised under the following headings: Interactive Culture (culture in the virtual space), Mobility (interactive culture and networking), Cultural Cooperation in the Age of Networking and Intercultural Competence (connecting cultures). Each section contains definitions, key texts, commissioned articles and other useful background material. Editor and training manager Corina Suteu, at Ecumest Association, compiled the reader (164pp) from a wide variety of sources.

Szerszynski, Bronislaw and Urry, John: "Visuality, mobility and the cosmopolitan: inhabiting the world from afar" in: *The British Journal of Sociology Volume 57*. March 2006.

In earlier publications based on the research discussed in this article, the authors argued that an emergent culture of cosmopolitanism, refracted into different forms amongst different social groups, was being nurtured by a widespread 'banal globalism' – a proliferation of global symbols and narratives made available through the media and popular culture. In the current article, this and other empirical research is taken up to explore the relationship between visuality, mobility and cosmopolitanism. After first describing multiple forms of mobility that expand people's awareness of the wider world and their capacity to compare different places, the changing role that visuality has played in citizenship throughout history is being described. Conclusion: "citizenship also involves a transformation of vision, an absencing from particular contexts and interests." Exploring then the perspectives of place and vision, the authors argue that the shift to a cosmopolitan relationship with place means that humans increasingly inhabit their world only at a distance.

Trans Artists: *Pépinières Européennes pour jeunes artistes VI*. Amsterdam, 2004. (<http://www.art4eu.net>)

The European *Pépinières* programme, organized every 2-3 years, supports students and young artists in all disciplines, at the beginning of their professional career. They can apply for a bursary; the entry is organized as an open, international competition. Each of the participating countries pre selects a number of candidates; the final choice is made by an international jury. Working periods vary from 3-9 months. Foreign artists can be selected for a stay in one of the *Pépinières* studio's in the Netherlands; Dutch artists can apply for a stay in one of the European or Canadian studios. The programme is made possible by a network of arts institutions together with national, regional and local governments (responsible for the costs of accommodation, living, material and coordination). The European Commission financially contributes to the realization of the programme. For many young artists the travelling itself and the influence this has on their art is the attraction of the *Pépinières* programme. A longer period of time is needed to realise the proposed projects. A survey under all *Pépinières* participants (in past and present) revealed that they would value an expansion of the possibilities in the direction of interdisciplinary research (art and science, art and philosophy, art and theatre), more flexibility in the residence-period (intermissions for further insight). Most artists acknowledged that participation was an important diving board for their career.

Uzelac, Aleksandra; Kangasluoma, Sanna; Farinha, Cristina: *Mobility and cultural co-operation in the age of digital spaces*. Brussels: On-The-Move, 2006.

(http://www.on-the-move.org/documents/Reader_training_Oct2006.pdf)

Published to complement training sessions organised by On-The-Move in 2006 for trainers of artists and cultural operators, this reader contains in-depth articles by the three trainers as well as a useful 12-page bibliography. It provides an analysis of the phenomenon of mobile culture, intercultural competence, conditions that help or hinder artists' mobility and models of real and virtual cultural network models in the current European context.

Vandenbrande, Tom (ed.): *Mobility in Europe. Analysis of the 2005 Eurobarometer survey on geographical and labour market mobility*. Dublin: Foundation for the Improvement of Living and Working Conditions, 2006.

(<http://www.eurofound.europa.eu/pubdocs/2006/59/en/1/ef0659en.pdf>)

This first report of the survey's findings outlines the extent of mobility in Europe, and examines the intentions of European citizens regarding mobility in the future. It contains chapters on the *Profile of mobile people*, *National mobility profiles* and *Desirable levels of mobility*.

Vinken and Van Kampen (Consultancy): *Het Buitenland Wordt Steeds Kleiner Evaluatie Buitenlandateliers Fonds BKVB (1989-2005) (The World is getting Smaller: Evaluation of BKVB Fund Foreign Studios)*. Amsterdam: Fonds BKVB, 2006. Available at: (<http://www.fondsbkvb.nl>)

The evaluation claims that artists, using foreign artist-in residencies (often with a programme), have gained themselves a certain position in the art world and are ready for the next step in their career. They invariably see a positive influence on their artistic development and career: they are provided with an international network, receive more attention in the Netherlands, learn valuable lessons in survival, had inspiring discussions with curators, colleagues, critics. Some of the problems mentioned were insufficient efforts on the part of the daily management of the programme, expectations set too high concerning the support and/or content of the programme and a lack of qualitative discourse in the Netherlands. Artists expressed a wish for new studios/workshops which relate to topical developments in the international art scene, such as: a studio in Rome to investigate art historical roots and history, or a studio in Istanbul to encounter cultures from the east and west.

Vlaams Theater Instituut: *Metamorphoses. Performing arts in Flanders since 1993*. Brussels: VTi, 2007. (<http://en.vti.be/booklet.metamorphoses.pdf>)

Vlaams Theater Instituut: *Canaries in the Coal Mine. Masterplan for Dance in Flanders and Brussels*. Brussels: VTi, 2007. (<http://en.vti.be/booklet.masterplandance.pdf>)

When the Flemish Parliament Arts Decree was first implemented (2006) it ignited a polemic debate about the future of the performing arts. This debate prompted the Vlaams Theater Instituut (VTi) to undertake a detailed field analysis. The publication *Metamorphoses* contains statistical analyses to show how radically the production of performing arts in Flanders and Brussels has changed since the 1990s. The international dimension of the performing arts landscape was an important issue. An analysis of trends leads to suggestions for the amendment and implementation of the Arts Decree.

Canaries in the Coal Mine. Masterplan for Dance in Flanders and Brussels is an extension of this field analysis and focuses more specifically on dance, where – Brussels being a pole of attraction for dancers and choreographers worldwide – the issue of international mobility is even more pressing.

Vrijland, Janneke C. *Free movement and recognition of qualifications in the European Union: the case of music professionals*. Utrecht/Portsmouth/The Hague: Erasmus Thematic Network for Music Polifonia/University of Portsmouth, School of Social, Historical and Literary Studies/HEBO, Haagse Hogeschool, 2005.

(<http://www.polifonia-tn.org>)

Music professionals, originating from an EU country are allowed to travel and work freely within the territory of all EU Member States. Musicians exercise this right as workers (e.g. orchestral employees or music teachers), as service providers (e.g. Master Classes or short concert tours), or as self-employed (e.g. music teaching practice, performer). The greatest obstacle seems to be the bureaucracy and inflexibility of national systems which prevent migrants and other foreign workers from receiving equal treatment. Recommendations therefore include the establishment of a "one-stop-shop", preferably on-line for music students and professionals, recognition agencies dealing with musical qualifications, institutions for professional music training, governments and quality assurance agencies. Part of this website should deal with clear information on European legislation, explaining the rights and entitlements of music professionals and references to where they can go to if they suspect that their rights are being violated.

Vujadinovic, Dimitrije: *One-way Ticket - Brain drain and Trans-border Mobility in the Arts and Culture of the Western Balkans*. Balkankult Foundation, 2006.

(<http://www.balkankult.org>)

The large-scale outflow of intellectual capital is dramatic problem in the Western Balkans (Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Macedonia, and Albania), since the best social resource of the region is gradually disappearing. Over the past ten years, the mobility of artistic capital inside of the Western Balkans has been reduced to a minimum, while the trend of the creative capital leaving this region has not been stopped; on the contrary, it is still increasing. The causes of the outflow of creative capital and poor mobility should be sought first and foremost in the Western Balkans societies including e.g. the processes of concentration of artistic potential in a few big cities.

Visiting Arts: *Red Tape - Notes for Producers, Promoters, and Agents Wishing to Present Foreign Artists in the UK*. London: Visiting Arts, 2001.

(http://www.visitingarts.org.uk/info_resources/red_tape/index.html)

Provides a guide to work permits, visas, entry clearance, tax, insurance, medical cover, customs and carnets. Of use to promoters and cultural managers anywhere who want to know about procedures. First published in 1995 and regularly updated.

Weeda, Hanneloes: *Report of the European Cultural Foundation-Fonds Roberto Cimetta. Mobility Meeting held 28th September 2006*, ECF Amsterdam.

(<http://www.eurocult.org/uploads/docs/421.pdf>)

Report of the ECF Mobility meeting, 28 September 2006, drafting recommendations and conclusions for: The European Community Year of workers' mobility / Towards a European labour market: 'Perception of cultural labour mobility by mobility funds in Europe'. In addition to discussing different mobility concepts and promotional strategies, the meeting also dealt with potentially problematic aspects, e.g. "brain drain".

Wiesand, Andreas / Zentrum für Kulturforschung: *Handbuch der Kulturpreise 4 / Handbook of Cultural Awards 4*. Bonn: ARcult Media, 2001.

4th edition of the authoritative handbook on the individual promotion of artists, prepared for the Federal Government. Among the more than 3000 cultural awards, bursaries or regular grants organised in Germany an increasing part (over 25%) has an international or "European" scope or is meant for foreigners only. While only a smaller part of the latter are conceived as mobility incentives, the material value of other major awards open to foreign artists and, even more so, their "symbolic capital" (P. Bourdieu) – based mainly on the prestige of the donors or sponsors, the originality of the objectives as

well as the reputation of the jury or previous prize-winners – should not be underestimated, in a mobility context. The guide also provides information on ca. 500 awards / bursaries in other European countries that are interesting for foreigners.

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. (<http://www.labforculture.org/en/Resources-for-Research/Contents/Research-in-focus>)

The aim of this paper has been to assess the positive impacts and efforts of national policies to enhance European cultural cooperation, as well as to outline obstacles to mobility. Recent studies at the EU level and the resources of the 39-country "Compendium of cultural policies and trends" provided the main basis for an evaluation of policies, programmes and instruments that shape or influence trans-border collaboration in the arts and media. Conclusions point to possible strategies for action at the European level.

Wiesand, Andreas with Brown, Teresa; Cliche, Danielle and Göbel, Oliver: *European Cultural Co-operation in the G2CC-LAB-Environment (Portal) - Definition and Elements of a Conceptual Framework*. Amsterdam: European Cultural Foundation, 2005.

Research paper for the project "Gateway to Cultural Co-operation" (G2CC) which was supported by the EU Commission and carried out by the European Cultural Foundation, Fondazione Fitzcarraldo, On the Move, and the ERICarts Institute. The purpose of the paper was to clarify a definition for European Cultural Co-operation and build a conceptual framework on what it means in practice, to be used in the emerging *LabforCulture*-portal. The paper tries to build bridges between the more practical aspects of cultural co-operation, including mobility programmes, and theoretical perspectives put forth by philosophers such as Jürgen Habermas. It concludes by proposing the following definition: "European Cultural Cooperation' is to be understood as a process in which public and private actors take action or implement measures with the aim of mobilising artistic or cultural collaboration between individuals, groups and institutions in Europe, or, in short: as shared communicative action across European boundaries using artistic and other cultural means."

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

The study acknowledges that national "image-building" through culture is a common motivation for cultural diplomacy, since it can also serve other priorities: "As conceptions of national security have expanded to include economic competitiveness, cultural diplomacy in many countries has acquired trade-related aspects adapting the traditional reliance on cultural diplomacy as a platform for projecting a positive image to the development of markets and trade opportunities in general. Another trade-related goal seeks to promote trade in cultural products and services themselves as significant exports. Together with a paper of the former US ambassador in the Netherlands, Cynthia P. Schneider, this study has also been published in Serbia:

Wyszomirski, Margaret J; Burgess, Christopher; Peila, Catherine; Schneider, P. Cynthia: *Kulturna diplomatija - Poredjenje nekoliko zemalja, Primeri dobre prakse*. Belgrade: Balkankult Foundation, 2006

Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts (ITI): *Darstellende Künste in Europa – Kreatives Potential und Politischer Dialog*. Berlin 2007.

Documentation of the ITI conference on "Europe-wide co-operation and co-production", held in Berlin, 24./25. June 2007, which dealt with specific issues concerning international mobility and collaboration in the performing arts, including the plan for an "ERASMUS for Artists" (positive reactions) and the reduced funds of cultural institutes to invest in trans-national productions and touring (negative impact).