

STUDY

Requested by the CULT committee



Research for CULT Committee - Mobility of artists and culture professionals: towards a European policy framework



Culture and Education



Policy Department for Structural and Cohesion Policies
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Research for CULT Committee - Mobility of artists and culture professionals: towards a European policy framework

Abstract

Mobility is a social and economic condition of artists and culture professionals and, at the same time, a vector of social and economic development. However, mobility in the cultural and creative sectors is faced with a number of issues that need to be addressed at EU and national levels. The paper provides recommendations for a EU-wide mobility framework which entails both a dedicated mobility scheme and an improved regulatory environment that would facilitate mobility in Europe.

This document was requested by the European Parliament's Committee on Culture and Education.

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LIST OF ABBREVIATIONS

AI	Artificial Intelligence
CCS	Culture and creative sectors
CI	Creative Industries
CULT	European Parliament's Culture and Education Committee
DG EAC	Directorate-General for Education and Culture
DG NEAR	Directorate-General for Neighbourhood and Enlargement Negotiations
EaP	Eastern Partnership
EC	European Commission
ECoC	European Capital of Culture
ECF	European Cultural Foundation
ECOFIN	Economic and Financial Affairs Council
ECSA	European Composers and Songwriters Alliance
EEAS	European External Action Service
EENC	European Expert Network on Culture
EFTA	European Free Trade Association
ENCC	European Network of Cultural Centres
ENP	European Neighbourhood Policy
EUNIC	European Union National Institutes for Culture
EYCH	European Year of Cultural Heritage
OECD	Organisation for Economic Co-operation and Development
OMC	Open Method of Coordination
MIP	Mobility Info Point

MS	Member States
P2P	Peer-to-peer exchange
S3	Smart Specialisation Strategy
SME	Small and Medium-sized Enterprise
TFEU	Treaty on the Functioning of the European Union
VFX	Visual Effects

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EXECUTIVE SUMMARY

Mobility is now considered an integral part of the working life of artists and culture professionals. Its importance has gradually increased in a globalised society marked by rapid technological developments and innovation, a society exhibiting a growing need for solidarity and cultural understanding. Mobility does not only contribute to satisfying the need for capacity building and internationalisation of the cultural sectors (representing 7.5% of the EU workforce and 509 billion in value added to EU's GDP) but it also contributes to territorial regeneration, attracting inward investment, community engagement and social change, and to European integration and cultural diplomacy.

The economic, social and political impacts of artists and culture professionals' mobility have been increasingly acknowledged by policymakers. This is reflected in both the 2007 and 2018 European Agendas for Culture and in the cooperative work done by Member States between 2011 and 2014 on a number of mobility issues. While Creative Europe is the main EU instrument to deliver on EU policy priorities related to mobility in the CCS, mobility has been gradually streamlined in other policy areas like EU neighbouring and foreign policy, the single market or research and innovation, showing the growing strategic importance the topic has gained.

However, the EU has yet to strengthen mobility in the CCS in order to create an open cultural space that benefits professionals, artists and the European economy and society. While regulatory issues (related to social security, taxation and visas) that hamper mobility persist at national and EU levels, numerous mobility opportunities are provided at local, national and EU levels by private and public operators. Nevertheless, these opportunities do not underpin a clear strategy under a common EU mobility framework. Such a framework would aim to promote cultural diversity, stimulate artistic creation, foster career internationalisation of cultural workers, pan-European networking, cross-disciplinary innovation and entrepreneurship and would enhance Europe's external cultural relations.

Moreover, a dedicated EU scheme for the mobility of artists and culture professionals becomes a very important tool in the attempt to preserve European democratic values and promote cultural diversity against the backdrop of rising nationalist and Eurosceptic movements.

This report formulates recommendations for an ambitious European framework for mobility in culture which could be achieved in two steps:

- By setting up a dedicated mobility scheme which adds value to existing national and regional schemes;
- By continuing and improving cooperation between Member States on mobility issues, including reviewing existing regulatory obstacles to mobility at EU level.

A dedicated EU mobility scheme

Thematic areas	Policy recommendations
Geographical scope	<ul style="list-style-type: none"> The scheme should be available to all EU MS, to candidate countries and to the EU's strategic partners as part of the EU policy on external relations.
Beneficiaries and scope	<ul style="list-style-type: none"> The scheme should be available to artists, culture professionals, creative entrepreneurs with confirmed professional experience. The scheme should give preference to innovative, experimental and/or multidisciplinary mobility projects that connect potential beneficiaries from 'remote countries'. A panel of professionals from the art, business and science world should be involved in the selection of mobility projects. Cross-sectorial collaboration opportunities with projects funded under Creative Europe should be envisaged. Synergies with other EU programmes (COSME, Horizon2020, Structural Funds) should be fostered to ensure that mobility is mainstreamed in other policy areas.
Management	<ul style="list-style-type: none"> Enable organisations experienced in managing mobility schemes to get closely involved in the setting up of the overall vision, functionalities and management of the EU mobility scheme. Automatize the mobility scheme to facilitate matching between projects and host organisations. Implement a simple and transparent application process. Consider the environmental footprint of mobility and integrate sustainable measures in the approach.
Visibility	<ul style="list-style-type: none"> Set up a labelling system for trusted host organisations committed to promoting quality EU mobility. Associate cities as co-funding partners in the mobility scheme. Include a strong dissemination component to give evidence of projects' impact.
Evaluation of the scheme	<ul style="list-style-type: none"> Establish key performance indicators to measure the quantitative and qualitative impact of the mobility scheme. Automatize collection of quantitative data on funded mobility projects through the online platform. Qualitative data (report, testimonies, feedback) should be embedded in the mobility experience.

Better coordination at EU policy level

Thematic areas	Policy recommendations
Develop and increase collaboration with Member States, local authorities and stakeholders	<ul style="list-style-type: none"> • EU Member States should continue the work on mobility issues via OMC. In particular, an update (mapping) of the current situation would enable consideration of the required EU policy to make the most of existing initiatives. • Mobility should be on the agenda of the Structured Dialogue between the European Commission and the cultural sector. • Call on the European Commission to mobilise cities and regions active on cultural mobility to support host organisations.
Remedy regulatory obstacles to mobility related to:	<ul style="list-style-type: none"> • The recognition of the specific working regimes of artists and cultural professionals. • Withholding tax and social security rules. • The issuance of travel documents.

1. THE IMPORTANCE OF MOBILITY IN THE CULTURAL AND CREATIVE SECTORS

KEY FINDINGS

- Mobility is a social and economic condition in the CCS. It increases capacity building and employment opportunities for professionals increasingly operating in cultural networks and peer-groups on international markets.
- Traditional formats of cultural mobility are evolving for CCS professionals to respond to economic challenges and gain new skills. New mobility models allow them to learn, train, build capacity and to network to be able to operate internationally.
- Mobility in the CCS also presents benefits for cities and regions to develop vibrant cultural communities and creative trans-border environments with international partnerships, long-term economic and trade relations. This contributes to European integration and fosters a sense of belonging to a shared cultural space while strengthening intercultural dialogue and mutual understanding.

The present paper aims to provide an analysis of artists' and culture professionals' mobility at EU level, including current policy developments, types and trends and the key obstacles to mobility in the CCS. The overall goal is to provide expert input and recommendations to the CULT Committee on the implementation and improvement of the European Framework for mobility of artists and culture professionals.

Cultural mobility can be defined as the temporary cross-border movement of artists and other culture professionals. Mobility is not only understood as the occasional movement that may be useful to gain professional experience and career advancement or advance artistic endeavour, but increasingly as an integral part of the regular work life of artists and cultural professionals¹. Moreover, mobility has positive implications on social and economic development at EU and regional levels and on external cultural relations. The present study takes into consideration all types of mobility, incoming and outgoing, covering a wide range of artists' and cultural operators' needs.

1.1. An integral part of cultural and creative workers' lives

Mobility in the cultural and creative sectors not only consists in crossing borders but most importantly in fulfilling a professional project or objective. Mobility is about capacity building and employment opportunities for a sector representing 7.5% of the EU workforce and €509 billion in value added to GDP.² It is also about building a common cultural European space facilitating the exchange of knowledge, values and traditions leading to mutual understanding and infusing creativity and innovative ideas in society and economy. As such, culture professionals become mobile for various motives and this at different stages of their careers:

¹ ERICarts Institute, *Mobility Matters: Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals*, Brussels, 2008

² European Parliament, *Report on a coherent EU policy for CCIS*, 30 November 2016

- to gain professional experience required for career advancement as underlined since the EU Work Plan for Culture 2008-2010 (enhancing the employability, adaptability and mobility of artists and workers in the cultural sector);
- to stimulate creativity through interaction with other cultures and environments. This is particularly important in the creative process of individual artists to contribute to talent development;
- to get familiar with new approaches and work methods, for instance for technicians or cultural managers;
- to showcase and promote their work via international performances and tours;
- to access to new (co)production opportunities on international markets;
- to network, share intelligence and information in structured (seminars, conferences etc.) and informal ways.

In the context of an increasing number of fluid cooperation models of peer groups and cultural networks including beyond the European area,³ 'hypermobility' becomes a social and economic condition in the CCS⁴ although needs and opportunities differ across sectors, professional status and career stages. The following sections present several types of artists' and culture professionals' mobility, from established to more recent ones, which are evolving with the needs and practices in the sector.

1.1.1. Residency programmes: a well-established mobility model

Residency programmes provide *'artists and other creative professionals with the time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection or focus'*.⁵ Today the TransArtists website promoted by DutchCulture, which provides information on artist-in-programmes and international opportunities for creative professionals to temporarily stay and work abroad, indexes 779 residency opportunities in Europe only.⁶

This type of mobility dates back to further than its current 'explosive growth' due to artists' nomadic behaviour. The residency model emerged at the beginning of the 20th century with a view to generate social and political change, to promote diversity thanks to grass-roots connections, to explore other forms of hospitality and management and finally to offer new spaces for not only artistic but also societal development.⁷

International residency programmes offer opportunities for artists and culture professionals to live and work in another country, immerse in another culture for periods ranging from a few weeks to a few months or even a year. Residencies are diverse in terms of financial resources, housing and studio facilities, application and selection procedures, associated services such as coaching, exhibiting, or networking.

Benefits

- Cultural and talent development;
- Capacity building for the host organisation;
- Connection of the local cultural scene with the global art world;

³ Working Group of European Union Member States Experts (OMC), *Building a strong framework for artists' mobility: Five key principles*, Brussels 2012

⁴ Bernava, S., Bertacchini, E., *Artistic mobility, Views from European Cities and Artists*, Turin 2016

⁵ Working Group of European Union Member States Experts (OMC), *Policy Handbook on Artists' Residencies*, 2014

⁶ <https://www.transartists.org/>

⁷ <https://www.transartists.org/residency-history>

- Long-lasting work relationships;
- 'Safe havens' where artists and culture professionals are temporarily freed from economic concerns, political and/or social pressures in conflictual contexts.⁸

Box 1: STEP programme of the European Cultural Foundation

STEP is a travel grants programme initiated and managed by the ECF and designed for cultural practitioners to travel within and between the EU and EFTA and countries bordering the EU. Through this grants scheme, the ECF funds emerging artists and cultural workers aged above 18 years based in 59 countries to explore and to exchange views, skills and inspiration, to create long-lasting collaborations and to instigate a positive change in their communities.

STEP supports all kinds of cross-border creativity - including music, visual art, theatre, dance, film, documentary, multimedia, design, photography, fashion and cultural capacity building.

STEP is supported by the Compagnia di San Paolo.

Source: European Cultural Foundation <http://www.culturalfoundation.eu/step>

Residencies are evolving, taking multidisciplinary approaches, adopting new formats, connecting the arts with other disciplines and sectors, with a view to test responses to societal challenges. For instance, artists-scientists residencies or hackathon-style residencies play on the collision between culture-based creativity⁹ and scientists, makers or engineers to inspire new ideas, to advance innovation and to explore new dimensions in (notably digital) arts.

Box 2: Arts at CERN

Arts at CERN is a series of art and science programmes promoting the dialogue between artists and particle physicists.

Collide (within Arts at CERN) is a residency award of up to three months to invite artists to develop their artistic practice in connection with fundamental scientific research at CERN. It consists in various sub-programmes including Collide Geneva, a fully funded residency for artists to immerse themselves in the world of particle physics and Collide International, a residency programme in partnership with a cultural organisation, open to an artist of any age and any country working in science and technology.

Collide Geneva is co-funded by the Republic and Canton of Geneva and the City of Geneva.

Collide International is co-funded by the UK's Foundation for Art and Creative Technology.

Source: Arts at CERN <https://arts.cern/>

With the reduction of public expenditure in the CCS, the reorganisation in the funding structures for the arts, as well as the growing internationalisation of the market, the figure of the cultural/creative entrepreneur has emerged from the need to sustain an activity on the long term,¹⁰ be it a not-for-profit or an economically profitable one. In such a context, other forms of mobility have arisen to fill economic and skills gaps.

⁸ Working Group of European Union Member States Experts (OMC) *Policy Handbook on Artists' Residencies*, 2014

⁹ KEA, *The Impact of Culture on Creativity*, Brussels 2009.

¹⁰ International Network for Contemporary Performing Arts (IETM), *The Forces of the Market*, Porto 2018

1.1.2. Lighter, shorter and more flexible mobility forms are gaining traction

In the age of globalisation and continuous innovation, artists and creative entrepreneurs have gradually started to seek new ways to market themselves in order to improve their visibility and to ensure that their work stays relevant against the backdrop of societal and economic changes. Moreover, the digital shift has had a dramatic impact on cultural operators who constantly need to develop and adapt their technical skills to the rapid pace of the digital evolution. In addition, due to increased competition generated by the emerging economies, cultural professionals need to develop financial and managerial skills in order to be able to create robust business plans and unlock funding.

More dynamic mobility forms have started to develop in order to allow artists and cultural entrepreneurs to exchange best practices, to learn new skills and to enhance their careers abroad, contributing to the development of increasingly dynamic and cosmopolite societies around the world. We propose to shortly present two of the most preeminent emerging mobility forms for artists and cultural professionals.

A. Mobility programmes to learn, train and build capacity

The mobility schemes for learning and capacity building offer training programmes to artists and cultural professionals in different countries in order to acquire and further improve skills and competences in various sectors, to learn from their peers across Europe and to build capacity and expertise to operate internationally.

These schemes can take the shape of workshops, incubation programmes, job shadowing activities, peer-to-peer learning or post-graduate programmes. They can last from several days to a full year.

Benefits

- Talent development;
- Acquisition and improvement of digital skills, craft skills or marketing and communication skills;
- Learning how to unlock funding or other opportunities in the CCS across Europe;
- Greater capacity to operate on foreign markets by learning from professionals abroad and developing an enduring list of international contacts;
- Real opportunities to pitch new works on international markets.

Box 3: Culture Bridges – Spain Study Tour 2018

The first one-week study tour organised by Culture Bridges in Spain is dedicated to Ukraine-based cultural professionals who intend to apply for the Creative Europe programme in 2019. The objectives of the Study Tour, which will take place for 5 days in November 2018 are:

- Train participants on the opportunities offered by Creative Europe and how to apply;
- Assist participants in developing their project and application;
- Assist participants in finding partners;
- Ease the access of Ukrainian cultural operators to the EU market by strengthening links between the Ukrainian cultural sector and the EU Member States.

Culture Bridges is a programme that supports the development of the cultural sector in Ukraine and its engagement with cultural operators in the EU. It is funded by the EU under the support for implementation of the Association Agreement between the EU and Ukraine and is managed by the British Council in partnership with EUNIC. It runs from 2017 to 2018.

Source: Culture Bridges <http://www.culturebridges.eu/st-spain-en>

Box 4: Screen Leaders

Screen Leaders is a strategic development programme for company leaders in the film, animation, games, post-production, VFX, distribution and exhibition sectors. The programme provides company leaders with a wide range of skills from strategic planning and implementation to aligning the company culture to that strategy. Screen Leaders also provides market intelligence through relevant international case studies and industry sessions. It also provides participants with an international network that supports growth in the audiovisual sector.

The programme is comprised of 3 modules running from June to November 2018 in Ireland and Budapest. It is dedicated to managers of companies working in the aforementioned sectors throughout Europe.

Screen Leaders is co-funded by Creative Europe MEDIA (under the Training Action)

Source: Screen Training Ireland <https://www.screentrainingireland.ie/international-training/screen-leaders/>

Spaces such as co-working, hubs, incubators, attract a growing crowd of creative entrepreneurs, freelancers (in 2013, 70% of the creative workforce was working in individual enterprises)¹¹ and digital nomads. By offering programmes to international creative professionals, these spaces contribute to generate mobility opportunities in the CCS. A number of structures propose incubation programmes open to non-nationals aimed at internationalising their structure and facilitate cross-fertilisation between local and incoming communities.

Unlike trainings programmes, workshops, seminars or academies, peer-to-peer exchange programmes do not necessarily involve a mentor or trainer and provide opportunities to gain knowledge, new approaches on a function or a challenge or share best practices in a horizontal way between cultural and creative professionals. International peer-to-peer exchanges have been developed as part of European networks such as the ENCC in its 'Bridge between European Cultural Centres (BECC)' or the European Creative Hubs Network.

Box 5: The European Creative Hubs Network Peer-to-peer Exchange Scheme

The P2P Scheme is an exchange programme to support the development and networking of creative hubs leaders across Europe. It is set-up to help creative hubs' staff (leaders, founders, managers, projects or platform leads, community managers, etc.) benefit from work experience in a different creative hub, with the aim of sharing knowledge or setting up collaborative projects.

By supporting mobility of creative hub leaders to other hubs, the P2P scheme:

- Supports peer learning and sharing of knowledge and resources;
- Stimulates collaborative projects between creative hubs;
- Inspires transnational co-creation.

Between 2016 and 2017, 38 P2P exchanges between creative hubs' managers have taken place.

The European Creative Hubs Network was a 2-year programme (2016-2018) co-funded by Creative Europe under the cross-sectorial strand.

Source: European Creative Hubs Network <https://www.creativehubs.eu/activity/peer-to-peer-scheme/>

¹¹ Austrian Institute for SME Research, VVA Europe, *Boosting the Competitiveness of the Cultural and Creative Industries for Growth and Jobs*, Brussels 2016

B. Mobility programmes for networking purposes

A growing number of opportunities for internationalisation and networking spur the mobility of artists and culture professionals. These schemes provide support to artists and culture professionals for their participation in transnational networking, conferences or in different international cultural events, such as festivals, exhibitions, fairs, showcase events etc. in order to exchange information, showcase their work and gain access to international markets.¹² A growing number of national or regional cultural institutions include the mobility in the CCS in their activities, in order to nurture partnerships between homegrown (local) culture professionals and their international peers. Equally, the European cultural networks prioritise the mobility of artists and cultural operators with a view to facilitate the development of international cultural projects.

Benefits

- Career internationalisation;
- Skills development;
- Knowledge-sharing on business models and good practices;
- Sharing of experiences within different cultural paradigms to help shape the understanding of today's society and of different expression of art;
- Access to new markets.

Box 6: Slovenian fellowship programme for foreign editors and publishers 2018

In 2018, the Slovenian Book Agency is organising an exclusive 3-day programme for international editors, publishers, networkers and professional journalists specialised in children's and young adults' literature. The event, which will take place for 4 days in November 2018 during the Slovenian Book Fair, aims to:

- Showcase the participants' works on the Slovenian market
- Facilitate networking and partnership between the participants and Slovenian authors and publishers

Source: Slovenian Book Agency

http://www.jakrs.si/en/news/?tx_news_pi1%5Bnews%5D=905&tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=fbc8454675caa81a46b9563b58c26419

Box 7: European Film Music Day

The European Film Music Day is an international conference held yearly during the Cannes Festival that brings together audiovisual composers, film directors, producers and professionals in order to exchange good practices, to enhance their networks and to facilitate collaborations.

In 2018, the European Film Music Day was held on 15 May, during the 71st Edition of the Cannes Festival.

The European Film Music Day is organised by the European Composer and Songwriter Alliance which represents over 30000 professional composers and songwriters in 25 EU countries with the aim of improving their social and economic conditions, as well as their artistic freedom. ECSA is funded under Creative Europe, Support to European Networks Action.

Source: European Composers and Songwriters Alliance <http://composeralliance.org/cultural-activities/european-film-music-day/>

¹² ERICarts Institute, *op.cit.* 2008

The mobility of artists and culture professionals in Europe is not only a professional necessity to respond to the needs of a growing international market, but it is also essential for Europe's cultural, social and economic progress.

1.2. An added-value to the economy, cultural diversity and intercultural dialogue at EU and regional levels

Local and trans-border creative ecosystems for cultural, economic and social development

Mobility within the CCS contributes to the development of vibrant cultural communities with open, international outlooks able to attract inward investment, and trade activity. Acknowledging the positive effects of mobility for the local cultural fabric and communities, cities and regions are actively taking part in supporting incoming and outgoing mobility in the CCS. Support to mobility responds to several policy objectives:

- Territorial development, enhancing the cultural offer for citizens and tourists from international exchanges, changing the cities' image, attracting creative workforce and inbound investment;
- Development of skills, creativity and innovative capacities of the local ecosystem, a catalyst for businesses development;

Box 8: Creative Industry Košice

The Creative Industry Košice supports outgoing mobility to strengthen the local creative ecosystem. Mobility programmes of Creative Industry Košice include:

- international artistic exchange (through the K.A.I.R. project)
- study trips programme - Creative residencies (Creative Industry Toolkit 2015 project)
- mobility programme Creative missions - Supported using public funding by Slovak Arts Council

These mobility programmes enable local CCS professionals to get insight into European and global markets, teaming up with foreign partners and subsequently bringing the best and most innovative practices to Slovakia. In 2017, Creative Industry Košice sent representatives of local creative industries to other European creative centres and focused on professional exchange between start-ups / artists and experienced creative organisations working successfully abroad.

Source: Creative Industry Košice <http://www.cike.sk/en/project/mobility>

- Regeneration and social change, converting neglected or abandoned areas into cultural spaces offering occupation opportunities for local and foreign artists such as residencies;
- Community engagement contributing to social interaction, more active citizenship in the case of incoming mobility programmes working with communities and fragile groups in cities.

Moreover, cities are adopting more elaborated programmes of artistic mobility which are based on reciprocal exchange, long-term relations or specific cooperative actions.¹³

¹³ Bernava, S., Bertacchini, E., *op.cit.*, Turin 2016

Box 9: Mobility in the context of European Capitals of Culture

Aarhus (Denmark) and Pafos (Cyprus), both ECoC in 2017 strengthened the collaboration between the two cities through mobility exchanges including residency programmes and co-productions during the year of the title. For instance, the Aarhus Jazz Orchestra performed at the official opening of Pafos 2017 on an original composition by composer in residence, Lars Møller, who was inspired by the history, landscapes, sounds and myths of Pafos. The partnership was enlarged to other cities with the In&At project inviting six photographers from San Sebastian, Hull, Pafos, and Aarhus to undertake a series of residencies in search of what the cities have in common, through their identities, poetry and people.

Source: Aarhus 2017 <http://www.aarhus2017.dk/en/programme/aarhus-2017-and-pafos-2017/>

Cultural mobility allows for the formation of creative trans-border environments that involve sub-national regions, cities, co-productions, formal and informal networks or business firms. Regional support schemes contribute to regional dynamics and ecosystems, strengthening regional links and creativity through trans-border cooperation.

Box 10: Nordic-Baltic Mobility Programme for Culture

The Nordic-Baltic Mobility Programme for Culture strengthens artistic and cultural cooperation in the Nordic region and Baltic states (Denmark, Estonia, Finland, the Faroe Islands, Greenland, Iceland, Latvia, Lithuania, Norway, Sweden and the Åland Islands). It aims at increasing the exchange of knowledge, contacts, presence and interest in Nordic and Baltic art and culture.

Through three forms of funding (mobility, network and residence funding) it provides access to contacts, enhances skills and knowledge from different parts of the region. Mobility funding under the programme is only available to professional artists and cultural workers with a professional track record within all fields of culture and art.

The programme is often cited as an exemplary case of management for a mobility programme with simplified procedures and an online application system.

Source: Nordic Culture Point <https://www.nordiskkulturkontakt.org/en/grants/about-the-grant-programmes/>

In recent years, artists' and culture professionals' mobility has increasingly benefited from corporate support, as part of a globally emerging trend in corporate social responsibility, which marks the growing interest corporations take in artistic and cultural work as a representation of social change. Supporting incoming mobility is also a way for corporations to establish themselves in certain regional ecosystems and to use artists' and culture professionals' work as a catalyst for business development.

Box 11: Fabrica, Italy (by the Benetton Group)

Fabrica is a communication research centre based in Treviso, Italy, run by the Benetton Group that offers young artists and creative minds a one-year scholarship, accommodation and travel expenses to Italy. The range of disciplines include design, photography, visual arts, music and journalism.

Fabrica aims to inspire a specific creative category of young 'social catalysts' who, at the end of their residency, will continue their work independently.

Fabrica was established in 1994 on the basis of a vision of Luciano Benetton and Oliviero Toscani who wanted to create social change through creativity and passion.

Source: Fabrica <http://www.fabrica.it/>

Cultural mobility and European integration

Mobility of artists and culture professionals contributes to European integration and fosters a sense of belonging to a shared cultural space in an increasingly multicultural Europe¹⁴. Mobility is embedded in the European project, regarded as a European collective interest for people to be ready and able to cross borders.¹⁵ In the CCS, mobility provides career opportunities, fuels professional and personal relations based on trust and mutual understanding (see section 1.1 and below on international cultural relations). Cultural mobility can therefore be a way of levelling disparities that exist in terms of funding and support across EU Member States, all the most in times of budget constraints and political developments impacting investment in culture.

Mobility enables the EU to build an open space, avoiding leaving empty spots on the European map of cultural infrastructure with closed, inward looking cultural markets (see also section 3.2 below).¹⁶ In the context of the enlargement process, mobility in the cultural sector was given a special emphasis with the Committee on General Affairs and External Relations of the European Council calling for 'enhanced cultural cooperation, mutual understanding and people-to-people contact'.¹⁷ Artistic mobility can finally be a catalyst in bringing together European citizens on the basis of shared values. Indeed, cultural mobility benefits not only artists and culture professionals, but also citizens through joint cultural manifestations and projects. The mobility of CCS professionals brings a variety of cultural expressions closer to European audiences,¹⁸ therefore increasing cultural awareness and mutual understanding. The potential of mobility in the CCS in contributing to a European identity has been acknowledged by the European institutions as the 2017 Communication of the European Commission, *Strengthening the European identity through Education and Culture*,¹⁹ specifically mentions mobility and international cooperation in culture.

National image-building, international cultural relations, intercultural dialogue and trade

Mobility might be a matter of 'soft power' and cultural diplomacy for a number of countries. For instance, France and Germany have a long-standing tradition of supporting artists' residencies in Rome (respectively Villa Medici²⁰ and Villa Massimo²¹). Through an attractive offer for artists and culture professionals, international exchanges can contribute to image improvement of countries and cities, repositioning the territory on the international scene.

Beyond the projection of a country's culture, the mobility of culture professionals is at the cornerstone of intercultural dialogue, as underlined in the Communication Towards a EU strategy for international cultural relations.²² Mobility in culture is also key to the development of international partnerships, long-term economic and trade relations.

¹⁴ Judith Staines, *Global Roaming – mobility beyond Europe for professional artists and arts managers*. Brussels, 2004

¹⁵ Speech by Commissioner Marianne Thyssen on Europe's vision for fair labour mobility Dublin, 13 November 2015 http://europa.eu/rapid/press-release_SPEECH-15-6074_en.htm

¹⁶ Working Group of European Union Member States Experts (OMC), *op. cit.*, 2012

¹⁷ European Council, 'Wider Europe – New Neighbourhood – Council Conclusions' (Doc. 10447/03). Brussels, 2003 cited in ERICarts Institute, *op.cit.* 2008, p.1

¹⁸ Working Group of European Union Member States Experts (OMC), *op. cit.*, 2012

¹⁹ European Commission, 'Strengthening European Identity through Education and Culture - The European Commission's contribution to the Leaders' meeting in Gothenburg', 17 November 2017 https://ec.europa.eu/commission/sites/beta-political/files/communication-strengthening-european-identity-education-culture_en.pdf

²⁰ Académie de France à Rome <https://www.villamedici.it/fr/>

²¹ Deutsche Akademie Rom Villa Massimo <https://www.villamassimo.de/de>

²² European Commission, Joint Communication to the European Parliament and the Council, *Towards an EU Strategy for International Cultural Relations*, 8.6.2016, JOIN(2016) 29 Brussels <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>

Box 12: The Global Cultural Leadership Programme developed by the Cultural Diplomacy Platform

The Cultural Diplomacy Platform, set to enhance the EU's cultural engagement with third countries and their citizens as part of the EU Strategy for international cultural relations, develops the Cultural Leadership Programme, a learning programme designed to develop knowledge, skills and professional networks of international cultural managers. Each edition, which takes place every year, allows selected participants from EU Member States as well as from the 10 Strategic Partners of the EU to travel to a selected European city where exchanges take place for a week.

The Global Cultural Leadership Programme 2018 will take place in Amsterdam, from 27 October to 2 November.

The Cultural Diplomacy Platform benefited from funding from the EU Service for Foreign Policy

Source: Cultural Diplomacy Platform <https://www.cultureinexternalrelations.eu/>

International exchanges of CCS professionals contribute to people-to-people dialogue, mutual understanding between countries and cultures within Europe and between the EU and its international partners. Many mobility projects, notably in the South and East neighbourhood aim at developing strong cultural ties promoting tolerant and inclusive societies.

Box 13: Roberto Cimetta Fund

Roberto Cimetta Fund allocates individual grants to artists, cultural operators and entrepreneurs to improve access to and increase mobility in the Euro-Arab-Middle East region and develop cultural dialogue across the Mediterranean.

In the context of Valletta ECOC 2018, the fund aims to strengthen mobility, communication, collaboration and exchange between diverse cultures and to contribute to local participation in the Euro-Arab-Middle East geographical zone.

Roberto Cimetta Fund receives public and private contributions including from the French Ministry of Culture and the European Union.

Source: Roberto Cimetta Fund <https://www.cimettafund.org/>

The diversity of mobility programmes, as well as its wide range of social and economic benefits have been increasingly recognised by the EU and gradually included in EU policy priorities. The policy developments around artistic and cultural mobility are shortly presented in the next chapter.

2. EU POLICY DEVELOPMENTS SUPPORTING MOBILITY

KEY FINDINGS

- The manifold impacts of artists' and culture professionals' mobility on economy and society are increasingly acknowledged. As a result, mobility has been mainstreamed across several EU policy areas, such as foreign policy, neighbourhood policy, the EU single market or research and innovation.
- The 2007 European Agenda for Culture opened a new chapter for cooperation between Member States on the topic of mobility in the CCS via the Open Method of Cooperation. The work carried on by the groups of national experts between 2011 and 2014 generated important findings on which policymaking to improve the artists' and culture professionals' mobility in the EU can be based.
- The New European Agenda for Culture published in 2018 aims to develop a framework for mobility in the field of culture. This endeavour is reflected in the pilot mobility scheme launched by the Commission under the current Creative Europe programme.
- The proposal for a new Creative Europe programme (2021-2027) sets the strengthening of the circulation of EU cultural and creative operators as a priority of the Culture sub-programme.

The EU Treaties established the unrestricted mobility of persons, goods and services as a right and freedom of all EU citizens. Furthermore, at the end of 2006 European Year of Workers' Mobility, the European Parliament declared that mobility should become a natural element in the professional career of all Europeans.²³

The EU Treaties paved the way for EU initiatives to strengthen mobility of artists and culture professionals, by orientating the EU's cultural action around the following principles:

- preserve and foster Europe's cultural diversity;
- encourage cooperation between Member States and support their actions in the cultural field;
- encourage cultural cooperation with third countries.

2.1. Member States' work via the Open Method of Coordination on mobility issues

In the past decade, the mobility of artists and cultural professionals has become an increasingly important topic at EU political level. As such, the promotion of artists' and culture professionals' mobility in Europe was one of the objectives and priorities of the 2007 European Agenda for Culture, implemented through multiannual Work Plans for Culture using the Open Method of Coordination. The Agenda therefore opened a new chapter of cooperation between MS with regard to mobility in

²³ European Commission, press release '2006: A boost for workers' mobility but challenges lie ahead', Brussels, 11 December 2006, http://europa.eu/rapid/press-release_IP-06-1723_en.htm

the field of culture. The European Commission supported Member States' actions in implementing the Work Plans, by convening expert groups to work on several topics.

In the context of the Work Plan for Culture 2011-2014, under Priority C: 'Skills and Mobility'²⁴ three working groups of Member State experts were formed around three main topics concerning mobility:

- Working group on Mobility Support Programmes (2011-2012)
- Working group on Promotion of creative partnerships (2012-2013)
- Working group on Artists' residencies (2013-2014)

The first OMC group formed of experts from 25 MS screened and assessed existent mobility support programmes and schemes in order to identify barriers and problems faced in particular by small-scale cultural operators and artists. The group's final report acknowledges the benefits of mobility in the CCS and proposes 5 key principles for the creation of a strong framework for artists' mobility²⁵: build on the values and benefits for mobility, enhance complementarity between MS policies and EU actions in the support of mobility, adapt mobility support schemes to changing needs and circumstances, acknowledge that support for mobility is a shared responsibility between cultural operators, regional authorities, businesses etc. and finally, call for efficiency and effectiveness in designing application procedures, selection criteria, information sessions and evaluation processes.

The second group gathered experts from 23 MS who identified and modelled the types of successful partnership and practices, including their positive impacts. The group's final report defined the creative partnership and acknowledged its benefits for artists and businesses, as well as for the public and its positive social and economic impacts at EU level. It then proceeded to an analysis of different models of creative partnerships, by investigating common structural elements such as processes, management, funding, challenges and evaluation of partnerships. Finally, the report proposed a step-by-step guide to set up a creative partnership, from the cooperation launch to communication and marketing.²⁶

The third group convened experts from 18 MS to identify the success factors in preparing, carrying out and following up artists' residencies with a focus on building capacity and on the goal of reducing imbalances in incoming/outgoing residencies. The final report provided an overview of artists' residencies (types, purposes, current trends), it presented the benefits of residencies and the different existing funding possibilities, it identified a list of imbalances in the opportunities to access residencies within the EU and finally, it formulated recommendations for policymakers, artists and cultural organisations to improve residencies.²⁷

The important findings on mobility aspects that the working groups produced via external expertise and feedback collected from stakeholders across Europe are also used in this present report.

In April 2013 and June 2014, the European Commission organised two thematic seminars on the topic of administrative practices creating obstacles to the mobility of artists and creative

²⁴ Council of the European Union, 'Work Plan for Culture 2011-2014 – Conclusions of the Council and of the representatives of the governments of the Member States, meeting within the Council', 3046th Education, Youth, Culture and Sport Council meeting, Brussels, 18-19 November 2010
http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117795.pdf

²⁵ Working Group of European Union Member States Experts (OMC), *op.cit.*, 2012

²⁶ Working Group of European Union Member States Experts (OMC), *Policy Handbook on Promoting Creative Partnerships*, Brussels, 2013

²⁷ Working Group of European Union Member States Experts (OMC), *Policy Handbook on Artists' Residencies*, Brussels, 2014

professionals. The seminars focused on Schengen visas, social security and cross-border taxation (see chapter 3 for an updated discussion around the obstacles to mobility).

In May 2016 the European Commission held a stocktaking meeting to assess follow-up initiatives since 2014 regarding the obstacles to mobility. The exercise brought together a number of stakeholders from the CCS, as well as policymakers at local, national and EU levels. The conclusion of the meeting was that despite the fact that higher awareness had been built around the obstacles to mobility, numerous problems persist (see chapter 3).

2.2. EU programmes and initiatives supporting mobility in the CCS

As the EU framework programme in support for the cultural and creative sectors, Creative Europe (2014-2020) provides the bulk of EU support to mobility of artists and culture professionals. However, despite the fact that the programme has a specific objective to promote and increase such mobility across Europe, it does not have a support action dedicated to this priority. Mobility initiatives are currently funded across the Culture (and to a certain extent the MEDIA) sub-programme via various actions such as Support to cooperation projects, networks, platforms or Training actions (see section 3.3 for a more detailed discussion).

Cultural and artistic mobility is currently streamlined in other EU policy areas, such as foreign policy, neighbourhood policy and enlargement negotiations (as part of the EU Strategy for international cultural relations), the EU single market or research and innovation.

The EU Strategy for international cultural relations released in 2016 aims to put cultural cooperation at the centre of the EU's diplomatic relations with countries around the world. Cooperation, dialogue and mobility amongst cultural operators and artists both inside the EU and outside its borders are key aspects of intercultural dialogue, as promoted by the strategy.²⁸ In March 2016, the Service for Foreign Policy Instruments of the European Commission launched the Cultural Diplomacy Platform to support the EU institutions in the implementation of the Strategy. The platform also stems from the Preparatory Action 'Culture in EU External Relations' which took place in 2013-2014. The Preparatory Action had been called by the EP in 2012 and implemented by DG EAC of the European Commission. The Global Cultural Leadership Programme is the training and mobility instrument of the Cultural Diplomacy Platform, as already mentioned in section 1.2.

DG NEAR is currently supporting several initiatives to develop the CCS which have an important mobility dimension. The Eastern Partnership Culture and Creativity Programme²⁹, funded through the European Neighbourhood Instrument, aims to strengthen the capacity of cultural operators in the partner countries. It has supported several international residencies and training programmes. MedCulture³⁰ accompanies countries from the southern neighbourhood in the development and improvement of cultural policies and practices and provides networking and learning opportunities for cultural operators in the Mediterranean region.

In the frame of the China-EU High-Level People-to-People Dialogue between the People's Republic of China and the European Commission, the Festival Academy (launched by the European Festival Association for internationalisation purposes of young festival makers worldwide) carried out the

²⁸ European Commission, Joint Communication to the European Parliament and the Council, *Towards an EU Strategy for International Cultural Relations*, 8.6.2016, JOIN(2016) 29 Brussels <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>

²⁹ <https://www.euneighbours.eu/en/east/eu-in-action/projects/eu-eastern-partnership-culture-and-creativity-programme>

³⁰ <https://www.medculture.eu/>

‘Atelier for Young Festival and Cultural Managers’ in China with the aim to deepen Asia-Europe relations through international cultural exchange.³¹

Creative Tracks³², a pilot project co-funded by the EU at the European Parliament initiative, provides a concrete example of a successful initiative for the international (Europe and beyond) mobility of cultural and creative operators. The project aimed at connecting young creative professionals from Europe and third countries, encouraging cross-innovation projects. It was embedded in the strategic approach to culture in EU’s external relations. Among its activities, the project carried out 7 international capacity building workshops and provided travel grants to creative entrepreneurs to realise a business trip, residency, attend a conference or a workshop. Feedback received from the beneficiaries highlight the necessity of crossing borders to meet peers and strengthen their presence on the international scene.³³ Today, b.creative,³⁴ the network created during the project, counts 2,500 creative and cultural organisations and professionals from more than 100 countries worldwide. The opening and closing conferences brought together around 250 creative operators from more than 50 countries to exchange ideas and develop business opportunities. Delegates to the 2017 event in Shanghai stressed the importance of meeting each other to exchange professional knowledge as well as the opportunity to liaise with the local environment and audiences in a foreign territory like China to develop their activities and gain international outreach.³⁵

The EU policies for the internal market, industry and entrepreneurship have also supported cultural and artistic mobility, through programmes such as COSME or Horizon2020. COSME, the EU programme supporting entrepreneurship and the competitiveness of SMEs, financed some projects with a strong cultural mobility dimension. Worth Project³⁶ is a COSME-funded initiative which supports transnational collaborations between creators, entrepreneurs and manufacturing SMEs in the fashion and textiles industries to develop design-driven and innovative products. EXCITE 2.0,³⁷ financed under Erasmus for young entrepreneurs within COSME, is a mobility programme dedicated to entrepreneurs in the CCS to acquire professional experience in another country.

Horizon2020, the EU framework for research and innovation, supports ACE Creative,³⁸ an initiative to help creative businesses to accelerate and grow internationally by connecting companies with clients, investors and other creative professionals in other countries.

2.3. Latest EU developments concerning mobility in the CCS

One of the latest developments in EU cultural policy concerning the mobility of artists and creative professionals was the release in May 2018 of the New European Agenda for Culture which aims inter-alia to further encourage mobility of professionals in the CCS and to remove obstacles to their mobility. The Agenda acknowledges that the EU needs to do more in this area and to examine further possible measures for the development of a framework of the mobility of artists and cultural professionals.³⁹ As part of the New Agenda’s strategic objective that concerns social cohesion and

³¹ <https://www.thefestivalacademy.eu/en/activities/atelier-for-young-festival-and-cultural-managers/>

³² <http://www.creativetracks.org/>

³³ Testimonies and stories are available on <http://www.creativetracks.org/world-exploration>

³⁴ <http://bcreativetracks.com/>

³⁵ Final b.creative conference video <https://www.youtube.com/watch?v=3Thsklwcjeo>

³⁶ <https://www.worthproject.eu/>

³⁷ <http://ecbnetwork.eu/excite-2-0/>

³⁸ <http://www.acecreative.eu/>

³⁹ European Commission, Communication to the European Parliament, the European Council, the Council, the European and Social Committee and the Committee of the Regions – A New European Agenda for Culture, SWD(2018) 167 final, Brussels, 22.5.2018 https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf

well-being, the Commission launched a pilot mobility scheme for artists and culture professionals under the current Creative Europe programme to be implemented during 2018-2019⁴⁰ (see details in section 3.3.2).

Another recent EU policy development is the publication in May 2018 of the Commission's proposal for a new Creative Europe programme (2021 – 2027)⁴¹ which recognises, in line with the New European Agenda for Culture, a general lack of EU support to mobility for artists and creative professionals. As a result, the proposal aims to strengthen the cross-border dimension and circulation of EU cultural and creative operators as a priority of the Culture sub-programme (for a detailed analysis of the mobility dimension in the proposal for the new Creative Europe programme see chapter 4).

As the current chapter highlights, the promotion of artists' and cultural entrepreneurs' mobility has taken considerable importance in the EU policy priorities – a positive development considering the growing diversity of mobility forms and opportunities. However, as mentioned before, different obstacles persist in accessing these opportunities. They are discussed in the next chapter.

⁴⁰ https://ec.europa.eu/programmes/creative-europe/calls/eac-18-2018_en

⁴¹ Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013, Brussels 30.5.2018, COM (2018) 366 final

3. OBSTACLES LIMITING MOBILITY

KEY FINDINGS

- The artists' and culture professionals' mobility across Europe continues to be challenged by a series of regulatory, economic and political issues.
- The regulations regarding social security and taxation are not harmonised between Member States and fail to take into consideration the work specificities and dynamics of artists and culture professionals both at EU and national levels. The latter is also true for visa regulations.
- The recent political changes, such as Brexit and the general resurgence of nationalism across Europe, has impoverished the freedom of expression and movement also in the cultural sectors. Mobility might be affected through funding cuts to cultural organisations or by imposing additional administrative burdens and fees for culture professionals in the post-Brexit UK.
- There are numerous mobility schemes and programmes at national and regional levels across Europe, however, they are fragmented and limited in scope. In addition, the EU funding opportunities for mobility are scattered across different support programmes and not connected by a clear strategy and vision on mobility.
- These issues give ground to the development of a European initiative that would complement existing schemes and would give a European added-value to mobility in the CCS.

The freedom of movement for workers is one of the founding principles of the EU⁴² and a fundamental right of workers. It includes the rights of movement and residence and the right to work in another Member State and be treated on an equal footing with nationals of that Member State. Free movement is also important for the EU's relations with third countries, when European workers exchange practices or exhibit their work outside of Europe, but also when non-EU workers travel to Europe for the same reasons.

However, it has been shown in several publications, such as the studies by the ERICarts Institute⁴³ and by the European Expert Network on Culture,⁴⁴ as well as the OMC papers on mobility, that international mobility inside Europe and into Europe is challenged by a series of economic, social and regulatory issues both at EU and national levels. The following sections offer a brief, but updated presentation of these issues, taking into consideration the latest EU policy developments and political changes across the continent. The chapter also takes stock of the available funding dedicated to mobility of artists and cultural entrepreneurs at regional, national and EU levels, pointing out to the lack of a more cohesive and strategic approach to mobility across Europe.

⁴² Consolidated version of TFEU, Art 45 TFEU, Official Journal of the European Union, 26.10.2012, <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:12012E/TXT&from=EN>

⁴³ ERICarts Institute, *op.cit.*, 2008

⁴⁴ European Expert Network on Culture, *Artists' mobility and Administrative Practices related to Social Security and Taxation in the European Union - An analytical report mapping obstacles and good administrative practices*, 2014

3.1. Regulatory obstacles: lack of harmonisation and adaptation to the characteristics and needs of the CCS

3.1.1. Social security regulations

In order to ensure the free movement of persons in the EU according to the cornerstones of the single market, a coordination of national social security systems has been implemented at EU level. This coordination is currently governed by the Regulation (EC) No 883/2004 and Regulation (EC) No 987/2009. However, a revision of the current coordination system started in 2016 aiming to modernise the rules by bringing them in line with the development of national social security systems and making them clearer and fairer, thus facilitating the movement of workers within the EU. On 21 June 2018, the Council adopted its negotiating position on the revision of the coordination system⁴⁵ and will start negotiations with the EP. Although the draft amending regulation improves the conditions in several key areas such as unemployment and family benefits or conditions for posted workers, there are no visible improvements for the mobility of artists and cultural workers (i.e. for the highly-mobile sectors). As such, the main issues related to social security and status for cultural mobile professionals and identified in previous studies⁴⁶ and EU working documents persist. They are briefly mentioned below in light of the latest EU policy developments.

Lack of a status for artists

There is still no general definition in EU law of what an artist is, or clarity on how s/he works. Given the artists' generally dynamic career pattern, it is common that they are subjected to simultaneous or combined status of employed or self-employed. This ambiguity of their employment status weakens the artists' level of social protection especially in international mobility situations.

Very short-term posting

Artists or cultural professionals can stay in another EU country for very short period of time, from a couple of days (e.g. a touring performer) to a couple of weeks (e.g. artists in residencies, cultural professionals attending international training workshops). This period may be too short for a professional to be entitled to access the local social security system (especially in the case of self-posting – self-employed).

On 21 June 2018, the Council adopted a new directive⁴⁷ revising the Posted Workers Directive of 1996⁴⁸ with the aim to facilitate the transnational provision of services whilst ensuring fair wages and a level playing field between posting and local companies in the host countries. While the new directive limits the posted worker status to 12 months, it fails to take into consideration the situation of very short-term posting specific to the highly mobile sectors (like the CCS). The lack of special arrangements for very short-term posting can lead to very disproportionate administrative burdens

⁴⁵ Proposal for a Regulation of the European Parliament and of the Council amending Regulation (EC) No 883/2004 on the coordination of social security systems and Regulation (EC) No 987/2009 laying down the procedure for implementing Regulation (EC) No 883/2004 – General approach, Brussels 26 June 2018 <http://data.consilium.europa.eu/doc/document/ST-10295-2018-INIT/en/pdf>

⁴⁶ See EENC, *op.cit.*, 2014, ERICarts Institute, *op.cit.*, 2008

⁴⁷ Directive of the European Parliament and of the Council amending Directive 96/71/EC concerning the posting of workers in the framework of the provision of services, Brussels, 14 June 2018 <http://data.consilium.europa.eu/doc/document/PE-18-2018-INIT/en/pdf>

⁴⁸ Directive 96/71/EC of the European Parliament and of the Council of 16 December 1996 concerning the posting of workers in the framework of the provision of services, Official Journal of the European Communities 21.1.97, <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:31996L0071&from=EN>

related to the access of social security for both the host countries and the self-posted workers or the SMEs sending cultural professionals abroad.⁴⁹

The A1 form⁵⁰ remains the main EU document for the coordination of social security systems in case of professional mobility within the EU. It allows the detachment of workers and acknowledges the national social security legislation that is applicable to its holder for the period s/he is working abroad. Nevertheless, the system is conceived for standard employment and it fails to take into consideration short-term posting and the specific working regime of artists and culture professionals. Moreover, the validation time of an A1 form by the host country is often too long for people working in very short-term contracts.

Conditionality of unemployment and pension benefits

Despite the principle of aggregation of the insurance period, artists and cultural professionals may experience difficulties in accessing unemployment schemes or pension, as some countries still impose a condition of residence to qualify for insurance and pension and do not only calculate benefits on the basis of working time. Moreover, the revised draft of the Regulation on the social security coordination enforces a minimum period of one to three months of insurance in a Member State where the last activity took place in order to acquire the right to total previous periods of insurance.⁵¹ This provision could hamper the exercise of benefit of the insurance aggregation in the case of the highly mobile workers.

Box 14: Good practice: The Social Fund for Performing Arts⁵²

In Belgium, the Flemish government has set up the Social Fund for the Performing Arts which provides a common supplementary pension scheme for all live performance workers who are employed in the Flemish live performance sector in the context of the Joint Committee for the performing arts, regardless of their nationality.

Exportability of benefits

If an artist or culture professional is not entitled to social benefits in his/her home country, s/he will not be able to accept any benefits made in the host country. While employed artists and culture professionals benefit from full social security coverage in most of EU MS, self-employed persons are not always (sufficiently) covered and are often in the position to subscribe to private insurance (which is often more expensive) or to acquire a status of employed person.

3.1.2. Taxation

The EU has no competence on tax harmonisation, as Member States have full decision on their national taxation systems. In cross-border situations, most of the EU countries operate according to

⁴⁹ See the Statement of Pearle* ahead of the vote in EMPL Committee on 16 October 2017 in relation to the proposal for a new posted workers directive <https://www.mobilelabour.eu/wp-content/uploads/2017/10/PEARLE-Statement-Oct-17.pdf>

⁵⁰ European Union, *Social security cover abroad*, 2018, https://europa.eu/youreurope/citizens/work/unemployment-and-benefits/country-coverage/index_en.htm

⁵¹ Articles 61 and 65, Proposal for a Regulation of the European Parliament and of the Council amending Regulation (EC) No 883/2004 on the coordination of social security systems and Regulation (EC) No 987/2009 laying down the procedure for implementing Regulation (EC) No 883/2004 – General approach, Brussels 26 June 2018 <http://data.consilium.europa.eu/doc/document/ST-10295-2018-INIT/en/pdf>

⁵² Referenced in EENC, *op.cit.*, 2014.

bilateral tax treaties in the framework of the OECD model tax convention which, in 1963, introduced Article 17 due to the ‘practical difficulties’ in relation to taxation of performing artists.

Article 17 stipulates that the income generated by a performance in another country than the country of artist’s origin may be levied in that country via a withholding tax. While Article 17 aims to counteract tax evasion, it can create problems in the country of origin, in which national tax authorities might also levy taxes on the same income earned by the performers abroad. Given the risk of double taxation thus created, a second paragraph was added to Article 17 in 1977⁵³ which allows artists to deduct their expenses in the host country at source. The optional Article 17(3) provides an exception to the rules set up by Article 17 by allowing countries to exclude performances that are mainly supported by public funds from the application of the Article. Importantly, Article 17 only applies to ‘entertainers’ and ‘sportsmen’ and does not apply to professional that do not appear on stage or to artists working in other disciplines, to whom taxation in their country of residence applies, according to Articles 7 and 15 from the OECD model.⁵⁴

In order to support Member States in developing a more efficient and faster administrative cooperation on taxation, the European Commission has adopted the Council Directive 2011/16/EU on administrative cooperation which introduces procedures for the exchange of information on taxes of any kind except VAT. However, issues persist when it comes to artists’ and culture professionals’ cross-border mobility.

Complexity and non-uniformity of regulations

Tax certificates are not standardised across the EU and are often available in the national language of the host country. Withholding taxes vary considerably from one EU MS to another, from 10% to 30% of the profit.⁵⁵

The application of Article 17 itself varies between tax treaties, as it is subjected to interpretation and may result in vague criteria which can increase the risk of double taxation. Also, Article 17 exists under different ordering and naming systems in the different EU countries, which makes it very difficult for a culture professional to ask for a tax exemption in his/her home country, provided s/he has the right to it.

Non-deductibility of expenses

Due to the inconsistent applications of Article 17, in many countries, artists performing abroad cannot make use of the exemption rule and thus cannot deduct their expenses from their earnings. This leads to excessive taxation and results in unfair competition between foreign and local artists.

Box 15: Good practice in The Netherlands⁵⁶

The Netherlands eliminated Article 17 in its bilateral tax treaties. Therefore, an artist performing in the Netherlands is no longer bound to pay taxes there, s/he only pays taxes in his/her country of residence. This is a way for the Netherlands to avoid a system which turned out to be costlier than the tax benefits it brought for the state. The simplification of bilateral tax treaties also avoids a burden for the performers in the country.

⁵³ EENC, *op.cit.*, 2014

⁵⁴ OECD, *Model tax convention on income and capital*, condensed version, 21 November 2017

⁵⁵ EENC *op.cit.*, 2014

⁵⁶ Example given in the paper *From mobility of professionals in the arts and culture sector to patchwork workers of Europe* at the 4th Cross-Border Culture Task Force Conference from the Association of European Border Regions, 27.04.2016, Mons, Belgium

On 25 May 2018 ECOFIN adopted the Council Directive 2018/822 amending Directive 2011/16/EU⁵⁷ as regards mandatory information on automatic exchange of reportable cross-border arrangements which aims to boost transparency and to tackle what it sees as aggressive cross-border taxation. The Directive imposes new obligations on tax intermediaries to disclose their cross-border arrangements for a broad range of structures and transactions, including exemptions and deductible payments. Following the reporting of the arrangements, the information about arrangements specified by the Directive will be automatically exchanged between Member States, thus making tax cooperation more efficient. Given that the scope of the Directive is very broad and that it does not contain concrete information in relation to the highly-mobile sector subject to this study, it is difficult to foresee concrete impact of this policy development on artists' and other culture professionals' mobility.

3.1.3. Visas and work permits

Facing conditions of entry and stay are intrinsic to international cultural activities. Artists and culture professionals are impacted by visa and work permit regulations which are key to unlock cultural relations between the EU and its partners in third-countries.⁵⁸ Currently, the visa regulation does not respond to specific sector needs notably those of large groups of artists travelling to many countries for longer periods, for instance for the festivals season, or to those of cultural workers who enrol in very short mobility schemes to attend trade fairs, conferences, workshops.

Third-country nationals, should they be invited by an EU-based organisation (cultural venue, festival, company, etc.) or travelling on their own (looking for partnerships, collaborations, opportunities, inspiration, attending training, etc.) may need a Schengen visa.⁵⁹ Likewise, EU-based artists and culture professionals coming from third countries and willing to travel within Europe as part of their work are faced with a number of issues⁶⁰ which relate to:

Administrative burdens and procedural requirements

For artists and cultural professionals, the authorised period that a third-country national can stay in the Schengen area is often of crucial importance. With a multiple entry visa with a validity of at least 6 months, holders of a Schengen visa are authorised to spend 90 days in any 180-day period in the Schengen area. This limitation is also valid for visa-free third country nationals.

Artists and culture professionals who intend to stay for a longer period in a country that is part of the Schengen area have to apply for a visa with the aim of obtaining a residence permit for the (main) country of destination. For (longer) stays for the purpose of work, they also need a work permit in the country of destination⁶¹. Different residence titles such as long term ('D') visas, work permits, etc. are relevant for different countries which complicates the process, especially in the case of touring performing arts companies or music artists.

⁵⁷ Council Directive 2018/822 of 25 May 2018 amending Directive 2011/16/EU as regards mandatory automatic exchange of information in the field of taxation in relation to reportable cross-border arrangements <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018L0822&from=EN>

⁵⁸ Pearle*, *The Ultimate Guide for Cultural Managers – Visas for Third Country National Artists Travelling to the Schengen Area*, Brussels 2018

⁵⁹ *On the Move, Artists' mobility and visas: a step forward: Final report of On the Move's workshop on artists' mobility and Schengen visas*, December 2012

⁶⁰ Pearle*, *Modernising the Short-Stay Schengen Visa: response to Public Consultation 2018*, https://www.pearle.eu/download/POSITION_PAPERS/26f15570cd1a686ea52eb2facf6dc5da/815661ba254936776b6ada614a7251bb

⁶¹ Various countries (e.g. Belgium, France, Germany, Hungary, Poland, Spain) have special rules for third country national artists or provide an exemption to the requirement for a work permit (Pearle* 2018).

Box 16: Good practice: Zone Franche⁶²

Zone Franche, a world music network based in France has created an 'Artists' Visa Committee' in 2009 to respond to the growing difficulties for music organisations to deal with visa applications in the frame of international activities. It can be called on by touring managers, festival organisers, self-produced artists, record labels, programmers, music professionals in general, as well as local authorities who encounter issues to invite a foreign artist to France. The Committee supports the visa application process and helps to find solutions to sticking points, working with the responsible ministries, it carries out legislative monitoring, indexes and analyses blocking situations and advocates for easier circulation of musicians.

Zone Franche's committee has been recognised for its expertise and exemplary character as an informal platform supporting the mobility of artists.

Harmonisation of practices on multiple-entry visas, criteria and validity

Uniform rules are applied in the European Union when travelling or staying for a short period of time in the Schengen area but there are still differences between MS on the issuance of Multi-Entry Visas with long validity which in addition to the 90/180-day rule adds complexity to planning trips and touring of third country nationals in the frame of their professional activity. As screening applications for single or multiple visits are the same, professional organisations suggest that the same criteria should apply for bona fide travellers regularly visiting Schengen countries. Joint effort of the European Commission and Member States on data collection and exchange of information on third country nationals should allow to simplify the process.

Sectorial organisations have put forward proposals to simplify the touring of the artists and culture professionals in the EU. Notably, Pearle* which has been dealing with mobility issues of performing artists since 2004, had proposed a Touring Visa which would have been part of the visa package proposal of 2014 including a Recast of the visa code and a proposal of a Touring visa for third country nationals who would require to stay longer than 90 days in the period of 180 days, whilst respecting a maximum of 90 days-stay in the same Member State. The proposal for a Touring visa was not accepted.

Level of the visa fee

The visa waiver fee for cultural purposes only provides a very limited and partial answer to the needs of the cultural sector. The visa fee (€60) is waived for representatives of non-profit organisations aged 25 years or less participating in seminars, conferences, sports, cultural or educational events organised by non-profit organisations. It is at the discretion of the EU MS where the application is lodged to apply the waiver to participants to such events. The condition to be a representative of a non-profit organisation is considered as restrictive by inviting organisations of the CCS. Large groups (such as dance companies, circuses, orchestras) therefore represent an important financial risk and additional costs to be invited to perform in the Schengen area.

External service providers

External service providers, which are sometimes required to facilitate visa processing, are not trained to manage the specificities of mobile artists and cultural professionals and the requirements of the artistic practices.

⁶² Zone Franche, le réseau des musiques du monde, <http://www.zonefranche.com/fr/ressources/mobilite-internationale-des-artistes>

Online visa applications

Online visa applications are, at the moment, only available to nationals of Schengen visa-exempted countries, which extends the time to make the application, especially for travelers who have to travel to the embassy or consulate to file a visa application.

3.2. Changing political climate across the EU

The political backlash to the refugee crisis started in 2015 has fuelled movements calling for European countries to close their borders to migrants or to make mobility of foreigners more difficult. The resurgence of nationalism, stricter border control and the rise of Euroscepticism are affecting mobility in the cultural sector.

Governments in some countries are already attempting to harness the sector to push forward their political agenda. Through a politics of national isolationism, the freedom of expression and diversity of the arts are threatened, as the sector is being instrumentalised to promote national collective identities.⁶³

The rise of populism and nationalism fuelled by xenophobia and Euroscepticism is seen as having implications on the freedom of expression and mobility of artists and culture professionals. Mobility might be affected through funding cuts to organisations promoting mobility or by preventing artists to circulate. In this context, EU's support to artistic and cultural mobility becomes more important than never, in the attempt to preserve European democratic values and to continue to foster cultural diversity and exchange.

In parallel, hurdles to cultural mobility in a post-Brexit context are a major concern across the CCS with growing difficulties to attract and maintain EU workers in cultural and creative organisations or cultural events organised in the UK. Mobility and ease of movement of artists and creative professionals are crucial to the UK economy at large⁶⁴ and conversely the mobility and working conditions of EU nationals active in culture and creative industries in the UK are at stake with Brexit.

Self-employed and freelancers, who make up almost half of the creative workforce in the UK, would be particularly disadvantaged by additional administrative burdens to mobility with the EU27 as destination.⁶⁵ While the conditions for artists and creative professionals to enter the UK have apparently worsen since the EU referendum vote, with a number of international artists being denied

⁶³ For instance, during the last 6 years, the Hungarian cultural policy has strongly taken a national perspective. The 2012 Constitution granted state institution status to the Hungarian Academy of Art which meant that it received unprecedented powers and infrastructure control instruments supported by a very important budget: in 2012, 2.5 billion HUF (approx. €8 million) were channelled into the MMA by the Hungarian government and this amount has been growing ever since. Membership in the Academy is reserved to those who display ideological loyalty to the ruling party and the nation, The situation should be monitored as some cultural organisations fear that this is detrimental to the mobility of artists and a European ouverture. Source: 'What can be said about the state of Hungarian art?', in Krytyka Polityczna & European Alternatives, 15 March 2017, <http://politicalcritique.org/cee/hungary/2017/hungary-art-protest-culture/>

⁶⁴ 74% of the UK's CIs believe restricting immigration will severely limit their capacity to do business according to the Creative Industries Federation: 'Without ease of movement, the impact on creative industries will affect the whole UK economy', 21 June 2018, <https://www.creativeindustriesfederation.com/news/without-ease-movement-impact-creative-industries-will-affect-whole-uk-economy>

⁶⁵ *Idem.*

visa to attend festivals they had been invited to,⁶⁶ the CCS fear for a similar situation for EU nationals in a post-Brexit context.

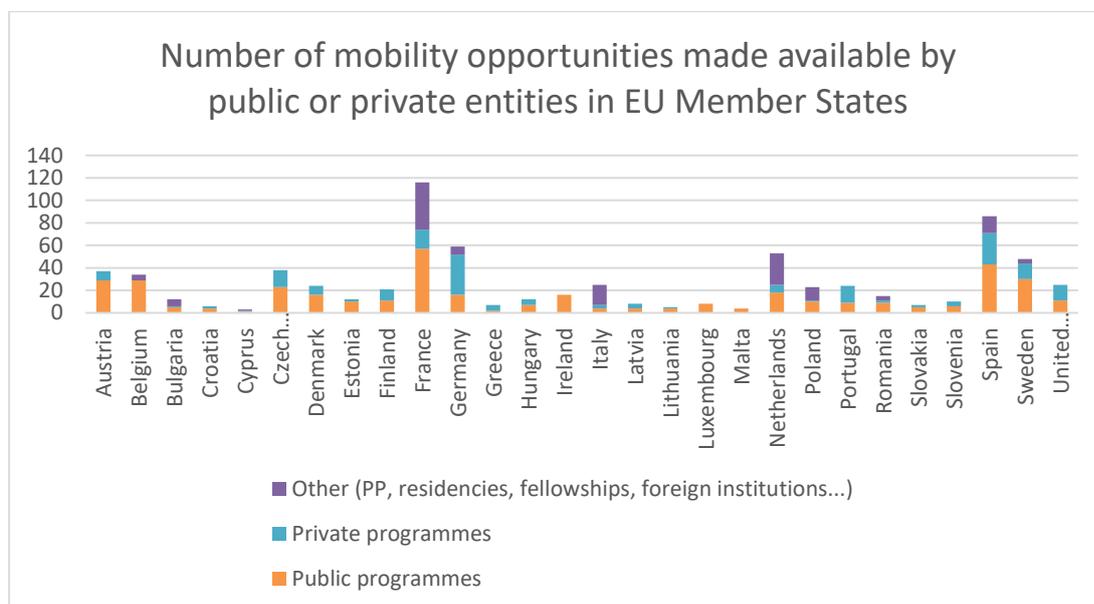
UK professional organisations’ call for a low-cost visa solution – improving access to the EU for British performers and vice versa – has been echoed in a report of the House of Lords published in July 2018.⁶⁷ The latter recommends the British Government to ‘seek a commitment for an EU-wide multi-country, multi-entry short-term ‘touring visa’ for UK citizens, and offer a reciprocal commitment for EU citizens’.⁶⁸

3.3. Need for a more cohesive approach to mobility at EU level

3.3.1. Numerous programmes at national levels

Mobility support schemes, programmes and organisations are fragmented across Europe, with a higher number of funds available in countries in Northern and Western Europe (at the exceptions of Czech Republic and Spain), as illustrated by the graph below.

Figure 1: Available funds at national level per country



Source: Data extracted from On The Move’s mobility guides (available at <http://on-the-move.org/funding/europe/>)

The graph focuses on incoming and outgoing mobility, from/to each country. It encompasses various forms of mobility, from residencies to production, collaboration and training, for which funding opportunities are regular or not, as far as possible, related to one-off type of calls. The figures are indicative, as not all sources have been recently updated (some date from 2015, others as recent as

⁶⁶ Notably Womad and the Edinburgh International Book Festival during the summer 2018 as reported in 'A Brexit flatland': Peter Gabriel hits out after Womad stars refused entry to UK', The Guardian, 31 July 2018 <https://www.theguardian.com/culture/2018/jul/31/brexit-flatland-peter-gabriel-womad-stars-refused-entry-uk-visa> and in 'Home Office refuses visas for authors invited to Edinburgh book festival', The Guardian, 8 August 2018 <https://www.theguardian.com/books/2018/aug/08/visas-refused-for-a-dozen-authors-invited-to-book-festival>

⁶⁷ House of Lords, European Union Committee, *Brexit: movement of people in the cultural sector*, 26 July 2018 <https://publications.parliament.uk/pa/ld201719/ldselect/ldcucom/182/182.pdf>

⁶⁸ Ibidem, page 20

2018) and the information cannot be considered exhaustive, however the graph gives a relevant overview for the purpose of this study.

These geographical imbalances are also reflected in the partial coverage of the Mobility Information Points. MIPs are organisations which provide free and professional information on all mobility aspects in the CCS, including on the regulatory challenges mentioned in section 3.1. They are very different in terms of structure and organisation, as they can be stand-alone bodies or be part of existing public and/or locally funded cultural organisations.⁶⁹ Organised as a network, the MIPs are based in countries or regions with the highest flow of incoming and outgoing mobility therefore mainly located in the Northern and Western parts of Europe. They usually have strong ties with administrative and governmental bodies at national level and with legal experts in the above-mentioned matters. The full list of MIPs is available in Annex.

Some EU MS such as Finland (national matching fund of the Ministry of Education and Culture) and Belgium ('Preparation of an international arts project under a European funding programme' by the Flemish Community Arts and Heritage Agency) implemented match funding mechanisms to encourage the mobility of cultural operators to take part in cooperation projects under the previous Culture Programme (2007-2013). However, these initiatives remained limited and scattered.

Support to mobility is highly dependent on public expenditure in culture and therefore on political fluctuations as detailed in section 3.2, or on the budgets of large established cultural institutions, acting as gatekeepers of mobility.

In addition, research from the French Ministry of Culture highlights that within the CCS, the mobility of artists is better covered than mobility of cultural professionals and creative entrepreneurs⁷⁰. The report grounds this observation in the mobility guides first elaborated in 2011 by On The Move and the Interart Foundation in the framework of the pilot project *Practics*⁷¹ and regularly updated since (also not for all EU MS) that index mobility opportunities available to CCS professionals in each country.

The number of initiatives at national level gives ground to a European initiative that complements existing schemes to reinforce mobility across the European Union. As mentioned above, a large number of cities and cultural institutions implement their own mobility schemes.

3.3.2. No dedicated funding scheme for cultural mobility at EU level

Funding for mobility of artists and creative professionals is scattered across various programmes. The dedicated EU programme in support of CCS, which has an implicit cultural mobility dimension, is Creative Europe.

⁶⁹ On the Move, Mobility Information Points, https://www.touring-artists.info/fileadmin/user_upload/Home/Information_on_MIP.pdf

⁷⁰ Claire Lamboley, Benoît Paumier, *Évaluation du Programme Erasmus + dans Les Écoles Nationales Supérieures du Ministère de la Culture et Contribution à l'élaboration d'un « Erasmus de la Culture »*, Paris 2018, p.30

⁷¹ http://on-the-move.org/files/PRACTICS_final_report_Nov_2011.FINAL_Version.pdf

Table 1: Creative Europe support actions in relation to mobility in the CCS

Sub-programme	Support Action	Budget 2014-2018
Culture	Support to Cooperation projects (supports <i>inter alia</i> the mobility of cultural and creative players)	€ 156.4 million
	Support to European platforms (showcases and promotes young artists internationally)	€ 23.8 million
	Support to European networks (facilitates <i>inter alia</i> the acquisition of skills and the access to professional opportunities via international conferences)	€ 26.4 million
	Mobility scheme for artists and creative people (2018)	€ 1 million
MEDIA	Access to markets (facilitates <i>inter alia</i> business to business exchanges)	€ 37.5 million
	Training (supports the acquisition of skills via international training sessions)	€ 37.5 million
Cross-sectorial strand	Transnational policy development (supports <i>inter alia</i> the exchange of experiences and networking among the cultural and creative organisations)	No clear earmarked budget for this pillar (the budget lines are established each year depending on the policy actions that are to be financed)
TOTAL		€ 326.1 million

Creative Europe has a specific objective dedicated to the promotion of transnational mobility of artists and culture professionals, however with no dedicated funding, but mainstreamed along the two sub-programmes (Culture and MEDIA). For better precision, the cross-sectorial strand also funded some policy actions under the ‘Transnational policy cooperation’ pillar designed to support *inter alia* the exchange of experiences and networking within the CCS, while with no dedicated support to mobility *per se* (for instance, The European Network of Creative Hubs which showcased a clear mobility dimension).

As such, the support actions listed in Table 1 are open to or already supported projects that tackle mobility specifically or indirectly. However, their much larger budget also serves other policy priorities like the circulation of EU works. In these projects, mobility tends to be seen as an intrinsic

component, as a mean necessary to the development of a European project, not as an objective in itself.

Another important aspect concerns the fact that Creative Europe does not benefit from sufficient budget to create a structural impact in the CCS (a dedicated budget of only € 1.46 billion for the 2014-2020 period).⁷² Additional funding has been initiated by the European Parliament through pilot projects, to top up the limited funding available under Creative Europe. An example of a pilot project concerning mobility is Creative Tracks which ran between 2015 and 2017 with a EU budget of € 1 million, which established a worldwide network of young creative entrepreneurs.⁷³ Unfortunately, the programme has stopped.

COSME has a dedicated budget of € 2.3 billion for the 2014-2020 period. While the CCS are not listed among its priority sectors, support was provided to some scattered projects with a mobility component in the CCS. One example of such project is:

- EXCITE 2.0 - funded under 'Erasmus for young entrepreneurs' COSME action - € 540,000 budget for 2018-2020.

Moreover, the 2016 COSME annual work programme established a new thematic action called Worth Project Partnership aiming to promote international partnerships between SMEs in the manufacturing sectors and designers and other creative professionals (providing among other a certain mobility dimension). This action was set up following the positive results of the previous Worth Pilot Project developed from 2013 to 2015 under the previous EU programme in support of the competitiveness of SMEs (Competitiveness and Innovation Programme).⁷⁴

The above-mentioned support to artists' and culture professionals' mobility in the CCS already provided by COSME is scattered between different specific actions and objectives which are not dedicated to mobility, nor to the CCS as a whole, but are nonetheless open to applications that touch these topics. As such, the support provided to mobility in the CCS by COSME is not significant compared to the overall planned budget for the programme's specific actions.

Table 2 provides a budgetary overview of different COSME actions which are open to support artists' and culture professionals' mobility, including the dedicated Worth Partnership Project.

Table 2: COSME support actions which are open to mobility initiatives in the CCS

Specific objectives	Actions	Budget 2014-2018
Promoting entrepreneurship and entrepreneurial culture	Erasmus for young entrepreneurs (supports mobility for young entrepreneurs to acquire management skills in another enterprise abroad)	€ 25 million
Improving framework conditions for enterprises	Worth Partnership Project (creates international partnerships between SMEs in the manufacturing and textile sectors and other creative professionals, including in the ICT and digital sectors, in order to develop innovative products and services)	€ 5.5 million (2016-2018)

⁷² KEA, *Research for CULT Committee - Creative Europe: Towards the Next Programme Generation*, Brussels, 2018

⁷³ www.bcreativetracks.com

⁷⁴ European Commission, Call for Tenders, Worth Partnership Project, EASME/COSME/2016/013

Improving access to markets	Enterprise Europe Network (supports <i>inter alia</i> the development of international partnerships between entrepreneurs and business to innovate and grow. Creative Industries and Cultural Heritage are two of the sector groups targeted by the Network.)	€ 113.6 million
TOTAL		€ 144.1 million

Creative Europe actions, in particular those concerning the mobility of cultural operators, are not strongly linked to COSME instruments providing capacity building for cultural and artistic entrepreneurs. Also, relevant COSME calls are not relayed on Creative Europe's online platform. Therefore, the opportunities for mobility for the CCS within COSME have reduced visibility for cultural professionals.

While Erasmus+ is Europe's dedicated programme to mobility in support of youth education, training and sport, it provides little opportunities for the mobility of artists and cultural entrepreneurs, being focused on financing exchanges for students and staff working in the education sector. The opportunities available for trainees to gain experience abroad are often limited to recent graduates or young people (under 30) which limit the possibilities for artists and cultural entrepreneurs, who operate under a very different and dynamic working and learning regime.

One of the few mobility projects for artists and cultural operators that Erasmus+ co-finances is Culture Backstage⁷⁵, an international training programme for future cultural and artistic entrepreneurs who travel to 5 European countries to learn how to develop project at EU level and to build connections.

Under the External Cultural Relations strategy, the EU finances several actions to strengthen the ties between the European and third countries' CCS, as mentioned in chapter 2. These actions include mobility as an implicit dimension of nurturing cultural external relations. However, the human and financial resources are insufficient to enable fruitful cultural cooperation between Europe and third countries and there is no clear strategy to ensure sustainability of such initiatives.⁷⁶ For instance, the Cultural Diplomacy Platform benefits from limited funding (€1.9 million for the 2016-2018 period⁷⁷) with no substantial budget devoted to support mobility. The EaP Culture and Creativity Programme was funded with a budget of €4.3 million between 2015 and 2018. Creative Tracks ended in 2017 and, despite its high popularity amongst cultural entrepreneurs worldwide and overall good results, there is currently no foreseen action by the EU to build upon these results.

A dedicated mobility scheme at EU level?

The EU funding opportunities for mobility are not connected by a clear strategy and vision on the mobility of artists and creative entrepreneurs across Europe. As such, the mobility opportunities appear isolated in various EU support programmes, an aspect which hampers on one hand their visibility and accessibility and on the other prevents structural and long-term changes to cultural workers' mobility. At the same time, the existing national and regional initiatives benefit certain territories, with little or no complementarity with EU initiatives, thus offering few real international opportunities for artists and entrepreneurs.

⁷⁵ <https://creature.paris/culture-backstage/>

⁷⁶ KEA, *op.cit.*, 2018

⁷⁷ http://ec.europa.eu/dgs/fpi/announcements/tenders/20150729_1_en.htm

A dedicated mobility scheme at EU level should add value to existing schemes by tapping into Europe's cultural and creative potential with a vision to favour cultural and professional exchanges between artists and cultural professionals, to allow them to develop their craft and their vision. By allowing the culture professionals to internationalise, the EU contributes to the creation of trans-border creative ecosystems which foster social cohesion and cultural participation and are catalyst for business development, encouraging investment and growth. Mobility should not be supported for mobility's sake, as a stand-alone goal, but should be used to deliver on EU policies of economic and social growth, whilst promoting mutual understanding between citizens across the continent.

The overall limited funding and scattered opportunities available at EU level do not match the importance given to mobility of artists and cultural professionals at EU policy level. For comparison, mobility in other policy areas, such as research and innovation, benefits from a substantially larger EU budget and overall visibility. For instance, the Marie Skłodowska-Curie Programme (financed under Horizon 2020), which supports cooperation between industry and academia and innovative training to enhance career development, has two actions dedicated to the mobility of professionals during research programmes:

- RISE (Research and Innovation Staff Exchange) funds short-term exchanges and cross-sector collaborations of personnel between academic, industrial and commercial organisations throughout Europe and beyond, with a budget of €390 million for the 2014-2018 period.⁷⁸
- Innovative Training Networks aims to train a new generation of innovative early-stage researchers via international partnership between research and academic institutions, with a budget of €1.08 billion for the 2014-2018 period. Only in 2018, over 1,600 PhD candidates are expected to take part in excellent research training opportunities abroad.⁷⁹

The upcoming pilot mobility scheme for artists and/or culture professionals⁸⁰ to be implemented under Creative Europe provides a first step in establishing a cultural mobility programme at EU level. The pilot addresses a restricted number of cultural sectors to test the feasibility of a European scheme. Although such initiative is extremely timely and goes in the right direction in addressing internationalisation opportunities for the CCS, the pilot's budget and the constraints affecting its implementation are limiting its potential:

- The development of the infrastructure is not guaranteed a return on the initial investment as the pilot is only for one year;
- The scheme's budget underestimate the level of financial control and management required to deal with at least 500 individual mobility units thus providing little incentives for an operator to take the financial and liability risks.

⁷⁸ See https://ec.europa.eu/research/mariecurieactions/news/%E2%82%AC80-million-boost-research-and-innovation-staff-exchanges_en

⁷⁹ See https://ec.europa.eu/research/mariecurieactions/news/innovative-training-networks-2018-eur-442-million-will-benefit-over-1600-phd-candidates_en

⁸⁰ See https://ec.europa.eu/programmes/creative-europe/calls/eac-18-2018_en, with a dedicated budget of €1 million

4. MOBILITY IN THE NEW CREATIVE EUROPE PROGRAMME

KEY FINDINGS

Strengthening mobility in the CCS is marked as a priority in the proposal for a new Creative Europe programme, however the topic is not given a dedicated support action in any of the sub-programmes.

Most probably, mobility will be featured indirectly in all the programme's support actions, creating the possibility for project applications to be built around mobility regardless of the support action under which they are submitted.

It is this study's recommendation that the bulk of mobility opportunities be made available under a dedicated framework at EU level as a stand-alone measure to promote cultural diversity and to foster the career internationalisation of artists and culture professionals.

On 30 May 2018, the European Commission presented its proposal for the Creative Europe programme 2021-2027. The new programme will benefit from a budget of €1.85 billion (a €390 million increase compared to the 2014-2020 budget⁸¹) and will build on the structure and achievements of the current Creative Europe.

Part of the 'Investing in people' chapter of the EU's long-term budget proposal, the new Creative Europe promises increased opportunities for cross-border cooperation and projects, simplification mechanisms and greater flexibility enabling access to the programme, especially for smaller players. The proposal also recognises the need to strengthen the international mobility of artists and cultural operators which becomes the first priority of the new Culture sub-programme. Moreover, the proposal qualifies cross-border mobility as an EU added-value which is expected to contribute to the acquisition of skills and the reinforcement of the sectors' capacity. However, for the moment, the topic of mobility does not benefit from a dedicated support action in any of the sub-programmes, nor in the cross-sectorial strand. Beyond the existing support actions given for networks, cooperation and platform projects, the new Culture sub-programme will feature a more sectorial approach, placing a focus on the following cultural sectors: heritage, architecture, music, literature, design fashion and cultural tourism. At this stage, it is not specified how the mobility dimension will feed in the support offered to each of the above-mentioned sector and action.

The most probable approach to mobility in the new Creative Europe programme is that the topic would be featured indirectly in all the support actions, sectorial and general. Given that mobility is mentioned specifically as a priority of the new Culture sub-programme, there is the possibility for project applications to be built around mobility as a stand-alone objective for any of the Culture sub-programme support actions. It is actually the situation for several support actions in the current Creative Europe programme (see Table 1 on actions related to mobility in Creative Europe).

Another way the new programme could approach mobility is to include a mobility call under each support action, so that a part of the budget would be earmarked for mobility. This would be similar to the inclusion of a new call for projects related to the European Year of Cultural Heritage under the Cooperation support action in the current Creative Europe for 2018.⁸² However, this approach may

⁸¹ this increase excludes inflation

⁸² See https://eacea.ec.europa.eu/creative-europe/selection-results/support-for-cooperation-projects-related-european-year-cultural-heritage-2018-eacea-call-352017_en

prove burdensome for the implementation and management of the programme, given the limited allocated resources.

However, in light of the need for strengthening mobility for artists and culture professionals and its economic and social importance, the bulk of mobility opportunities should be made available via a dedicated scheme at EU level. Creative Europe could continue to support mobility as one of the dimensions across EU projects, supported via calls for cooperation, networks and platforms. A dedicated EU mobility scheme would set up a strategic support to mobility as a legitimate measure to promote cultural diversity and intercultural dialogue, to strengthen the career internationalisation of artists and culture professionals and to foster social innovation.

5. RECOMMENDATIONS FOR A EUROPEAN FRAMEWORK FOR MOBILITY IN CULTURE

This report proposes to set up a dedicated EU mobility policy to achieve the following objectives:

- Promote cultural diversity, intercultural dialogue and mutual understanding amongst Europeans;
- Generate economic and social innovation by encouraging mobility that supports experimentation, cross-disciplinary and transnational collaborations;
- Support the internationalisation of artists, culture professionals and entrepreneurs through pan-European networking and collaboration with third countries.

With a view to achieve such objectives the report recommends:

1. A dedicated mobility scheme which adds value to existing national and local schemes, and
2. A better coordination of national initiatives at EU level including the review of regulatory obstacles to mobility.

5.1. A dedicated EU mobility scheme

To comply with subsidiarity requirements, the EU scheme should complement existing national and local mobility programmes and provide a real added-value. The EU added value resides mainly in supporting:

- Internationalisation of cultural workers and entrepreneurs as well as cultural institutions by enabling pan-European networking and collaboration with third countries;
- Mobility that serves EU's policies on innovation, entrepreneurship, external cultural relations and cultural diversity;
- The scaling-up of national and local schemes to encourage cross-disciplinary collaborations and experiments coupled with existing EU initiatives aimed at encouraging mobility of scientists for instance.

This short report is not aimed at giving a full description on the content of a future EU mobility programme. However, it lays out a series of principles that could guide the implementation of such a scheme:

1. General approach

The mobility scheme could adopt a two-step approach:

- a. Help networking and identification of mobility opportunities (by funding attendance to events and festivals);
- b. Support mobility projects that could bring a European added-value, as described above.

2. Geographical scope:

- a. The mobility scheme should be available to all EU MS, countries participating in the Creative Europe programme but also to candidate countries as part of the EU enlargement process (notably the West Balkans) as well as Eastern Partnership countries for mobility to serve the interest of cultural diversity, mutual understanding and cultural diplomacy;

- b. The mobility scheme should be open to the EU's strategic partners as part of the European external relations policy. The EU-Korea Protocol on Cultural Cooperation⁸³ or the EU-Japan and EU-China Policy dialogue on Education, Culture and Sport⁸⁴ for instance could be vehicles to test the mobility scheme with these strategic partners as part of co-funding arrangements.

3. Beneficiaries and thematic scope:

- a. The mobility scheme should be available to artists and cultural/creative professionals/entrepreneurs with a track record of professional experience;
- b. It should give preference to mobility projects that are innovative, experimental and/or multidisciplinary and which connect potential beneficiaries from "remote countries" (peripheries);
- c. A panel of professionals from the arts, business and science sectors should be involved in the selection of mobility projects or awarding a prize to the best and most successful mobility projects;
- d. Cross-sectorial collaboration opportunities with projects funded under Creative Europe (i.e. Cooperation, Platforms or Networks projects) should be envisaged;
- e. Synergies with other EU programmes (COSME, Horizon2020, Structural Funds) should be fostered to ensure that mobility is mainstreamed in other policy areas (such as research and development) not only in terms of priorities, but also in terms of earmarked funding lines.

4. Management:

- a. Enable organisations experienced in managing mobility schemes to get closely involved in the setting up of the overall vision, functionalities and management of the EU dedicated mobility platform. This co-management line could foresee an advisory board composed not only of renowned artists, cultural institutions and entrepreneurs but also scientists and business organisations to encourage cross-overs and a multi-disciplinary approach.
- b. The mobility platform could be automated as much as possible to facilitate matching between projects and hosts organisations. AI technology and algorithmic models could be developed to facilitate matching between applicants and opportunities and therefore reduce management costs.
- c. The mobility scheme should entail an online simple and transparent application process, not too time consuming, nor costly, for both the applicants and the reviewers.
- d. Consider the environmental footprint of mobility and integrate sustainability in the approach. Explore mechanisms to reduce the environmental impact of international travels, such as alternative transport means (carpooling, train rather than airplane etc.).

5. Visibility:

- a. Encourage a labelling system for trusted hosting organisations committing to promote quality European mobility and encourage networking (e.g. similar to Live Europe label for music venues – platform co-funded by Creative Europe);
- b. As part of the labelling system, the host organisations should relay mobility opportunities and provide basic advice and support on mobility topics to applicants, to complement the action

⁸³ PROTOCOL on cultural cooperation, Official Journal of the European Union, 14.5.2011, https://eeas.europa.eu/sites/eeas/files/protocol_on_eu-rok_cultural_cooperation.pdf

⁸⁴ European Commission, *Joint EU-Japan statement following the first EU-Japan policy dialogue in education, culture and sport*, press release, Brussels 6.7.2018, http://europa.eu/rapid/press-release_STATEMENT-18-4365_en.htm

of Mobility Info Points, especially in the geographical areas not currently covered by the latter (see the list of MIPs in annex);

- c. Associate cities as co-funding partners in the mobility scheme to give a larger scale to the programme and for the programme to contribute to the orientation of S3 (working on Structural Funds);
- d. There should be a strong dissemination component to the scheme, in order to give evidence on the impact of projects that benefited from it (in the form of short videos for instance or dissemination workshops).

6. Evaluation of the scheme:

- a. Establish Key Performance Indicators to measure the quantitative and qualitative impact of the mobility scheme;
- b. Automate the collection of quantitative data on funded mobility projects through the online platform;
- c. Qualitative data (reports, testimonies, feedback) should be embedded in the mobility experience.

5.2. Better coordination at EU policy level to facilitate mobility

1. Develop and increase collaborations with Member States, local authorities and stakeholders:

- a. Call on the European Commission to continue to address mobility issues with EU Member States via the Open Method of Coordination. An update of the current situation (mapping) would enable consideration of required EU policy to make the most of the existing initiatives. Such mapping exercise should encompass not only initiatives at national, regional and city level by public and private actors but also include EU programmes which have the potential to finance mobility in the CCS.
- b. Call on the EC to mobilise cities and regions active on cultural mobility to support host organisations. This is a way to ensure that a growing number of host organisations meet the quality criteria of the above-mentioned labelling system.
- c. Increase collaborations between the European Commission and the cultural sector via the Structured Dialogue, adding mobility of CCS professionals to discussion themes.

2. Remedy obstacles to mobility by reviewing regulation related to:

- a. The recognition of the specific working regimes of artists and cultural professionals;
- b. Withholding tax and social security rules;
- c. The issuance of travel documents (visa).

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- Villa Medici, <https://www.villamedici.it/fr/>
- Villa Massimo, <https://www.villamassimo.de/de>
- Worth Partnership Project, <https://www.worthproject.eu/>

ANNEX

MOBILITY INFO POINTS

1. Cultuurloket (BE), <https://www.kunstenloket.be/>
2. MobiCulture (FR), <http://mobiculture.fr/fr>
3. Touring Artists (D), <https://www.touring-artists.info/home/>
4. DutchCulture / TransArtists (NL), <https://dutchculture.nl/en/mobility-info-point>
5. Wales Arts International (UK), <http://wai.org.uk/>
6. Theatre Info Finland (FI),
[https://www.tinfo.fi/en/Toolkit for Theatre Production and Mobility](https://www.tinfo.fi/en/Toolkit%20for%20Theatre%20Production%20and%20Mobility)
7. Polo Cultural Gaivotas / Boavista (PT), <http://www.cm-lisboa.pt/en/polo-cultural-gaivotas-boavista/loja-lisboa-cultura>
8. Arts and Theatre Institute (CZ), <https://www.idu.cz/en>

Associate MIP which are still in the process of development:

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- IG Kultur Österreich (AT), <http://igkultur.at/>
- Scensverige/Swedish ITI (SWE), <http://scensverige.se/en/>

Mobility is a social and economic condition of artists and culture professionals and, at the same time, a vector of social and economic development. However, mobility in the cultural and creative sectors is faced with a number of issues that need to be addressed at EU and national levels. The paper provides recommendations for a EU-wide mobility framework which entails both a dedicated mobility scheme and an improved regulatory environment that would facilitate mobility in Europe.

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