



# Mobility of Artists and Cultural Professionals in South Eastern Europe

Editing by Dimitrije Vujadinović

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The texts published in this book are a selection of articles and case studies from South East Europe that were originally prepared for an ERICarts study: /Mobility Matters - Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals, /October 2008/.

All individual authors are named and maintain their rights over their individual texts. The full study is available from: <http://www.mobility-matters.eu>.

/Mobility Matters was carried out in Spring 2008 as a study for the European Commission, Directorate-General for Education and Culture. The views taken and analyses presented are those of the authors and do not necessarily represent the views of the Commission or governments of the participating countries.

Cover: Giacomo Balla, *Automobile in corsa* (1913)

Layout: Branko Strajnic

# **Mobility of Artists and Cultural Professionals in South Eastern Europe**

Edited by  
**Dimitrije Vujadinović**





# INTRODUCTION

The major goal of the book before you is to provide certain information and facilitate the opportunities for mobility of artists and cultural professionals in the region of South-Eastern Europe. Actually, this is also the main goal of the Balkankult Foundation, established after an international conference Reconstructing cultural productivity in the Balkans, held in Sarajevo in 1999.

In its founding Charter, the Council of Ministers of Culture of South-Eastern Europe (SEE) singled out the following priority goals regarding cultural policies of the member countries: *to put together efforts towards exploring and using the potential of culture for the purposes of sustainable development in the region, .. and maintenance of cultural ties aimed at formulating joint cultural strategies in creating joint programmes to facilitate mobility of artists and cultural professionals.*

Unfortunately, since the Charter's adoption in 2005 until today, there were no major developments regarding the promotion of regional mobility of artists and cultural professionals, despite an evident need for cooperation and joint production among artists and cultural institutions alike. The process has been stalled mostly due to poorly defined political relations and the lack of understanding of the importance (sometimes even an outright rejection) of regional cooperation among the political structures.

Strategic questions related to the mobility of artists and cultural professionals as promoters of regional cooperation are still open:

- Terminology and role: *What is the attitude of the executive power and cultural institutions towards mobility as we see it and what is their perception of it?*
- Goals and priorities: *Are there any specific regional priorities?*
- Structure: *Which secretariats and institutions are included in developing implementation policies regarding mobility of artists and cultural professionals?*
- The programme funds: *What funds are available through defined programmes for the promotion of mobility?*
- Indicators and support: *How will the process be monitored and evaluated and who will be in charge?*

In connection with the above questions, the SEE countries lag, individually and regionally, behind other European States and regions including the initiatives launched within the European Community.

The conclusions of the *European Agenda for Culture in Globalizing World 2007-2013* have still not been implemented in the SEE region according to which

culture represents an integral part of economic and political processes in building European societies and as such, it is an official confirmation of the strategic role of culture in the policy of sustainable development at the local, regional and national level. In accordance with this, the European Community has allocated 408 million euros to support the projects focusing on the following priorities:

- promotion of cross-border mobility of artists and cultural professionals
- promotion of cross-border mobility of cultural assets and art works
- promotion of inter-cultural dialogue

To that end, the European Commission (DG Education and Culture) commissioned The study *Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals*. It was carried out from April to October 2008. It was led by the European Institute for Comparative Cultural Research (ERICarts Institute), supported by a group of six key experts and national correspondents from 35 countries. Other contributors provided information/analysis on conditions for mobility and on interesting schemes identified during the project. The overall objective of this study was to situate the European Union within the diverse landscape of actors providing mobility funding.

The book before you presents the segments of this comprehensive and important research related to the States of South-Eastern Europe as well as to the cooperation within the SEE region. We hope that its publication will help promote cooperation among creative cultural and artistic potentials in the SEE, which is indeed one of the major goals for the mobility of artists and cultural professionals.

*Dimitrije Vujadinović*

President of the Balkankult Foundation

# MOBILITY MATTERS

## Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals in Europe - Final Report

### ERICarts team (Bonn)

Andreas Wiesand (Team Leader)  
Danielle Cliche (Research Co-ordinator)  
Oliver Göbel (Project Assistant)  
Jörg Torkler (Web Design)

### Key experts

Susanne Capiu (Brussels)  
Rod Fisher (London)  
Ilkka Heiskanen (Helsinki)  
Dorota Ilczuk (Warsaw)  
Ritva Mitchell (Helsinki)  
Dimitrije Vujadinović (Belgrade)

### National correspondents and other contributors to the project

Tsveta Andreeva (Sofia)	Ece Pazarbasi (Istanbul)
Anthony Attards (Valetta)	Pavla Petrová (Prague)
Anne-Marie Autissier (Paris)	Kornelia Pfeiffer (Vaduz)
Catherine Boothman (Dublin)	Jaka Primorac (Zagreb)
Troels Malthe Borch (Copenhagen)	Veronika Ratzenböck (Vienna)
Vesna Čopič (Ljubljana)	Ferdinand Richard (Marseilles)
Constantinos Dallas (Athens)	Bertan Selim (Sarajevo)
Sandrine Devaux (Luxembourg)	Judith Staines (Devon)
Elena Di Federico (Turin)	Marilena Stanciu ( Bucharest)
Milena Dragičević Šešić (Belgrade)	Natalija Stošić (Belgrade)
Christopher Gordon (London)	Rarita Szakats (Bucharest)
Péter Inkei (Budapest)	Margaret Tali (Tallinn)
Joris Janssens (Brussels)	Zlatko Teodosievski (Skopje)
Zora Jaurova (Bratislava)	Hubert Theler (Zurich)
Janina Krušinskaitė (Vilnius)	Baiba Tjarve (Riga)
Ann Larsson (Stockholm)	Catarina Toscano (Lisbon & London)
Catherine Lemair (Brussels)	Ineke Van Hamersveld (Amsterdam)
Aleksandra Litorowicz (Warsaw)	Lidia Varbanova (Montreal)
Leena Marsio (Helsinki)	Anna Villarroya (Barcelona)
Teresa Martinho (Lisbon)	Christoph Weckerle (Zurich)
Margrit Müller (Bonn)	

# 1. Background, conceptual issues and methodology

## 1.1 Mobility in the context of EU developments

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

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

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

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

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

- *a feasibility study* on a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level;
- *a call on the networking of existing structures supporting mobility* in different sectors in order to develop exchange of best practices, evaluation meth-

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

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

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



odologies, valorisation of results and possible joint actions or studies aiming at improving overall effectiveness; and

- *a call for contributions to the operational costs of mobility funds, programmes and schemes on a matching basis*, in the sense that EU support would free up or elicit new funding to be used exclusively to achieve concrete mobility, and/ or is used to open access to a new target group, geographical area, expressed need or other similar improvement/ development (added value) and used to generate new programmes, formats or structured experiences of mobility.

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

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

- *A High Level Expert Forum on Mobility* was set up by the European Commissioner responsible for Education and Training to bring together representatives from different sectors (education, research, culture, youth etc.) to discuss mobility as a cross-sector issue. Education and youth issues around mobility were the main focus of the group's final report<sup>5</sup> published in July 2008; not least because of the absence of clear indicators and statistics which could support claims for action in the culture field.
- *A Working Group on Improving the Conditions for the Mobility of Artists and other Professionals in the Culture Field* set up by the EU Culture ministers, meeting in the *Education, Youth and Culture Council* in Brussels on 21-22 May 2008. Collaborating with the Commission in the context of the *Open Method of Coordination (OMC)*, this group, with representatives from 23 countries, is to make proposals on improving the regulatory conditions and administrative processes for mobility; to improve access to information on conditions for mobility in Europe through mapping of existing practices in Member States; and make recommendations for cooperation initiatives, either between Member States or at EU level. Its mandate is for three years (until 2010).<sup>6</sup>

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

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

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

- Two new *culture sector platforms* addressing access to culture and the creative industries were created in addition to the already existing civil society platform on intercultural dialogue. These platforms were set up as a means to facilitate a structured dialogue with the culture sector on the implementation of the European Agenda for Culture. Mobility is a cross-cutting theme in all three platforms, but is more specifically addressed in a subgroup on the circulation of works and artists under the culture industries platform.<sup>7</sup>
- The mobility of cultural professionals is an issue on the agendas of the current and future *EU Presidencies* and was a subject of debate at different occasions during the *European Year of Intercultural Dialogue 2008*, especially as regards “third country” nationals.<sup>8</sup>

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

## 1.2. Objectives, methodology and definitions

### 1.2.1. Objectives and methodology of the study

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

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

- provide an *overview of mobility schemes for cultural professionals* and create a *typology of existing mobility schemes, classified by type of scheme* with examples from across Europe to illustrate the typology (section 3). Such schemes may include capacity building objectives, but those aimed specifically at students were to be excluded;
- provide an analysis of the *impact and efficiency of mobility schemes* and to identify *gaps in the provision and the scope of existing mobility schemes* (section 4);

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

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

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

- *provide recommendations* on what could be done at the EU level in the short and in the longer term to fill in these gaps. These recommendations take into consideration the need to respect the competence of the EU in the cultural area (Article 151 of the Treaty), the principle of subsidiarity and the budgetary framework within which the Commission operates (section 5).

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

### 1.2.2. Definitions

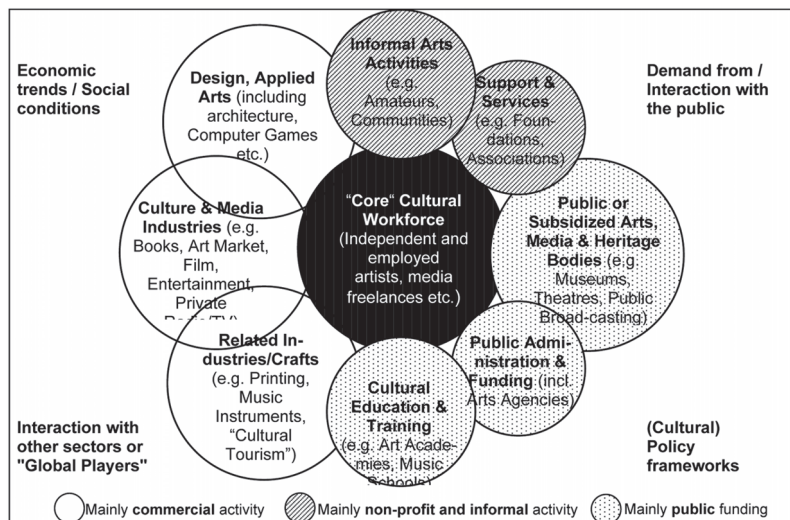
For the purpose of the study, **mobility** is understood as *the temporary, individual cross-border mobility of artists and other cultural professionals*. Certain forms of mobility relate to the individual (e.g. networking, residencies etc); others are intrinsically connected to the mobility of works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

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

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

**Cultural professionals** are defined as artists and other cultural workers of all disciplines, the latter comprising, for example, cultural managers, curators, producers, promoters, researchers, journalists, arts administrators and other operators in what is now frequently defined as the ‘creative and cultural industries’ or, more simply, the ‘creative sector’ (see Scheme 1 below). Their main aim is to seek out institutions, markets, platforms and spaces to distribute their works or to be engaged in a production as a natural part of their profession or artistic endeavour.

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



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

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

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

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

A brief survey conducted by Judith Staines for this study on the exhibitors in the *Arsenale* section of the 52<sup>nd</sup> Venice Biennale featuring younger visual artists active in the international art arena, indicates that 40% live and work outside their country of birth. Most ballet and large contemporary dance companies, as well as renowned orchestras, have a significant international intake. Such mobility may be

stimulated by a period of study abroad or a residency. The destination will be determined by the scheme or programme or by other professional, economic, cultural, linguistic reasons.

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

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

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

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

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

### 1.3 Results of previous research

An annotated list of literature with web links is presented in *Annex 1*. In addition to listing publications that specifically address mobility programmes, studies

<sup>10</sup> Poláček op. cit.

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

and reports which discuss a range of issues that have an impact on mobility have been included, for example, on the legal conditions or the political climate framing mobility and related action taken on the European and national levels. Theoretical studies on mobility and the large number of reports on student / academic mobility are outside the scope of this study.

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

- *Geographic scope*: the majority of studies address mobility from a European or international perspective. Only about one-fifth focuses on individual countries or larger (European) regions; most frequent are the Nordic region or South-East Europe. However, mobility issues in (parts of) *Western Europe* are three times more frequently addressed than those in *Eastern / Central Europe*. This may come as a surprise, given the focus of some mobility programmes during the past decade. However, one should bear in mind that most of these programmes were established by international foundations or other NGOs and not all of them were (publicly) evaluated so far.
- *Themes*: a large majority of the publications address the mobility of (cultural) professionals in more general terms, e.g. related to national or European cultural policies or to mobility and capacity building in specific professions or sectors. Only about one quarter of the research evaluated for the study focuses on the presentation and/or *evaluation of concrete mobility programmes and schemes* or envisage their creation. In particular, *empirical / statistical studies* are few and far between.
- *Trends*: one quarter of the publications mainly address *one-directional mobility*, in particular policies, programmes or schemes with an ‘outgoing’ or ‘sending’ perspective, while literature focussing on ‘incoming’ or ‘receiving’ mobility programmes and issues are less frequently found. This division hints towards a general trend in mobility schemes, as will be discussed later on in the report.
- *Practises*: examples of *artistic research and networking* which addresses mobility or nomadism are also provided, some of them related to cultural studies perspectives.<sup>12</sup>

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

A new empirical study on “Job Mobilities and Family Lives in Europe” (2006-2008) describes the phenomenon of widespread ‘survival mobility’ and concludes that mobility has ceased to be a synonym for a successful career. According to

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



project leader Norbert Schneider, “we can no longer verify the relationship between mobility and climbing higher on the social ladder. Mobility may simply serve to maintain the status quo or to prevent social decline”.<sup>13</sup>

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

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

While mobility could indeed be considered to be part of “a lifelong learning experience”<sup>17</sup> that may greatly enhance, or at least influence, one’s own creativity, work opportunities or artistic works<sup>18</sup>, there are also many concerns about the unwanted effects of cultural mobility. Such concerns are echoed in different studies, which emphasise the problems resulting from brain drain or intellectual/creative resource depletion of some regions, such as South East Europe or in some of the Baltic states.<sup>19</sup> Ritva Mitchell reminds us<sup>20</sup>, not to overlook the fact that:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



*One of the major problems in evaluating accurately the importance of mobility inside the EU is the complete absence of any official statistical data about the EU live performance sector, in particular as regards the patterns of mobility inside the EU and the types of employment statuses used in the EU live performance sector.*<sup>23</sup>

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

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

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

- Link artists' mobility to *geopolitics of culture and global balances and imbalances* in cultural production and international trade and in the flow of intangible assets;
- Expand the dominant (trans-) national approach towards mobility through *analyses of the formation of creative trans-border environments* that involve sub-national regions, cities, co-productions, formal and informal networks or business firms;
- Clarify the potential *relationship between artists' mobility, 'nomadism', and cosmopolitan mind-sets*;

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

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

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

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

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

- Conduct empirical studies on the concrete *effects of mobility on creativity and artistic development* both in the sending and receiving countries;
- Further improve knowledge on the barriers to artistic migration and mobility by studying *potential effects caused by economic status (e.g. family wealth), gender, ethnic background, language, activities of artists' unions etc.*
- Initiate empirical research to build *career profiles for artists in general and in different branches of the arts*, including on the role of gatekeepers and facilitators and how this effects mobility;
- Assess *mobility or internal cultural relations within European migrant communities*.

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

### 2.1 Overview

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

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

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

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

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

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

- *A new “diversity agenda”*: In October 2005, UNESCO adopted the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Besides promoting diversity in the cultural industries, the Convention reaffirms links between culture, development and dialogue and emphasises the need for international cooperation and capacity building which is highly relevant in the cultural mobility discourse<sup>29</sup>.
- *Economic priorities*: Trade in cultural goods and services is receiving greater attention in many national and European policy domains. It may have a strong influence on cultural relations policies<sup>30</sup> and pave the way for new types of mobility schemes (e.g. “cultural export” grants, sponsored participation in art or book fairs and the like).
- *The persisting nation-state*: Some observe<sup>31</sup> that there may be a rebirth of cultural nationalism in parts of Europe. Strategies aimed at *national image-building through culture* (e.g. via a particular cultural heritage and even religion) are common. On occasion this is coupled with *general scepticism towards EU intervention* in “human life and activities”,<sup>32</sup> though perhaps this is not as widespread as is sometimes imagined.<sup>33</sup>
- *More regional co-operation*: The increasing number of official regional co-operation bodies, especially in Central and Eastern Europe, might seem to contradict recent nation-building trends. However, we have to consider that cultural cooperation, in most cases, is not the dominant motive for this development which is mainly fuelled by the political, economic and even defence interests of mostly smaller nation states.

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

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

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

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

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

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

### 2.3.1 Foreign policy and international co-operation

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

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

- In over two-thirds of them, responsibility is being *shared between different ministries*, usually those in charge of foreign affairs and of culture (in 13 cases, a single ministry is in charge, the one in charge of culture taking the lead in nine countries);
- The sharing of responsibilities may have fostered more *dialogue-oriented approaches* to cultural relations, which seem to be gradually replacing one-directional contacts;
- Maintaining *relations with expatriate communities* or diaspora is of greater interest than before to policymakers;
- Nearly half of the countries studied maintain *national cultural institutes*, with truly independent or at least “arms’ length” cultural institutes being more an exception than the rule. Many of these institutes, which co-operate in the EUNIC network, run programmes that involve sending domestic artists and cultural experts abroad;
- However, the costs of maintaining cultural institutes has come under scrutiny in some countries, whose cultural relations policies are being directed to *individual subventions dedicated to selected, temporary events* with high public visibility;
- In parallel, a growing number of trans-border cultural co-operation activities happen outside the direct purview of national governments. Some of these may involve public support at local or regional level, but most of them can be characterised as *direct encounters between cultural professionals*, whether of commercial or non-commercial background; and,

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

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

- Some *tightening of control* on the part of national governments is apparent, including through specific *legal and political frameworks* on which cultural exchange still depends in many countries (e.g. higher charges for visas or changes to work permits or application procedures to enter the UK and other countries).

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

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

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

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

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

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

In addition to foreign policies, the policies and frameworks governing the internal affairs of countries are highly relevant for trans-border cooperation projects

in general and for the mobility of artists and cultural operators in particular. Here we can mention everything from national security and immigration policies to cultural funding strategies or media policies, to which the EU has varying degrees of responsibility and influence – in the culture field this is very limited due to the principle of subsidiarity.

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

## 2.4 Impediments to trans-national mobility

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

A recent comparative study of the ERICarts Institute for the European Parliament<sup>38</sup> confirmed the findings of earlier research on the status of artists in Europe<sup>39</sup> and demonstrated that familiar issues in the work environment of cultural professionals remain unresolved. These pertain mainly to the large number of artists and cultural workers who are self-employed or work, for example, as perform-

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

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

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

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



ers on a project or production basis and who demonstrate in most cases, a high level of mobility in or outside of their home country. Some problems are:

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

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

### **2.4.1 Social Security Protection**

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

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

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

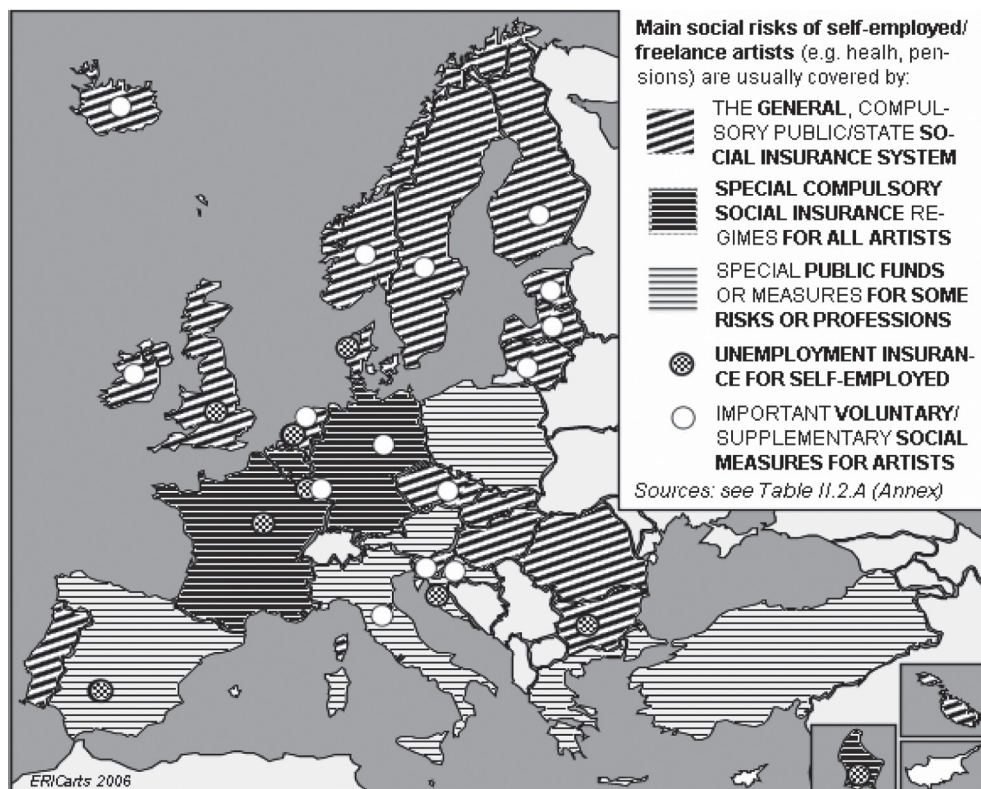
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<sup>40</sup> Article 42 (ex-article 51) of the Treaty establishing the European Community (Rome): “The Council shall, acting in accordance with the procedure referred to in Article 251, adopt such measures in the field of social security as are necessary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

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

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

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



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

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

Influenced by the ERICarts study for the European Parliament and by intense lobbying on the part of artists organisations and networks, the Culture Committee of the EP made a new attempt in 2007 to address the social and economic status of

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

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

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



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

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

### 2.4.2 Taxation

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

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

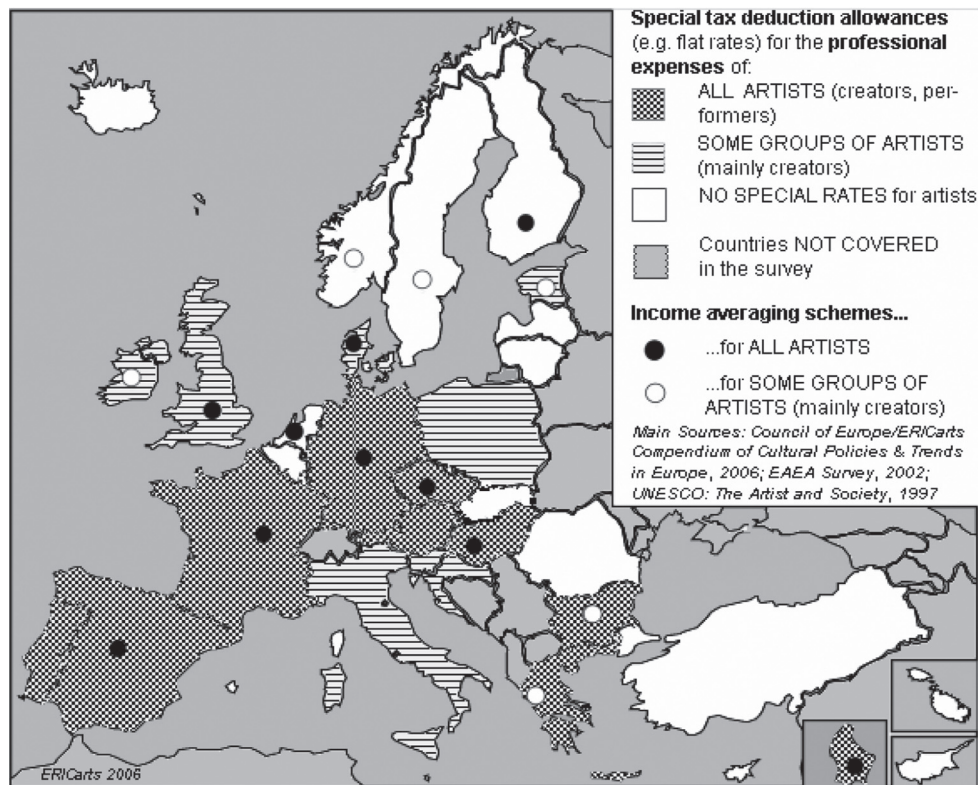
<sup>46</sup> Report of the Committee on Culture and Education (A6-0199/2007)

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

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

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

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



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

### ***2.4.3 Visas and work permits***

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

The visa situation of third country nationals in the live performing arts seems to be particularly in need of improvements, as evidenced in debates<sup>51</sup> and

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

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

studies, which have made proposals to that effect.<sup>52</sup> Connected challenges were also addressed in the above mentioned EP Resolution on the social status of artists (2006/2249(INI), where it is stated that “artists with short-term employment contracts currently find it difficult to fulfil the conditions for obtaining visas and work permits”. In fact, some European countries are making mobility in Europe increasingly difficult for creative people from outside the EU/EEA area by:

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

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

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

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

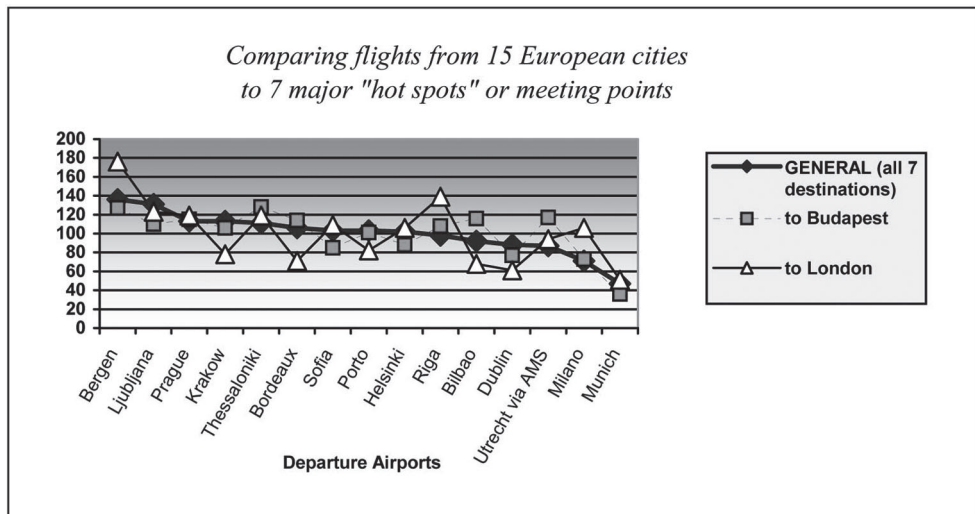
<sup>53</sup> See <<http://schengenopera.free.fr/?lang=uk>>, and national initiatives, such as <<http://www.abgesagt.net>>, in Austria.

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

## 2.5 Rising air travel costs

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

**Scheme 4:**  
*Mobility and airfares*



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

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

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

### 3. Mobility schemes for cultural professionals

#### 3.1 Survey overview

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

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

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

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

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

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

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

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

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

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

- provide artists and cultural professionals with an opportunity or platform to build partnerships with other individual professionals and/or institutions;
- open up new markets or opportunities for their works to be recognised and distributed;
- provide stepping stones for further career development;
- address contemporary cultural policy issues of e.g. cultural diversity, inter-cultural dialogue or the cultural industries;

- address the inequities or imbalances which persist in the mobility flows across Europe;
- promote transparency in the application and selection process.

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

### 3.2 Motives of mobility funders and fund seekers

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

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

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

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



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

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

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

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

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

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

The main motives behind the mobility support schemes of *Ministries of Culture and Ministries of Foreign Affairs* remain to promote cultural cooperation and to promote cultural diplomacy respectively. Generally intended to *promote the cultural image of a country abroad*, mobility related schemes are frequently provided through foreign cultural institutes or through official programmes aimed at sending individual artists and groups of artists on tour. Historically, these have been usually developed within the framework of bilateral or, in recent years, within multilateral cultural cooperation strategies. Such schemes have been criticised sometimes as being only open to artists or cultural professionals whose work reflects a particular or defined tradition, heritage or brand. Such 'diplomacy' objectives are also pursued

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



in the strategies and programmes introduced by authorities at different levels of government. New developments are emerging which demonstrate that government ministries and agencies at both the national and regional levels are increasingly underlining the importance of the arts and culture as significant intellectual assets in developing the creative industries at home and promoting them abroad through cultural export strategies.

The main motive of *arm's length bodies* such as arts and other culture related councils have also not changed very much, i.e. they *support the professional development of individual artists and cultural professionals* (e.g. curators, producers) through capacity building mobility programmes as well as “go and see” travel grants. However, a recent interesting development in the UK has been the relaxing of conditions governing the grants of Arts Council England to enable its regularly funded organisations to use a proportion of their subsidy for international work, where previously it could only be used domestically. The presumption is that international experience will ultimately feed through to domestic work. A similar strategy is being pursued in Germany by bodies such as the Goethe Institute which is introducing activities to motivate individuals and national cultural institutions to engage in international cooperation.

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

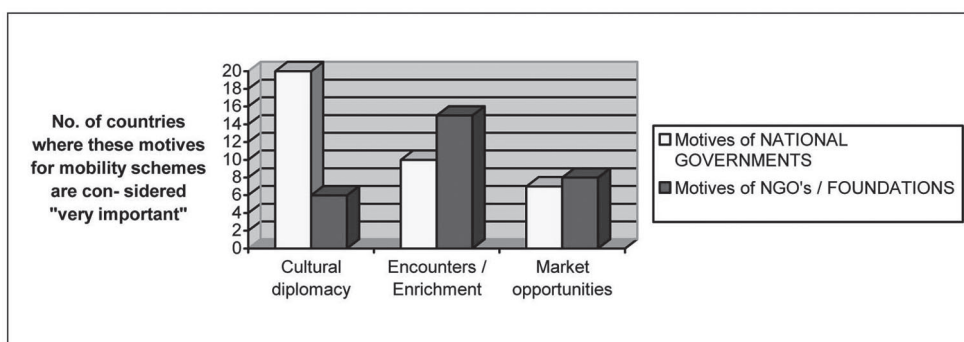
*Foundations and NGO* programmes address another important objective of mobility, i.e. to promote intellectual or artistic exchange within Europe and beyond. Some have engaged in partnerships with others outside of Europe. For example with the Asia-Europe Foundation or the Anna Lindh Foundation to open up new corridors for future mobility flows. Artists and cultural professionals organised in NGO networks have either been partners in this effort or have

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

forged a path for these corridors to develop in creativity ‘hotspots’ such as Istanbul, Shanghai or Mumbai (Bombay). Time will tell whether concrete dialogue, co-production projects or new market opportunities for artists work will arise out of these efforts.

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

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



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

While the *motivations of funders and cultural professionals often broadly correspond*, it is evident that motives are not always shared. A dance company wishing to tour abroad or an artist wishing to exhibit in a major art biennale could be seeking professional benefit related to their international profile as well as the creative experience, whereas a foreign ministry or cultural institute is likely to be more concerned that the cultural activity reflects well on the nation’s image. Is this potential clash of motives simply a reality that both funder and practitioner must continue to live with, or are ministries of culture and foreign affairs prepared to rethink their diplomacy strategies in future? For example, a move away from one-way showcasing of national culture, to activities which promotes a genuine two-way dialogue or encounter between cultural professionals can still meet cultural diplomacy objectives while enabling the artist to fulfil their creative ambitions. Examples throughout this study indicate that a shift of thinking in this direction is emerging through *strategies aimed at promoting cultural diversity and intercultural dialogue* via creative works/co-productions.

### 3.3 Mobility schemes: types and typologies

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

#### 3.3.1 Main actors responsible for mobility schemes

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

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

#### 3.3.2 Types of schemes

From the outset, a distinction was made between *outgoing schemes* (those which provide support to the mobility of domestic (i.e. nationals/residents) cultural profes-

sionals to other countries) and *incoming schemes* (those designed to attract foreign cultural professionals to visit/work in their country). From this initial distinction, various types of mobility support schemes identified through the project were:

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

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

### 3.3.3 Main objectives of schemes

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

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

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

**Table 2:**  
**‘Outgoing’ mobility schemes for nationals / residents**

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

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

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

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

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

In addition to the promotion of foreign relations objectives, the data collected through the questionnaire shows that the measures used to support the ‘outgoing mobility’ of nationals/residents are also aimed at *promoting creativity and production* through e.g. artists residencies or production/project co-operation as well as



*career enhancement* schemes aimed at providing support for artists/cultural professionals in major festivals or events; fewer countries offer ‘go and see grants’ or ‘networking grants’. Schemes which introduce artists and cultural professionals to *emerging cultural markets* in other regions of the world have been newly introduced by some Member States. By far, the main ‘incoming mobility measure’ designed to attract foreign cultural professionals is artists residencies; that is followed by event participation grants and support for co-productions. Arguably, financial assistance to bring artists from Europe and beyond for R & D visit is minimal.

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

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

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

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



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

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

### 3.4 Trends in different regions of Europe

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

#### Western Europe

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

In some countries, for example, the UK and Ireland, there has been a significant *growth in the number and range of mobility support measures* and/or accompanying financial resources. The impetus for this growth has been the elaboration of new and the review of existing international cultural cooperation policies and strategies on the part of government departments and quasi-public agencies (e.g. the UK, Flanders) or the setting up of new bodies designed to administer short term

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

incoming and outgoing mobility grants (e.g. *Culture Ireland*). While in other countries, such as the Netherlands, the resources of the main government mobility fund, Homogene Groep Internationale Samenwerking (or HGIS), showed a marked reduction in 2008 from the 2007 level and the four year budget for 2009-2012 indicates a decrease in real terms. This is unlikely to address the concerns of those Dutch artists and curators who consider there to be a falling off in their visibility at international biennials and art fairs and their influence in setting trends<sup>56</sup>.

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

#### Case Study # 5

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

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

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

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

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

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

## Northern Europe

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

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

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

In the Nordic and Baltic countries alike, the most prevalent public support schemes are those of maintaining *residencies (both for incoming and outgoing artists and professionals)*, *cultural institutions abroad*, *study and research fellowships*, and *exploration and travel grants*. In the Nordic countries the residency activities have expanded fast during the last ten years or so, but are still rather limited in scope in the Baltic States. Another difference is that in the Nordic countries, mobility fellowships and grants are usually part and parcel of more general artists’ grant schemes; in the Baltic countries they are more targeted to mobility of specific art forms or group of artists (e.g. young artists). The Nordic countries have traditionally been branded as social welfare states and this is reflected in their arsenal of mobility support. The arts and culture are seen as important factors in economic and social development and the Nordic international development agencies have special departments or agencies for financing cultural development in their client countries. As development co-operation is a rather new foreign policy sector in the Baltic States, this type of support for cultural mobility does not yet exist.

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

#### Case Study # 32

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

### Southern Europe

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

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

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

Even though countries across southern Europe have been transformed from countries of emigration to countries of immigration, the *brain/talent drain* continues to be a constant issue. This is seen to be caused by insufficient support to keep artists and cultural professionals at home. Many artists / cultural professionals argue that breaking into international markets remains difficult and is mainly achieved through personal contracts and connections to Diaspora communities. They see emigration rather than short-term mobility as an opportunity for them to

advance their careers. Consequently, a growing number have gravitated to other countries, especially to ‘hotspot’ cities of London, Berlin, Paris and New York. One of the means suggested to overcome this challenge is to *better network or connect individuals, artists associations, residencies or project groups from the region* to enable short term exchanges with professionals and institutions from other European countries. Such engagement would benefit from some form of public support. A recent example is found in Portugal where the government is launching a new international internship programme for young cultural practitioners in 2008 called *InovArt*. The aim of the programme is to support up to 200 internships annually for young cultural workers under 35 years of age to engage internationally and integrate professionally. Significantly, it is based on cooperation between the Ministry of Economy and Innovation, the Ministry of Culture and the Ministry of Foreign Affairs (*Camões Institute*) and is modelled on an existing programme promoting innovation through the mobility of young business entrepreneurs.

#### Case Study # 22

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

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

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

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

In Central and Eastern Europe the mobility of artists and cultural professionals is not necessarily considered as a separate activity needing its own schemes. Some

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

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

#### Case Study # 19

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

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

*Cultural institutions* and *non governmental organisations* play a significant role in providing support to mobility. These can be national institutes which have established partnerships with other foundations to support mobility, as witnessed in the *Homines Urbani* project, a European residency for writers and translators located in Cracow. The project has been organised by the *Villa Decius Association* and the



Polish Book Institute in partnership with the Polish *Ha!art Corporation* and the *Deutsches Literaturinstitut Leipzig* since 2004. Financial support is given by the *Polish-German Co-operation Foundation*, the *Robert Bosch Foundation* and the Swiss *Pro Helvetia*. Over 80 authors from Germany, Switzerland, the Czech Republic, Slovakia, Ukraine, Belarus and Poland have spent several months working together in the residency.

#### Case Study # 17

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

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

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

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

#### Case Study # 31

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

such as foreign cultural institutes gradually decreased. Exceptions include the *Nordic Council of Ministers Programme Norden-Balkan Cultural Switch* providing support for two-way mobility of artists, the *European Cultural Foundation* mobility fund *Step Beyond!* or the IETM initiated project, *Balkan Express*.



Today, the main type of mobility schemes offered in the region are short term production directed artists-in-residency / artists colonies organised mainly during the summer months; there is, however, no developed network which would link them on a regional level. Accommodation and material expenses are covered during the residency, while the costs of travel are to be borne by the artists themselves. These residencies/colonies are found within the region; there are very few government owned artists residencies in other countries. These trends are also apparent in Turkey, where government funding for mobility is mainly aimed at providing support for artist residencies as well as some event participation grants and scholarships for further training. In addition to the support provided by the Ministry of Foreign Affairs, funding opportunities from foundations such as the Roberto Cimetta Fund, the European Cultural Foundation or the Open Society Institute remain important sources of funding for Turkish artists / cultural professionals.

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

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

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

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

Mobility schemes may be integrated as part of a larger cultural programme which provides support for travel and accommodation abroad or may be “hidden” within grants for artistic projects where mobility is a key element. An example of the first type is the *Travel & Mobility Awards* provided by the Cork City Council (Ireland)<sup>58</sup>. This award is addressed to professional artists, coordinators, curators, administrators and managers who “promote Cork’s artistic and cultural profile abroad, develop international networking opportunities, develop partnership initiatives with counterparts abroad and bring an international learning perspective back to Cork city”. An example of the second type is the annual funding provided to the arts and culture by the Belfast City Council. This funding supports artistic projects, including mobility related activities such as international or cross-border tours for local theatre or music companies, international artists-in-residency exchanges, etc.

#### Case Study # 9

The Cork City Council Travel and Mobility Awards demonstrate growth in the confidence and stature of the city as ‘International City’ and recognition of the value of arts and culture as the ‘new trade’.

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

In addition to mobility schemes for the exchange of artists and cultural professionals, regional and local authorities have created their own cultural networks to exchange their knowledge and share experiences regarding culture and cultural development. There are many examples, including the *European Capitals of Culture and Months Network*, the UNESCO launched *Creative Cities Network* or the EU-Interreg III supported *Mediterranean Cultural Network of Cities*. The largest European cities network – *EUROCITIES* – joins together local authorities from more than 130 cities in over 30 European countries, promoting partnership projects and exchanges mainly with cities in Eastern Europe and around the Southern Mediterranean. The largest international association of local authorities

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

is the *United Cities and Local Governments* (UCLG), which adopted an “Agenda 21 for Culture” in 2004 that underlines the value of mobility policies and schemes, particularly exchanges and co-productions that foster cultural diversity and artistic innovation. The UCLG is currently considering a new trans-national mobility / exchange programme for cultural professionals working in city councils.

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

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

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

The promotion of pan-European mobility through *transborder cooperation platforms* and projects has been at the centre of the European Commission’s *Culture Programme* (2007-2013) involving multiple partners and countries. Indeed, the results of this study indicate this programme as one of the main or most important mobility schemes available for cultural professionals in many countries; particularly for those in the performing and visual arts. However, many small cultural organisations still regard the Culture programme as problematic due to lack of capacity and pre- and post- financing obligations.

The respondents to the questionnaire also reported that EU programmes such as the *European Capital of Culture* or the *European Year of Intercultural Dialogue*, have acted as catalysts for the introduction of either new mobility directed strategies or to an increased awareness of mobility as a precondition for cross-border dialogue and projects. For example, in the wake of the 2007

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

*European Capital of Culture* hosted by Luxembourg, the five ministers of culture from the *La Grande Région* founded a cross-border association with the aim of elaborating a strategy in the field of culture, promoting and facilitating cultural exchanges, strengthening knowledge on *La Grande Région* and encouraging artist and audience mobility. The global budget for three years is estimated at EUR 1.8 million, one-half paid by the regions and the other half by the Interreg IV Programme. The following mobility related activities are foreseen:

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

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

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

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

ism, cultural industries, heritage, the arts and participatory policy making, especially on the local level, and could enhance mobility in the region.

- *TÜRKSOY* aims to strengthen cooperation in the fields of culture and arts between the countries of Turkic origin and language and provide some support for event participation mobility at conferences, festivals and exhibitions. *TÜRKSOY* member countries are Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan and Uzbekistan. The Turkish Republic of Northern Cyprus, Gagavuz Yeri of Moldova and some autonomous republics of the Russian Federation participate in its activities as observers.

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

#### Case Study # 26

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

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

Transregional encounters for dialogue and project based cooperation is also at the heart of *programmes initiated by foundations*, such as the *Robert Bosch Stiftung* programme for cultural managers from central and eastern Europe to work in German cultural organisations or the *European Cultural Foundation* (ECF) programmes targeting professionals in EU and EEA countries and Albania, Belarus, Bosnia-Herzegovina, Croatia, Macedonia, Moldova, Russia, Serbia, Montenegro, Turkey and Ukraine. NGOs from several Middle Eastern and North African states are also eligible if they have partners in the European countries mentioned.. The ECF is in the process of initiating a pilot cross-Mediterranean placement programme, aimed at providing young European cultural operators with the possibility to live and work for a short period in a Southern Mediterranean country. In recent years, transborder encounters in the Euro-Med region has been the focus of other foundations such as the *Anna Lindh Foundation*<sup>60</sup> to promote intercultural dialogue and capacity building exchanges between professionals from European and Southern Mediterranean countries. The recent report of the *Roberto Cimetta Fund*<sup>61</sup> indicates that while traditional mobility obstacles such as visas continue to persist, a more important issue to be addressed is the imbalance of infrastructure and funding opportunities for cultural professionals in many of the Southern Med countries, which places them on an unequal footing with their peers in the EU-Med countries to engage fully in cooperation projects or co-productions. A later ECF report emphasised:

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

Equally important as trans-regional cooperation agreements or programmes is the *organisational infrastructure to support trans-European mobility*. More formally organised networks such as *Res Artis* provide links between 200 artist residency programmes and residential art centres around the world. The long established *Pépinières européennes pour jeunes artistes* programme is based on a network of

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

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

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



arts institutions, together with national, regional and local governments who cover the costs of accommodation, living, and materials. The programme provides a working context for young artists to realise a project or develop new ideas and collaborate with their peers from other countries. A survey of *Pépinieres* participants, past and present, revealed that they would value an expansion of the possibilities to engage in more interdisciplinary research (art and science, art and philosophy, art and theatre), more flexibility in the residence-period and more involvement on the part of the host organisation to, among other things, introduce them to the local cultural life and meet other artists from the region where they are staying.

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

#### Case Study # 21

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

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

### 4.1 Measuring impact and effectiveness

In his 2002 study for the EU Commission on the mobility and free movement of people and products in the cultural sector, Olivier Audéoud remarked that there are no instruments for measuring or evaluating the mobility of cultural professionals and there are "no figures capable of measuring the actual extent to which artists and cultural workers exercise their right to move and circulate their products



around the EU” (2002: 3). The 2008 report of the *High Level Expert Forum on Mobility* came to a similar conclusion<sup>63</sup>. The results of this study further confirm this lack of data (as mentioned in section 1.4 of this report).

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

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

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

It can be argued that an evaluation framework which employs both quantitative and qualitative indicators needs to be developed in order to capture not only an increase or decrease of mobility flows, but also to assess the quality and outcomes of mobility which such schemes support. It was suggested that, for example, the recipients of mobility funding could be invited to *share insights and experiences* directly with their peers through workshops or training modules rather than submitting an official written report or participating in a closed session verbal report / presentation to the funders. Such activities could be seen as *capacity building opportunities* for other artists/cultural professionals planning future trips abroad and could provide them with *intercultural competence training*, which may be needed to work

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

in another cultural environment. The information gained from such sessions could also provide the basis for a *future needs analysis* and the subsequent adjustment or development of new mobility funds/programmes; in other words, providing funders with *intelligence and not just empirical information* or data upon which to base their decisions.

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

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

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

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

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

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

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

##### ***4.3.1 Cultural sectors and professional groups***

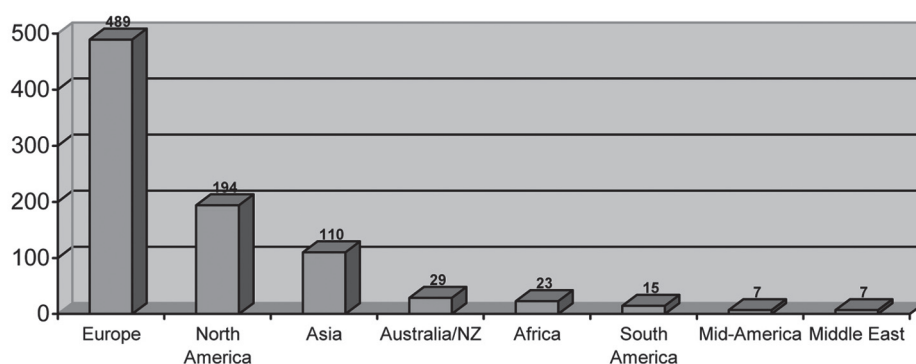
The focus of this study was to examine mobility schemes targeting the *visual, performing and literary arts and related industries e.g. publishing, film or music industry*. The sectors chosen were determined to be the fields which lead to greater mobility of artists and cultural professionals. This scope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

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

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

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

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



Source: ERICarts Institute Analysis of Trans Artists' Database.

### ***4.3.2 Individuals and/or organisations***

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

are now open to both individuals and organisations. This development is described by the ECF as a ‘radically new’ approach.

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

#### Case Study # 28

*Movin’Up grants* are the main measures through which the Italian government provides support to the mobility of young Italian artists.

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

#### Case Study # 29

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

### 4.3.3 Destinations

With the exception of residency programmes, the majority of ‘outgoing schemes’ collected for this study leave open to applicants *the choice of country/countries* they wish to visit. In this context, and in the absence of systematically collected data on mobility flows across Europe, it is difficult to track exactly where

artists and cultural professionals are travelling to, the length of their stay and if they return home.

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

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

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

#### 4.3.4 Thematic fields

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

##### a) Cultural or creative industries

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

The *music industry and media arts* stand out as sectors receiving the most recent attention from mobility funders e.g. the *MusicXport* scheme of the Music Centre in the Netherlands and *BUMA Cultuur* (responsible for the collection of mechanical reproduction rights) offers promotional and marketing support to enable Dutch contemporary pop musicians and bands to perform in or tour to another country. The EU supported *European Media Artists in Residence Exchanges* (EMARE), provides a grant of EUR 2 000, free accommodation, up to EUR 250 travel expenses, access to the technical facilities and media labs and a professional presentation. Sixteen media artists (not students) from Europe will be funded



in 2008-2009. *Private art galleries and publishers* are also the target of mobility schemes provided by both national and regional governments. They provide support for the participation of cultural professionals in international contemporary art or book fairs. For example, travel grants offered by the Ministry of Culture in Lithuania or Slovenia for publishers, or the regional government of Rhône-Alpes, France, for private gallery directors/curators.

Some of the creative industry mobility programmes are targeted to *nationals*. For example, in Estonia, the Government is introducing a new creative industries development programme, which includes support for the networking of NGOs and enterprises. Others are designed to attract professionals from abroad, e.g. the French Ministry of Culture and Communication training programme *Courant du Monde* for cultural industry professionals from Europe in general and from the Euro-Med region in particular. The British Council's *Young Creative Entrepreneur Awards* targets professionals from emerging economies working in the fashion, design, music, performing arts, publishing and film industries (and shortly visual arts), providing them with an opportunity to gain a greater understanding of the UK's market, infrastructure and production trends.

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

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

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

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

- the *International Curators Forum in the UK*, which targets Black, Afro-Caribbean and Asian curators to attend major art events/fairs (e.g. Venice Biennale) and is principally funded by Arts Council England. As part of a two year Cultural Leadership Programme, the Arts Council and partners offer bursaries for cultural and creative leaders of Black, Asian and ethnic minority backgrounds to be seconded to cultural institutions in China and Singapore. The activities and programmes of the British Council are also



now reflecting the multicultural reality of the UK. See Case Study # 23 in *Annex 5*;

- the *new French international cultural cooperation strategy* is aimed not only at promoting French culture abroad (as part of the Foreign Ministry's strategy), but the cultures of other countries in France. Such objectives are mainly carried out through established cultural institutions or institutes such as the *Maison des cultures du monde*;
- the goals of the *new Swiss Cultural Programme in the Western Balkans* (SCP), introduced in July 2008, are: to create a sound social frame to cultural development: to contribute to the promotion of democracy and freedom of expression, to conflict resolution, intercultural cooperation and respect for minorities. See Case Study # 37 in *Annex 5*.

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

#### Case Study # 12

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

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

within communities and across borders through cultural responses to such things as the protection of biodiversity, pollution reduction, conservation, etc, as well as enhancing access to participating arts across different social groups.

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

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

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

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

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

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

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

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

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

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

#### **4.5 Application procedures and access to information**

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

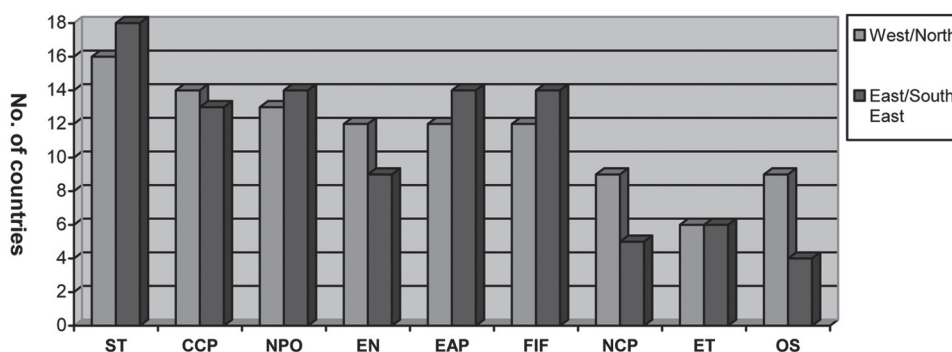
In countries of *Eastern and South Eastern Europe*, the ability to obtain a grant is highly dependent on individual/personal initiative and contacts, from active cultural producers/managers or from single institutions. Experts also argue that there is often a lack of transparency on the part of the mobility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

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

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

the following Scheme 7 demonstrates, fewer information resources are to be found from education/training institutions or national cultural/employment portals.

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



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

Notes: Main information sources are presented along the horizontal axis. They are, in alphabetical order:

**CCP** = Cultural Contact Points of the EU (where existing and deemed relevant);

**EAP** = European arts or mobility Internet portals (such as LABforCulture, OTM or EURES);

**EN** = European/International networks;

**ET** = Education and training (institutions or programmes)

**FIF** = Foreign cultural institutes (e.g. British Council) or foundations (e.g. ECF)

**NCP** = National culture or employment Internet portals

**NPO** = National professional organisations, unions and NGOs

**OS** = Other important sources (e.g. magazines, newsletters, regional organisations, local bodies);

**ST** = “The State” (National government and its agencies)

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

particular problem for artists from smaller countries such as Luxembourg, Malta, Cyprus, Portugal etc.

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

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

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

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

In recent years, we have witnessed the emergence of a few programmes that have effectively combined different types of schemes to create an *integrated or developmental approach to mobility funding*. This approach provides recipients with a longer term perspective and opportunities for continued mobility funding. Examples are the

2007-2009 *Nordic Mobility Programme* and a new approach adopted by *Visiting Arts* in the UK.

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

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



bility of professional artists and practitioners, producers and cultural operators in all fields of art and culture. It was built upon the following three modules:

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

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

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



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

The two programmes described above also reflect the *expressed need for more schemes that provide artists/cultural professionals with exploratory funding* to undertake research and development activities and explore cultural practice with their peers in other countries. These activities are said to be free of specific political agendas and they enable practitioners to develop their own research and exploration activities. It is argued that many artists are mobile at the beginning of their journey and become nomadic once they arrive in their target destination. However, the majority of funding schemes in Europe are insufficiently flexible to take such explorations into consideration.

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

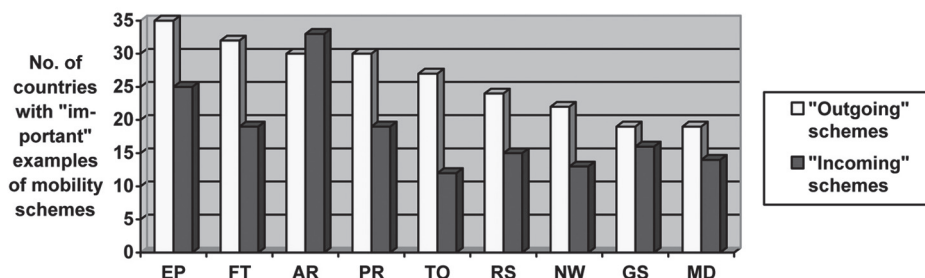
- Artists / cultural professionals may be *invited to participate in a specific programme abroad*, e.g. a music week staged by a national cultural institute in another country;
- Many foundations aim at *international cultural co-operation without running specific mobility schemes*; or
- Requests for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

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

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

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

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



Source: ERICarts evaluation of questionnaire responses, 2008

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

**AR** = Artists / writers residencies;

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

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

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

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

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

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

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

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

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

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

author's participation in literary festivals ('outgoing mobility'), as well as for foreign author's participation in Danish festivals and shorter stays of foreign translators of Danish literature in Denmark ('incoming mobility').

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

#### **4.8 Main messages**

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

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

1. *The targets of mobility schemes in many countries are expanding to include a range of artistic fields, such as fashion or architecture, or cultural professions, such as promoters, curators, producers, cultural managers/administrators and researchers. Artist led initiatives to promote mobility through, for example, residency programmes or the mobility activities of small scale organisations, are not sufficiently served by existing government funded programmes and schemes.*
2. *Mobility is an important component of international and regional cultural cooperation agreements, be they multilateral or bilateral. In this context, mobility is seen as a tool to promote the image of a country abroad and to export culture. Such mobility measures have been criticised for mainly supporting artists or cultural professionals whose work reflects a particular or defined tradition, heritage or brand. Traditional bilateral agreements, where they exist, are seen as outdated and out of step with the practices of artists and cultural professionals.*
3. *However, a shift towards the introduction of new mobility schemes aimed at promoting creativity and production as well as career enhancement can be observed. Fewer countries offer 'go and see grants' or 'networking grants'. Support for pan European networks is considered, in many countries, to be a responsibility of the EU Culture programme. Schemes which introduce artists and cultural professionals to emerging cultural markets are new and still confined to a few countries.*

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

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

8. *Making application procedures easier and the schemes more transparent*. In some countries of Eastern and South Eastern Europe, the ability to obtain a mobility grant is highly dependent on individual/personal initiative and contacts, from active cultural producers/managers or from single institutions. It is argued that organisations in these regions stand a better chance of obtaining mobility funding in comparison to individual artists. Experts also argue that there is a lack of transparency on the part of the mobility funders to provide information on the objectives or priorities of a specific scheme, or the conditions and procedures for reimbursement etc
9. *Funding for mobility may not be identified as an explicit objective in itself, even though, in many cases, it might be an implicit outcome*. Funding may be hidden within project or event budgets or in the resources allocated to cultural institutions or in schemes designed to promote exposure of artists

rather than part of designated programmes or systems to promote mobility. In some parts of Europe, there are no specifically identified grants for travel, for example. Applications can be made by individual artists / cultural professionals to departments of international cultural cooperation and travel costs may be covered, but are usually issued on an ad hoc basis.

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

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

11. There is *an imbalance in the provision of 'outgoing' and 'incoming' mobility schemes*; despite the growing awareness of the value of inviting foreign artists or bringing new and diverse creative works and ideas into a country to benefit not only artists/cultural professionals, but also audiences. This gap in provision perpetuates East-West imbalances (in Europe) and North-South imbalances (globally). The main challenge identified in many countries is the lack of funds, programmes or infrastructure to receive artists from other countries.
12. *Levels of funding can dictate target destinations and mobility flows*. While a significant number of schemes leave the choice of country/countries open to applicants/recipients, the levels of funding may set limits on the choice of country an artist or cultural professional can travel. Mobility associated expenses in other countries – from daily allowances to production related costs – may be beyond the reach of artists and cultural professionals from some European countries.
13. *Brain/talent drain continues to be a major and constant issue in some countries*. Mobility is often a means of survival, not a choice. This is due to insufficient support or local infrastructure to keep artists and cultural professionals at home. Many artists / cultural professionals argue that breaking into international markets remains difficult and is mainly achieved through personal contacts and connections to a diaspora community. They see emigration rather than short-term mobility as an opportunity for them to advance their careers.

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

14. The number of *trans-regional mobility support schemes* is beginning to increase. Regional multilateral government strategies with a cultural mobility dimension have been a part of a longer term strategy of the Nordic Council of Ministers for example, and have appeared recently in other parts of Europe through the Visegrad Group, Ars Baltica or through the activities of the Anna Lindh Foundation in the Euro-med region. For many of the smaller countries involved, such regional programmes provide artists with an opportunity to promote their creative works “abroad” and an opportunity to create a more localised network that may be easier and more affordable for them to reach.
15. In some countries of East and South East Europe, *mobility funding from pan-European or foreign foundations and cultural institutes has been a main source of mobility support* for artists and cultural professionals to travel and engage in exchanges or production projects with their colleagues within their region, in greater Europe and beyond. More recently, their focus of attention has been placed on supporting the mobility of artists and cultural professionals around the Euro-Med region. As some foundations and cultural institutes begin to withdraw their mobility funding support from regions of South East Europe, a gap will be left for national authorities/agencies and perhaps EU-funded programmes to fill.

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

16. *Country-wide information dissemination is key!* While the information landscape has considerably improved in recent years, it remains patchy. National experts argue that information on national or local mobility schemes is sometimes difficult to find and the criteria for assessing applications is hidden. Although there may be several funding schemes available in a particular country, many artists/cultural professionals may not be aware of their existence. National online information systems which are comprehensive, well structured and transparent are only available in some parts of Europe.
17. The promotion of *pan-European mobility through transborder cooperation platforms and projects* has been at the centre of the European Commission’s culture and other programmes involving multiple partners and countries. It has been suggested that if the EU and other funding bodies ceased their support for mobility driven networks or platforms, there would be a great possibility that the first stage of ‘dialogue through mobility’, i.e. initiating cross-border contacts and exchanges with colleagues from different countries and cultures, would come to a halt. The result would be further inequalities in the mobility flows of artists and cultural professionals across Europe.

18. *Many artists and cultural professionals are not yet sufficiently networked* into what's going on elsewhere in Europe; whether due to language or other barriers. Those who do not belong to a network – be it a professionally organised network or an informal network - face difficulties in establishing contacts at regional, pan-European or international levels which is usually a prerequisite to build partnerships or cooperation projects and hence foster production or research oriented mobility.
19. *Mobility experiences need to be widely shared with other artists or cultural professionals.* Generally, the experience of international encounters and travel is often wasted. If artists/cultural professionals shared their insights and experiences directly with their peers through, for example, workshops it could provide greater benefit than the submission of an official report. Such activities could also be seen as providing pre-travel training to those artists/cultural professionals planning trips abroad and provide them with intercultural competencies needed to work in another cultural environment.
20. *There is a lack of instruments to measure mobility flows and evaluate the outcome of mobility programmes.* While many government agencies publish data on the grants they issue, e.g. on the number of artists, the amount they receive, their destination, or on the use of the grant (output), there are limitations in using short term economic indicators to measure 'mobility success' in terms of input (e.g. mobility funding) and immediate output (e.g. physical movements, new projects or co-productions), rather than assessing longer term outcomes.

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

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

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



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

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

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

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

### **5.1 Adopt a developmental approach to mobility**

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

Mobility funding is to be considered as a longer term investment in a process leading to specific *outcomes* (not outputs) over a period of time. This process may begin with an exploratory visit(s), lead to encounters and dialogue which strengthens network development and results in production based cooperation, discovery of new audiences or new work opportunities or the distribution/exhibition of a work.

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

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

because of the lack of resources? The EU Culture programme has started to address this with support for projects of up to five years duration; however, in general, schemes across Europe encourage short term engagement. More opportunities for long term international engagement are needed.

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

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

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

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

Mobility funders could:

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

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

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

Mobility funders could:

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

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

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

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

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

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

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

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

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

- the current *level of resources* allocated by the EP for pilot projects on mobility are inadequate for the introduction of such a comprehensive programme;

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

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

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

- a) Action through *pilot projects aimed at artists/cultural professionals* in 2009, with a possible focus on:
  - *the creation of a matching fund for mobility* to strengthen existing funds and provide incentives for transregional, national, local and independent bodies in order to implement a developmental approach to mobility funding;
  - *improving the transfer* of mobility experiences through support for cross-border training modules targeted to different user groups, i.e. funders, intermediaries, professionals seeking to become mobile, in order to ensure a more lasting impact. The involvement of artists / cultural professionals as ‘trainers’ is key and would enable them to share their experiences with others.
  - *the development of online mobility toolkits that provide intelligence*, not just more information, by synthesizing good practice and addressing the different national, regional and professional needs, in and outside of Europe. Such kits could be developed with the help of agencies, foun-

dations with a European scope, mobility information providers, regional bodies, sector associations and independent experts.

b) Introduce additional activities into the various strands of the current EU Culture programme 2007-2013, as well as in the next generation of the Culture programme:

- *Multiannual cooperation projects*: support for the building of trans-national cultural links and project cooperation between cultural operators, networks and institutions whose programme priorities are aimed at promoting the visibility and mobility of artists/cultural professionals from more diverse cultural backgrounds. Such funding input could help address the social imbalances across Europe and help achieve more fairness in the allocation of resources;
- *Support for cultural action - cooperation projects*: through this programme strand strengthen the capacity of the informal infrastructure for mobility which is sustained by underfunded or non-funded independent artist-led initiatives that either house visiting artists or provide them with work spaces. This could be done through a call for structured cooperation projects lasting two years. This funding input would not only strengthen such initiatives but increase their networking capacities;
- *Support for analysis and dissemination activities* and studies aimed at:
  - collecting data on the mobility flows of artists and cultural professionals;
  - developing an impact assessment scheme of cultural mobility programmes that focuses on the 'outcomes' of mobility rather than the 'outputs';
  - designing a SCOREBOARD to monitor how governments address the obstacles to mobility in the cultural sector.

c) *Make use of the open method of coordination (OMC)*, the new working method in the field of culture, as a means of strengthening policies on mobility at the national and European level. In particular, encourage the expert working group on improving the conditions for the mobility of artists and culture professionals, which was created for the implementation of the EU Work Plan for Culture 2008-2010, to:

- promote policy development on mobility through the exchange of best practices in Member States;
- engage in a constant dialogue with all stakeholders i.e. culture sector platforms, European networks, art councils, national agencies and local level organisations;
- initiate reflection on cultural mobility indicators and establish a working relationship with the new Eurostat working group on culture and explore



synergies with other bodies that have competence in mobility research to discuss indicators on the impact of mobility funds/programmes.

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

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



# MOBILITY IN SEE

Dimitrije Vujadinović

## ONE-WAY TICKET<sup>65</sup>

### THE BRAIN DRAIN AND TRANS-BORDER MOBILITY IN THE ARTS AND CULTURE OF THE WESTERN BALKANS

The possibilities for free and multi-directional mobility of intellectual capital, that is, the drain of creative capital, is a crucial issue of development in every society at the beginning of the third millennium, especially for small states!

The “spiritus movens” of contemporary social progress is no longer the economy of production and trade, but the economy of ideas and creativity. The keys that open the door to this new economy are education, culture, and science!

According to psychologist Howard Gardner, artistic production can play a significant role in the development of a wider range of intelligence and, when individuals discover their own creative powers, their self-esteem and achievements can be enhanced. A project entitled “Creative Europe”, prepared by ERICarts, confirms this point.<sup>66</sup>

The most dramatic problem in the Western Balkans (Croatia, Bosnia and Herzegovina, Serbia and Montenegro, Macedonia, and Albania) is a large-scale outflow of intellectual capital, which is the best social resource that the region has at its disposal today. The drain of creative potential from Serbia during the period from 1990 to 2000 was estimated to cost the state up to 12 billion dollars, as estimated by experts.

## HISTORICAL BACKGROUND

During the several-millennium long history of Europe, the geo-strategic position of the Balkans has been a constant hotspot and starting point for the mobility and migratory processes of various populations, civilizations, religions, and cultures.<sup>67</sup>

<sup>65</sup> This study is integral part of the project *Mobilizing Innovation: Dynamics, Causes and Consequences of Trans-border Mobility in the European Arts and Culture* (MEAC Pilot Project (2005-2006). One of the goals of the MEAC study was to identified main issues at stake or of high importance for mobility. The project is being led by the ERICarts Institute.

<sup>66</sup> German historian F. M. Kuhlemann developed a sociological model at the end of the 19th century with which he classified the characteristics of the different periods in the development of society. In that model one of the most important criteria for distinguishing traditional societies from modern ones is the growth of social mobility of the educated.

<sup>67</sup> Maria Todorova: *Imagining the Balkans*, Oxford University Press, New York, 1997.

The Balkans is a region where one can view - from a historical perspective - the complexity of consequences (feedbacks) for social processes, both positive and negative, of the mobility and migration of intellectual capital in a relatively short period of time. The second half of the 19th century is of special importance in this contemporary history.

Until the Vienna peace accords (1868), the peoples of the Balkan Peninsula had not established an indigenous educated social stratum. It was only in the second half of the 19th century that, as a result of trans-border mobility (TBM) and the settlement of intellectual and artistic capital, the strong processes of *Europeanization* and *modernization* of the young Balkan states began. The parallel processes were the shaping of the Croatian nation and the *Europeanization* of Bosnia and Herzegovina, as a consequence of being annexed by the Austro-Hungarian Monarchy.

In the late 19th century, students from the independent Balkan states made up around one-third of all students at French universities, while at German universities they accounted for 10 percent of the total number of students.

In the period from the mid-19th century to the beginning of the First World War, Serbia conducted a clear policy of a 'planned elite': via education, mobility (TBM) and the settlement of intellectual capital.<sup>68</sup>

At that time, Serbia was one of the leading European states in terms of the inflow of intellectual capital, although it was under the strong influence of the Ottoman tradition and its agricultural society was still dominant.<sup>69</sup>

Along with intellectual capital, artistic capital was being created as well. The works of modern art in Serbia, first and foremost in the fields of visual arts, music, literature, and photography, were created by students of artistic academies in Vienna, Berlin, Prague, and Paris.

The Serbian intellectual and artistic capital established at the end of the 19th century was mostly formed under the influence of French and Central European (German and Austro-Hungarian) culture. With the help of many foreigners who moved to Serbia temporarily or long-term, there was a political, economic, educational and cultural revival in Serbia at the beginning of the 20th century.<sup>70</sup>

<sup>68</sup> Ljubinka Trgovčević: *The Planned Elite*, The Institute of History, Belgrade, 2003.

<sup>69</sup> This came about, first of all, through the education of a large number of students at universities around Europe, first and foremost in Vienna, Berlin, Heidelberg, Paris, Zurich, Geneva, Lausanne, and Moscow. Until the beginning of the First World War, Serbia had been a country with an extremely high level of inflow of intellectual capital, mostly from Germany, Austria, and the Czech Republic. Many immigrants even changed their names into Serbian ones. Serbia was not attractive to foreigners because it offered high wages, but because they could realize their ideas through work and have the satisfaction of participating in the modernization of a society. At the end of the 19th century, Serbia had 1,000 engineers which was a high number in relation to the size of the country.

<sup>70</sup> In that period, the Serbian state offered scholarships to 853 students (this number doesn't include the students who financed their own studies or received scholarships from foreign countries). The progressive politics of creating an intellectual elite in Serbia is corroborated also by the fact that there was a considerable number of women in the student population (there were 35 women at Zurich University alone.) The first female doctor from Serbia, Draga Ljocić, obtained her PhD degree as one of the first in Europe, before any woman from Italy or Austria. The same is true for the first female architect, Jelisaveta Načić. (Ljubinka Trgovčević: *The Planned Elite*, The Institute of History, Belgrade, 2003)

The mobility and migration of intellectual capital in the Balkan territories which were part of the Austro-Hungarian Empire - Croatia, Bosnia and Herzegovina, and Vojvodina - developed within the Habsburg Monarchy.<sup>71</sup>

The Europeanization and modernization of the societies of Croatia and Bosnia and Herzegovina in the late 19th century were carried out by intellectual capital from other parts of the Habsburg Monarchy, which settled there temporarily or permanently.<sup>72</sup>

Not until the early 20th century did the formation of the Croatian educated stratum begin, but only within the closed Austro-Hungarian cultural circle (62.7 percent of Croatian students studied in Vienna).<sup>73</sup>

During that period, Istria and Dalmatia, i.e. the Adriatic coast, belonged to Italy, so the intellectual and artistic capital was composed of Italians.

With the formation of the state of southern Slavs – Yugoslavia - after the First World War, the mobility of intellectual capital mostly developed within the state and the inflow from abroad diminished. The newly-formed state was no longer attractive for the settlement of intellectual capital. Students from Yugoslavia continued to enroll at universities around Europe, especially at art academies. A significant process of mobility (TBM) remains in the sphere of art, especially visual art and literature.

Major immigration flows of intellectual capital to Yugoslavia took place in 1921, as a consequence of the revolution in Russia. Some 50,000 people of the middle class arrived from Russia to Yugoslavia, many moved further into Europe, but a considerable number of newcomers settled permanently in Yugoslavia, first and foremost in Serbia. Their presence in Yugoslavia largely contributed to the progress of science, education, and art. This event has been the biggest brain gain in the Balkans so far.

After the Second World War and the creation of communist Yugoslavia, the positive trend of mobility (TBM) and the inflow of intellectual capital stopped completely, that is, it took the opposite direction. Yugoslavia became a country with a remarkable trend of outflow of intellectual capital. The process of political and economic emigration developed in waves. Regarded as a phenomenon, it is interesting that the intellectual capital (technical intelligence in the first place) during the 1970s and 1980s drained precisely to those states from which the mobility and the inflow were the greatest in the late 19th and the early 20th century - France, Germany, and Switzerland.

Important years for the mobility (TBM) of artistic capital are the 1970s, when Yugoslavia opened up to the world for political reasons. Students of the Prague Film Academy should be mentioned in particular since they significantly

<sup>71</sup> Die Hasburgermonarchie. Bd.III/1, Die Völker des Reiches, Wien 1980.

<sup>72</sup> M. Gross: Beginnings of Modern Croatia. Neo-absolutism in the Civil Croatia and Slavonia 1850-1860, Zagreb 1985.

<sup>73</sup> Arnold Suppan: Shaping of the Nation in the Civil Croatia (1835-1918), Zagreb, 1999.

contributed to film production in Yugoslavia (Emir Kusturica, Goran Marković, Lordan Zafranović and others.) At the same time, Belgrade became a “cultural metropolis,” visited by grand names of modern and post-modern art. Famous international festivals were held in Belgrade - Bitef, FEST, BEMUS. However, as early as the mid-1980s the possibilities for mobility (TBM) of artistic capital reduced significantly, and in the early 1990s the mobility turned exclusively to emigration.

Regarding the trends of mobility (TBM) and migration of intellectual and artistic capital in a wider historical context, we can conclude that the peoples of the Western Balkans at the end of the 20th century found themselves in a completely opposite situation to the one in which they had been involved during the late 19th and the early 20th century.

### LOSS OF PERSPECTIVE

The political, economic, and cultural situation in the newly formed states of the Western Balkans, although different, doesn't meet the expectations of the intellectual capital, especially of the young educated and impatient generations, who in great numbers dream of making their future in some other developed European country or somewhere else further afield.

Many surveys on this topic have been carried out in Croatia, Bosnia and Herzegovina, and Serbia and Montenegro, with very similar results.

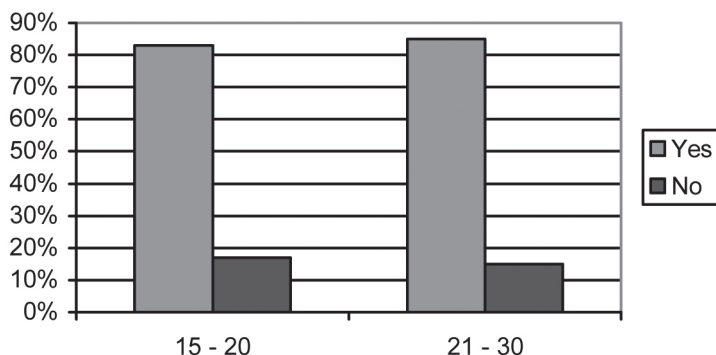
In Bosnia and Herzegovina today, 75 percent of young people want to leave their country and go somewhere else in the world. Similar patterns or *creative drains* are happening in Croatia, where 55 percent of the young don't see a future in their own country. The same situation is found in Montenegro, Macedonia and Albania.

Young people in Serbia, dissatisfied with their living standards and the limited opportunities that their country offers them, dream of going abroad - more than 70 percent would leave the country if possible. The situation is especially dramatic in local communities. The latest survey conducted in 17 towns of Serbia shows that young people are completely disappointed with the community they live in, and feel that they cannot make any changes.<sup>74</sup>

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<sup>74</sup> For the purposes of this study, we have used the results of research on *The needs and the position of the young in the local community*, conducted by the Association of the Citizens' Initiative. The research was carried out in 17 towns of Serbia and it was started in 2002 and completed in the middle of 2005. The total number of respondents was 2,388.

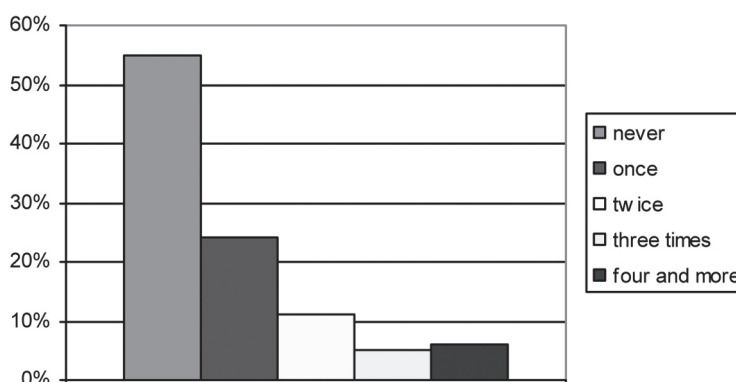
**Table 1.**  
*Readiness to leave one's own community, according to age categories*



Source: Data obtained from a survey undertaken by the Serbian Association of Citizens' Initiative from 2002-2005. (See footnote 74)

Travelling to foreign countries and meeting other cultures, something which is typical of young people in developed European countries, is a luxury for young Serbs: more than half of the respondents aged under 30 have not visited a foreign country in the past five years! In Serbia only 6 percent of the young travel abroad once a year, on average.

**Table 2.**  
*Distribution of young people according to the frequency of foreign travel in Serbia in the previous five years*





According to a poll from 2002, more than half of the young people from smaller cities in Serbia would leave the country if they had the opportunity, while one-sixth of the respondents had already made plans for going abroad. (See footnote 74)

The reasons for dissatisfaction confirmed by the 2002 survey concur with other sources or studies examining the reasons for emigration: little or no chance of employment (especially in one's own profession), little or no chance of earning a good salary (if a job is found) so as to secure a decent living, little or no chance of buying an apartment so as to have a family at a certain age, and last but not least for the highly educated young population, little or no chance for advancement in a chosen profession. (See footnote 74)

**Table 3.**  
*What should be changed to encourage the majority of young people to stay and be happy in Serbia (2002)*

1.	More employment possibilities, new workplaces	59%
2.	<b>More cultural and sporting events</b>	<b>32%</b>
3.	<b>More choices for entertainment</b>	<b>21%</b>
4.	Higher living standards, better economic situation	21%
5.	Opening new courses, post-secondary schools and faculties, better opportunities for continuation of university education	19%
6.	Higher-quality public services, better infrastructure, pollution reduction, better city planning	15%
7.	Inclusion of the young in problem-solving processes, activism of the young, and more activities for young people	8%
8.	Changes in the structures of local government	7%

Table 3 shows that young people in Serbia value having a full cultural life as a priority to remain in Serbia (the second and the third place). This confirms that intellectual capital requires a creative atmosphere in which to live and work. If a local community is not able to meet the cultural needs of its intellectual capital, then there is no incentive for them to permanently settle in such a community. Therefore, intellectual capital goes *hand in hand* with artistic capital. However, in the societies of the Western Balkans the processes of centralization are taking place, with the concentration of artistic potential in a few big cities.

As the basis of intellectual capital, the number of students desiring to leave Serbia does not differ significantly from the wishes of non-students of that generation. On the contrary, a great percentage of the best and most ambitious students seek possibilities for leaving the country. More than 84 percent of the better students from Belgrade University actively seek opportunities abroad even before they graduate.

The basic paradox of the students' desire to leave their country is the fact that they don't have a realistic perception of the conditions for living and working in the countries of the European Union in which they aspire to live. A survey conducted at Belgrade University has shown that around 75 percent of students have never been in any of the countries of the European Union. They have created their image of life in the West from the media!

The research that dealt with this issue did not cover the faculties of art separately, but we can definitely assume that the students from the University of Arts have an even greater desire to live abroad. However, there is a long way from desire to accomplishment of this dream.

### ARTISTIC CAPITAL - ONE-WAY TICKET

The phenomenon of permanent or temporary migration of artists of the Western Balkans, mostly to the countries of Western Europe, has not yet been analysed, nor is there any relevant data relating to it.

Artistic capital is not a homogenous whole, on the contrary, its content and structure is very diverse. Although most of the artists want to leave their home country (small states), not all of them have equal opportunities for doing so. The artists who do not use 'the universal language' for expressing their ideas, such as poets, writers, and actors, have less real chances for departure than musicians, designers, or architects.

For these reasons, this pilot research focuses on that part of the artistic capital which is the most mobile, and at the same time, extremely important for cultural life and the creation of spiritual and creative atmosphere of society as a whole - and these are the musicians of classical music.

Due to the lack of valid statistical data in this field, this pilot study was carried out using polls, questionnaires, and interviews. The poll was conducted using three random samples: students from the region attending the postgraduate course *Cultural management and cultural politics in the Balkans*, led by Professor Doctor Milena Dragičević Šešić<sup>75</sup>; members of the association *Musicians without Borders BiH - MBG*<sup>76</sup>; and several prominent musicians and experts from the

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<sup>75</sup> The postgraduate course conducted by Professor Dr. Milena Dragičević Šešić is attended by students from Western Balkan countries and all 21 students on the course completed the questionnaire. Completion of the questionnaire was organized by Professor Šešić and we thank her for that. The questionnaire consisted of twelve questions divided into three topics: a) departure of young artists; b) regional mobility; and c) mobility with other areas in Europe. A combination of closed and open questions was used. The questions were clear and general enough to facilitate easy completion of the questionnaire.

<sup>76</sup> *Musicians without Borders of Bosnia and Herzegovina* (MBG BiH) is a recognized organization that develops skills in the community and for its citizens. MBG BiH meets cultural needs through music and other segments of artistic creativity, encouraging citizens to jointly contribute to cultural development and participate in European and global cultural life. This association gathers a wide range of professionals linked to music – musicians, music students, programme co-ordinators, psychologists, researchers, and cultural managers. Eleven members of this association from several cities in Bosnia and Herzegovina (Sarajevo, Tuzla, Mostar, Trebinje) filled in the questionnaire.

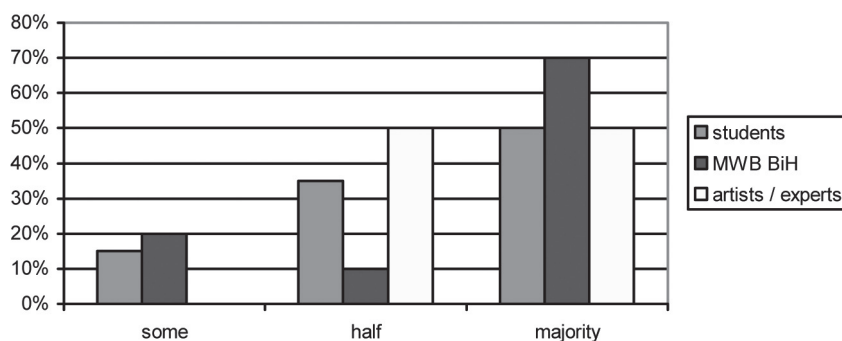
field of cultural politics.<sup>77</sup> The interviews were held with several distinguished musicians.<sup>78</sup>

The respondents who took part in the poll and the interviews do not make a homogenous sample by their professional and personal characteristics, which in the terms of methodology is not a major issue for pilot research. The answers from the poll and the interviews are largely similar, so the validity of the research, in the sense of showing trends, is satisfying. The questionnaire and the interviews had three topics: the drain of artistic capital, the need and possibilities for regional mobility, and trans-border mobility with other parts of Europe (TBM).

### *Departure*

According to respondents, the desire of artists, especially musicians, to leave their home countries does not differ significantly from the wishes of the general population.

**Table 4.**  
*The number of young talented artists wishing to leave their country*



<sup>77</sup> The questionnaire was also filled in by some professional musicians and cultural practitioners: Professor Dr. Milena Dragičević Šešić, Faculty of Dramatic Arts in Belgrade; Biljana Tanurovska, Lokomotiva non-governmental organization from Skopje; Ivana Miheljenec, Zageb City Administration for Culture; Jana Jovanović, a young opera singer; Hana Kovac, a musician from Belgrade permanently residing in Denmark; Vladimir Gurbaj, a student of postgraduate studies in Salzburg and Berlin, lecturer at the School of Music in Salzburg, permanently residing in Salzburg; Ana Lebedinski, musician and member of the Munich Philharmonic, permanently residing in Munich; Ljiljana Rogac, Belef Centre, Belgrade; Bodin Starčević, music school *Mokranjac*, Belgrade.

<sup>78</sup> The interviews were made with: Sreten Krstić, musician – concert master of the Munich Philharmonic, permanently residing in Munich; Vladimir Gurbaj, student of postgraduate studies in Salzburg and Berlin, lecturer at the School of Music in Salzburg, permanently residing in Salzburg; Qazim Kallushi, artistic manager from Tirana; Ana Lebedinski, member of the Munich Philharmonic, permanently residing in Munich; Smiljka Isaković, harpsichord player permanently residing in Belgrade.

On the basis of certain projections, the nominal number of artists who manage to permanently settle outside their home country is not large. However, when compared with the total volume of creative capital, those who leave permanently make up the majority. Between 15 and 20 talented musicians from Belgrade live in Salzburg alone, many more live in Vienna, and three musicians from Belgrade play in the Munich Philharmonic...

According to estimations by the Serbian Association of Visual Arts, around 10 percent of their members left Serbia in the past ten years.

*I had the impression that most of my generation just wanted to leave this country, without caring where they would go, they just wanted to leave, even for the Dominican Republic. For some period of time, after the war, that feeling prevailed; it was simply the need to leave this place. I don't think it's better now. But many of those who tried to leave came back...Because in Serbia we didn't have the right information, we were isolated, even in terms of culture, and that affected the people... Today the sense of hopelessness prevails. (Sreten Krstić).*

Film director and writer Goran Radovanović believes that film professionals emigrate for the following reasons:

- The success of Balkan artists is often more valued abroad than in their own region
- Hard working conditions in general
- Difficult position for artists, especially for freelance artists

When it comes to the film industry, artists choose to use foreign funds instead of leaving. At the beginning of the 1990s, a great number of artists - directors, actors, set designers and costume designers, have left the Western Balkans. However, they have returned, even the most successful ones, such as directors like Kusturica, Goran Paskaljević and Denis Tanović and they have continued to build their careers in the region. As for the actors that have left, they have not generally succeeded in building their careers abroad, except for Rade Serbedžija, who mostly obtains parts as Russian generals and mobsters. A similar situation occurred for other professions related to film.

### ***Reasons for departure***

The primary reasons why young Balkan artists want to leave their own countries are as follows:

- Existential reasons (possibilities for employment, the issue of copyright, housing issues, low wages);
- A real drop in the quality of educational institutions and cultural production; and
- The social position of artists (their status, lack of possibilities for advancement, negative selection of personnel, the rule of unprofessional lobbies.

The experience of musician Ms. Smiljka Isaković implies that musicians of classical music leave for different reasons: seeking better economic conditions; professional improvement (if they get the opportunity to stay, they actually do), need for a change, and the desire to experiment.

*The Munich Philharmonic offers completely different opportunities, which means that the quality of work, living conditions and the financial opportunities were the crucial factor in my decision to permanently settle in Germany. I just want to stress that all our young musicians mostly go abroad to continue their education, and then remain there. That is what usually happens. The cases when someone leaves the country because he or she has already found a job abroad are rare. At least that is my experience. (Ana Vladanović Lebedinski)*

It should not be forgotten that a great number of artists left the region because of the war in the 1990s.

*The fact that I had to leave made it easier for me to make the decision, but for years after that I was troubled thinking of those who had remained. By the way, I could have had serious problems partly because I am the product of a multi-ethnic marriage, but also for many other reasons during that crazy war time. Hadi Kurić is a theatre director from Belgrade who founded the Theatre of Resistance in the Spanish city of Villarreal in 1993.*

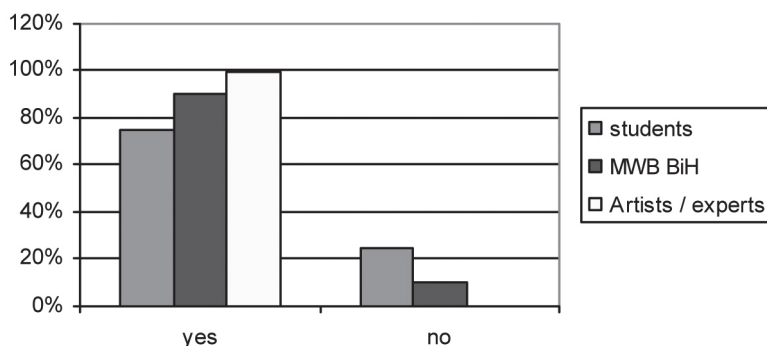
The very process of leaving is not easy at all; first it is necessary to meet all the conditions to obtain a visa, then to raise sufficient funds to finance the initial period in a foreign country, and then to obtain a work permit. That is why most of those who leave try to remain abroad as long as possible because they don't know when they will get another opportunity.

*I first contacted the faculty, but I received the official invitation only after I had made contacts with the Austrian Embassy. That is a horrible experience! And I know that a similar experience occurs when you apply for a visa in other embassies. (Vladimir Gurbajev)*

### ***Brain drain***

First of all, the size of Western Balkans societies should be taken into account when considering the 'brain drain'. For example, if a hundred musicians left Russia no one would consider that as a serious problem. However, if a hundred musicians left Serbia or Macedonia, that would be a major issue. Also, if a hundred musicians emigrated from Russia to France, that would not make a major difference to the cultural life of France. However, if these musicians came to Serbia, the cultural life of Serbia would inevitably change.

**Table 5.**  
***Can we speak about the drain of talented artists.***  
 (opinions of the three groups on the level of inflow)



Artists belonging to the world of classical and world music are those who often leave the Western Balkan states. Goran Bregović is certainly the most famous, but he is not the only example.

*In any case, my generation is dispersed all around the world, from Australia through Europe to the USA. As far as I know, most of them managed fairly well. I personally don't think about returning, I am extremely satisfied with the life I have here. Apart from being permanently employed at the Munich Philharmonic, I am also a member of many chamber ensembles, from quartets to the chamber orchestra, and I also engage in music teaching. In addition to all this, I have an opportunity to advance professionally.* (Ana Vladanović Lebedinski)

### ***Consequences***

Most of the respondents to this survey agree that the consequences of the emigration of artistic capital are extremely negative to the richness of cultural life, and to the overall quality of life of citizens in the Western Balkans. The cultural life, i.e. the system of values, especially of young generations, are more and more shaped by the entertainment industry, and the influence of big international corporations from that sector is especially aggressive. The loss of artistic capital of Western Balkan societies simultaneously reduces the richness of Europe's cultural diversity.

According to respondents, the consequences of the artistic capital drain are:

- A drop in the quality of cultural production
- A drastic drop in the quality of work of cultural institutions, including the educational institutions
- A weakening of creative potential
- The loss of cultural identity.

*The beginning of 1990 brought systemic changes in Albania, followed by social changes. Many people, including musicians went abroad. The staff of the symphonic orchestra and the opera house had been completely changed by the end of 1991. Most of them went to Greece where Albanian musicians were employed in different artistic bodies in the main cities such Athens, Thessalonica etc. A considerable number of musicians also went to Italy. Most of them were students who were studying at Italian conservatories at that time. Some of these musicians moved again from Italy and Greece to the USA and Canada by the middle of the 1990s, followed by the next generation which had just graduated. All the semiprofessional orchestras in other cities were closed during that time due to the financial difficulties of that period.*

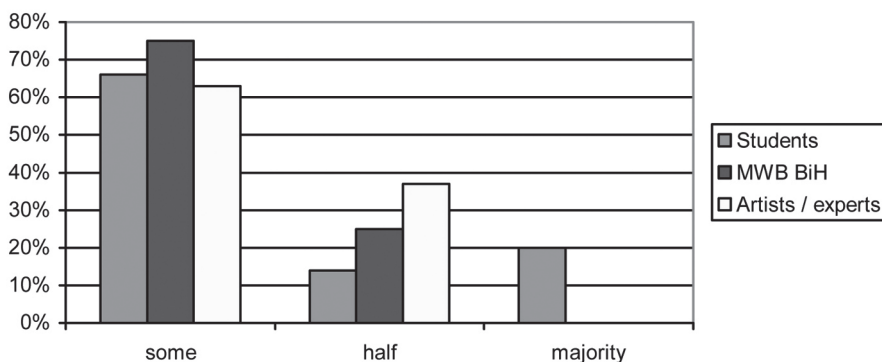
*These organic losses to the profession were pursued by a lack of interest from young people to study music at art schools and subsequently different classes of music instruments were closed for years.*

*Working in this field for many years, organizing different types of musical events, I have already faced the problem and it is difficult to make a positive prognosis for the future. (Qazim Kallushi)*

### ***Survival in a new community***

A small number of artists have managed to continue their careers at the same level as they had in their home country, or have advanced to a higher level. However, they are usually less successful and some leave their profession altogether.

**Table 6.**  
***The number of Western Balkan artists who have  
succeeded in their own professions abroad***  
(opinions of the three groups on the level of inflow)





*Perhaps it is easy to leave, but it's not easy to stay and survive. That has to do with a whole series of problems, not just financial. Emigrating is directly linked to survival and quality, to the search for one's own space and identity, which are very difficult to find. Many return to their home countries because they didn't 'find themselves' abroad. It should be stressed that there is much more competition abroad and all profesional relations are much more realistic, the quality is assessed much more objectively. They listen to you more objectively and everyone knows who is who, who is really good and what the real quality is. In Serbia, semi-quality has bigger chances of success...Of course, both in Serbia and abroad there are excellent artists and people who are ready to struggle. But in Europe, the profesional relations and judgements about artists are much more serious. (Sreten Krstić)*

There are also artists who go abroad and feel like "citizens of the world," and it is not important to them anymore where they live and work. That is the case with Hadi Kurić, a theatre director who lives in Spain. Kurić says that he is not sure that he will remain in Spain because he is trying "with all his might to feel like a citizen of the world." *I think that large groups who call themselves nations don't have a big future in this process of globalization. On the contrary, small local groups with their own particularities will survive, continue and be interesting.*

The reasons for failure of Balkan artists to succeed abroad are:

- Competition
- The rules of the game are different from the way that culture is financed in the former Yugoslavia (mainly budget funding)
- Strong connections with the culture from which an artist originates and his/her inability to fit into the new cultural model
- Silent discrimination against non-national artists, even though their work is sometimes of a better quality.

If musicians manage to find good employment in their chosen professions abroad, especially in Germany, then their existential problems are solved and possibilities for advancement are enhanced. But the question is how many artists manage to obtain an improved status?<sup>79</sup>

*There is a general attitude of discrimination against us, although we are artists and musicians. In the beginning I wasn't aware of it, because I treated people as friends, meaning that you can hardly sense discrimination while you drink coffee with your peers in a bar. But when we start treating one another as colleagues, then you surely feel the discrimination, and that becomes important. How? In Austria there is discrimination not only against me and us because we come from Serbia and Montenegro, but against all those who are not from Austria and the European*

<sup>79</sup> "My personal experience has been in some ways positive all these years. After completing my postgraduate studies at 20, I got my first job in an orchestra, and one year later I received a scholarship from the Munich Philharmonic which opened new vistas to me. (Ana Vladanović Lebedinski)

*Union! A similar thing happens with the Czechs, Polish, Russians and Bulgarians, although there are not many of them in Salzburg. In fact, once I thought that some things were different in Europe, and I refer to connections, clans, pulling strings... But in the meantime I realized that essentially everything functions the same, only in the West things are prettier on the outside. I feel disappointed very much with respect to that. (Vladimir Gurbaj)*

The experience of musician Ms. Smiljka Isaković confirms that a lot of musicians who have not succeeded in their chosen profession abroad will never return to their home countries because they don't want to admit that they have failed. The artists who have not managed to fulfil their ambitions abroad, but have continued to live there, have changed their professions and abandoned the field of artistic creativity. They have not joined the artistic productions of the communities to which they emigrated, but the Western Balkan cultures nonetheless have lost significant creative potential.

### **RETURN TICKET (TBM)**

The basic reason for artists' temporary departure is the desire to gain international affirmation and make additional income. The artists who can directly join the cultural industry, i.e. the industry of entertainment, such as designers, are those who can manage easily and have opportunities to leave.

An artist's decision to go abroad on his own depends on whether he/she can finance their stay in a foreign country. In the majority of cases, this is not related to an 'art', but to the possibility of finding alternative employment.

### ***Regional mobility***

The countries of the Western Balkans, excluding Albania, were part of Yugoslavia until the beginning of the 1990s, which means that they made a unique cultural and economic space. After the break-up of Yugoslavia and the creation of new states, this unique cultural and economic space fell apart. In this process of creation of national states, the intellectual and artistic capital re-grouped according to its national affiliation. During the first few years after the creation of new states, the mobility of artistic capital had been completely frozen. With the stabilization of the situation in the region, despite many obstacles, the needs of artists, cultural industries, cultural practitioners, and the audience for regional co-operation are getting stronger and stronger.<sup>80</sup>

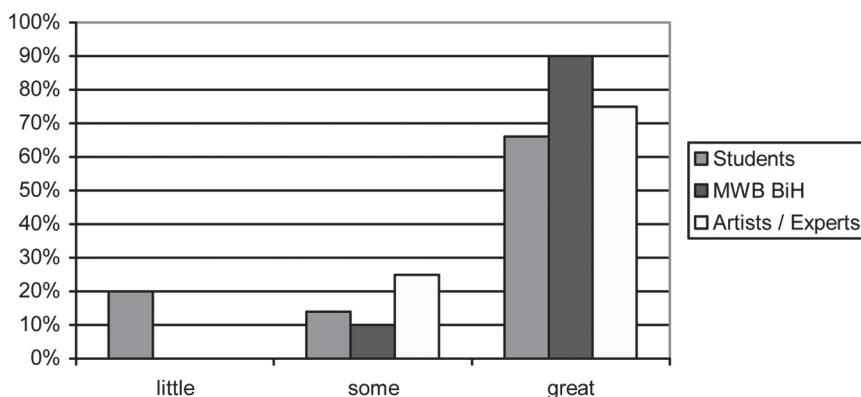
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<sup>80</sup> *There is enthusiasm of similar organizations and individuals in the region and readiness to realize joint projects. Our experience in this kind of project is very positive, so in our work we insist on creating new, and if possible, joint projects (Elvir Sahić, director of Ambrosia NGO, Sarajevo). Regional ties have great influence on the quality of sensibility and artistic style, and the awareness of cultural, traditional, sociological, inter-medial and other aspects of the influences which exist in the region. (Director of Erg Status, Boris Čakširan).*

### *The need for co-operation*

The countries of the Western Balkans, which are all in the process of transition, are classified as small states. As such, they do not have sufficient economic resources for stimulating and self-sustainable development of their own cultural industries, artistic markets and labour markets. A major opportunity in the field of cultural production is to develop regional links, through the creation of a regional cultural environment (the market for artistic works and labour), that is, cooperation through co-production, similar to co-operation in the Nordic countries.<sup>81</sup>

**Table 7.**  
*The level of need for regional cooperation in the Western Balkan states*  
(opinions of the three groups on the level of inflow)



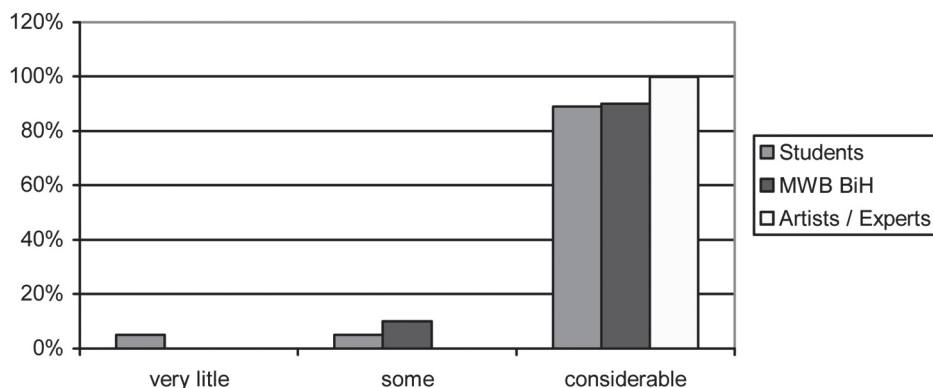
On analysis of answers to the questionnaire in this study and some other sources, it can be concluded that there is a growing need for artists, organizations, and cultural institutions to establish regional cooperation.

*Regional ties have great influence on the quality of sensibility and artistic style, as well as on the awareness of cultural, traditional, sociological and other aspects of the influences which exist in the region.* (Director of Erg Status BiH, Boris Čakširan)

<sup>81</sup> The solution is in the creation of cultural politics that will create the necessary environment and encourage as much creative and artistic work as possible in micro-local communities and at the macro-national level. In addition, organizations should be established that will help cultural institutions and the artists themselves to create works that will later be promoted on a larger scale. This requires the creation of a regional network that will fight for the rights of talented artists and others, secure financial support to artists, and create channels for the promotion of cultural work. This network shouldn't exist only for its own sake, but it should have a series of activities. In this sense, it is necessary to increase awareness of organizations and cultural institutions that together can do much more, but the attention should be focussed not on the projects, but on the process itself. (Radoslav Corlija, MBG BiH director)

## Benefits

**Table 8.**  
*Would more intensive mobility in the Western Balkans region  
boost the richness of cultural life, development of the market for  
artistic works and labour, and cultural production?*  
(opinions of the three groups on the level of inflow)



There are three main practical reasons to encourage the participants in cultural production to take part in regional cooperation:

- Decades-long cultural unity, or cultural recognition
- Economic reasons (enlarging the market and increasing the number of consumers)
- A common approach which enhances the position for creative work in terms of wider European global processes.

*Last year we had the chance to take part in IV “A Tempo” International Festival in Podgorica and as the managing director of our ensemble, I had the pleasure of meeting and working closely with many people. Establishing long-term collaboration in regional and European events, which not only attract musicians but enable them to continue their activities, is a first step in securing more space and attention for music professionals, which will encourage them to stay and work in their home countries. (Qazim Kallushi)*

## Obstacles

According to respondents, the main obstacles to strengthening regional mobility are:

- Specific regional problems (political situation, lack of information, closed borders and customs)

- Financial difficulties, especially for cooperation in terms of joint productions
- Lack of institutional systems – scholarships for mobility
- Insufficient attention from the state cultural politics

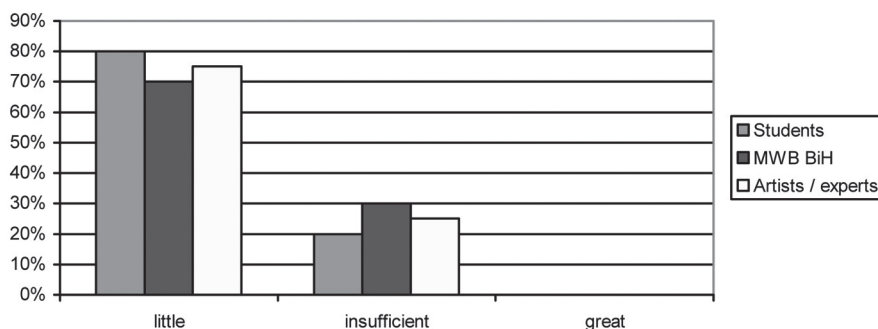
All these problems are well known in the region and have been highlighted at several regional meetings of the ministers of culture, at which a few declarations were signed. However, in practice, little has changed for the better in the field of strengthening regional cultural cooperation.<sup>82</sup>

*There are mental obstacles to regional mobility as well (the majority of artists think that it's more important to cooperate with the West than within the region because they think it's more remunerative to be recognized in the West; mental barriers in the region, as well as the political ones, have been erected in the last 10 years). Many artists don't realize that it would be much better to expand the market in their own region to change what is lacking, such as quality, competitiveness etc. and then it would be easier to enter the Western market and sell your products there. Small markets are insignificant for the critical development of society, culture, and the quality of life. That is why I think that the opening of the region and exchange of creativity and information in that direction is imperative. (Biljana Tanurovska)*

### ***The dream of a return ticket (TBM)***

**Table 9.**

***What are the possibilities of artists' mobility for temporary engagement in Europe***  
(opinions of the three groups on the level of inflow)



<sup>82</sup> The declaration: *The state and the prospects for cultural cooperation of CEI*, adopted at the Conference of ministers of culture of the member states of the Central European Initiative, held in Skopje in 2002, states among other things: *With the help of competent structures of the CEI, especially the Working group for culture and education, it will identify appropriate projects of common interest for the CEI member states, especially those that concern the effects of the process of transition to cultural politics of the CEI member states.* The most recent meeting of culture ministers of the countries of the Western Balkans was held in Copenhagen in March 2005, when the *Council of Ministers of Culture of Southeast Europe* was set up.

*I think that the creation of conditions for continued exchange and mobility, which would entail the continued education and exchange of know-how, then the creation of conditions for work and better status of freelance artists at the local level, and the creation of jobs in creative industries (which would imply the creation of conditions for the development and strengthening of creative industries) would reduce the level of drain of artists. (Biljana Tanurovska)*

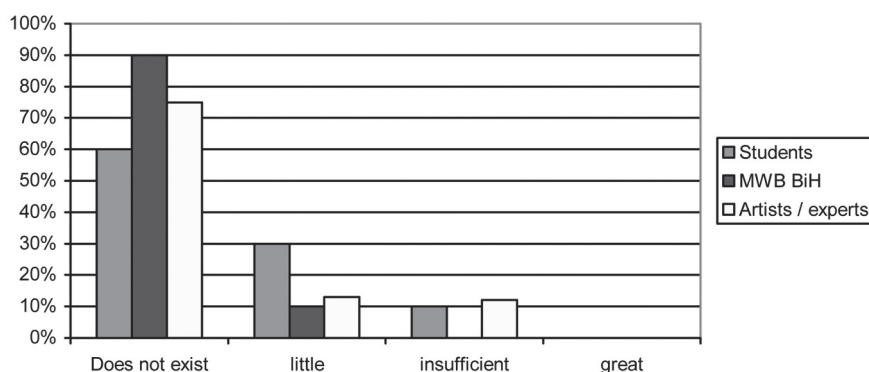
### **Reasons**

Most of the respondents in this survey agreed that the reasons why there are few possibilities for the mobility of artists and their work to other parts of Europe are:

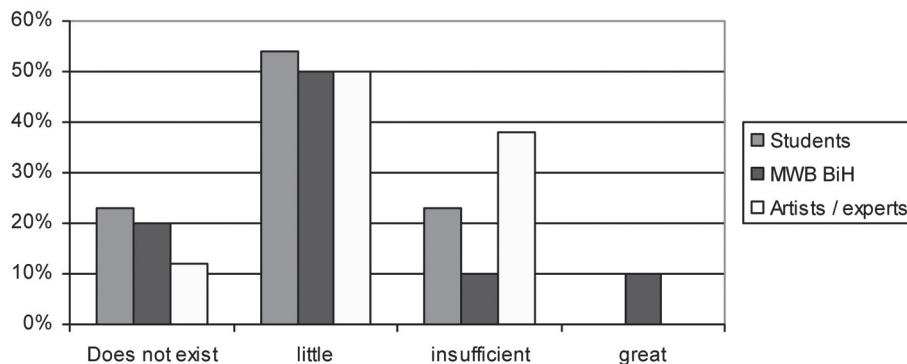
- Visa restrictions
- Lack of financial support
- Lack of information on opportunities
- Conservative cultural politics conducted by state administrations
- Lack of openness in EU states towards artists from the Balkans region

*The advantages of living in Europe, first and foremost for artists, are: you always have opportunities for advanced training, to go to some important musical event or festival because air companies offer cheap flights, you don't need visas and papers. Contacts with artists in other countries always enable you to sleep at someone's place or they help you to find cheap accommodation...Something like that is impossible to organize from Serbia and Belgrade. By the time you obtain all you need: visas, papers, money, tickets, you lose the desire to travel and that is how people lose opportunities for developing. (Vladimir Gurbaj)*

**Table 10.**  
***The level of inflow of artists from abroad – permanent engagement***  
(opinions of the three groups on the level of inflow)



**Table 11.**  
*The level of inflow of artists from abroad – temporary engagement*



Most of the respondents think that the cultural life in their communities is closed, which is a fertile ground for the rule of local lobbies, and the consequences of that are:

- Isolation within local boundaries
- Provincialism
- Uncritical acceptance of 'third-rate' cultural production.

This is exactly the atmosphere which stimulates the drain of artistic capital. And that is how the circle closes.<sup>83</sup>

*The consequences of such a situation that I have noticed in the last several years alone are actually terrifying. Everything is getting worse instead of getting better: the level of concerts, the programmes of major events and festivals such as Bemus, the work at artistic academies... People are leaving, and the level and quality are diminishing. The level of competition is dropping and that gives the opportunity for 'second-rate' artists to be noticed and they become "the first league"! With the help of various contacts, these people become famous and that is how the general level of work reduces and quality drops... That is a shame for society and artistic life. (Vladimir Gurbaj)*

<sup>83</sup> *The mobility of musicians is of great importance and I think that it is highly desirable. I am not sure how much our state loses through the departure of young talent because by leaving they obtain much better opportunities for further advancement- via education, better instruments, sponsors, participation in competitions and courses. It is questionable how that talent would develop in Serbia where possibilities are very limited. (Ana Vladanović Lebedinski)*



## CONCLUSION

Analysis of the situation in the countries of the Western Balkans over the past ten years can be summed up as follows: mobility (TBM) of artistic capital has been reduced to a minimum, the trend towards the drain of creative capital has not been stopped; on the contrary, it is still increasing.

The causes of the outflow of creative capital and poor mobility should be sought first and foremost in the Western Balkans societies. If the desire of young generations to leave their own countries has become a massive phenomenon, and if the very act of leaving depends only on the possibilities for doing so, then society should seriously reconsider how it functions, and examine the causes why most of the young don't want to stay, but instead wish to run away.

The drain of creative capital is a direct consequence of developmental policies. In the countries of the Western Balkans the economic principles of *turbo liberalism* are dominant, that is, the repeated (after the rule of communism) *original accumulation of capital*, which has extremely negative consequences for the level of cultural life and the creative capital's decision to remain, especially in local communities.<sup>84</sup>

Culture, cultural production, and support for the development of national cultural industries are not part of the Western Balkan states' development plans. The development policy makers, mostly members of the technocratic circles, see artistic production in the first place as public expenditure. Cultural politics are not part of development plans and that is why in the majority of countries in the region there is no consistent system of measures – goals, priorities, and instruments with which the state can influence cultural life and cultural production.

*Today, cultural politics do not exist in Bosnia and Herzegovina (BiH), and that's why talented people are in no way encouraged to remain there. Of course, there are additional financial and qualitative reasons. Cultural institutions serve*

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<sup>84</sup> The real social situation in most of the Western Balkan countries shows that the negative political environment and weak economy persist to a large extent due to the *export of young people*, i.e. of intellectual capital. *The brain drain* effectively reduces the electorate and makes its structure less complicated. With the departure of the most educated, which means those most complicated, there are fewer and fewer difficult questions, requests and expectations from the political structures, which makes room for negative selection of personnel. That certainly favours the current ruling circles!

On the other hand, financial assistance from abroad sent by emigrants (who constantly help their relatives in their home countries) maintain the social peace and represent a significant item in the inflow of funds for the countries' balance of payments. However, that money which directly turns into consumption doesn't remain in the country's economy because the majority of goods (except food) are imported. That is how money returns to where it came from, to the economies of exporters, which only confirms that the foreign capital isn't much interested in financing the real economic development of the Western Balkan countries (except when it comes to scarce products, i.e. the production which drastically exploits the country's natural resources or doesn't meet ecological standards.) That is why the best performers in the region today are the banking sector (all banks have foreign capital) and corporations that specialize in the import of necessary items (medicines, energy etc.) and consumer goods.

That is how the circle of interests closes between local politicians, newly-made businessmen and technocrats on one hand, and on the other, lucrative interests of western corporations, banks, international financial institutions and more developed states which import *fertile capital* free of charge.

*“the system” and they are linked to political parties and the ruling circles. That is why talents are not recognized, nor are they encouraged to stay. Unfortunately, in such circumstances, the existence of talents and other musical and cultural artists is reduced to zero. The creation of cultural heritage and the development of cultural habits have been consequently reduced to a minimum or don't exist at all.* (Radoslav Corlija director of MBG BiH)

In the past five years (since the fall of the government of Slobodan Milošević) not a single law in the field of culture has been adopted in Serbia (for some situations the laws from the 1960s – *the period of strict communism* – are still applied).

Qazim Kallushi says that: *The situation in Albania continued for almost 10 years. The states withdrew from supporting artistic events and that was partly substituted by other institutions such as foreign foundations, but their funding was mainly addressed to short-term initiatives and a limited number of partners. Actually, when the state contributions remain the same and other international foundations almost close their programmes, the support to the arts sector and especially to serious music is quite inconsiderable in relation to the necessities of that sector.*

The relationship towards cultural production is regulated at the sectoral level, while inter-sectoral cooperation is not usual practice (especially between various ministries.) There is no strategy to stimulate financial instruments for international cooperation, especially at regional and European level.

The personal experience of Professor Dr. Milena Dragičević Šešić on how much the ruling administration in Serbia is worried about the drain of artistic capital and their understanding of mobility (TBM) is very indicative. *One small analysis that I made several years ago showed a paradox in that the largest amount of money for cultural cooperation was spent on overseas cooperation – that year, I think it was 2002 or 2003, the Yugoslav Drama Theatre and Atelier 212 travelled to Columbia and Mexico, and some choirs went to China and South Korea. With several trips by smaller theatre groups to Australia and Canada...it is clear that the money was wasted on something that is definitely not a priority, and objectively, it is not even important for artists themselves (except perhaps as an award trip to compensate for modest fees and salaries.)*

*Therefore, it is necessary to develop a policy of international cultural cooperation, establish priorities and develop instruments, such as competitions, but also to stimulate cultural manifestations in our country and to have a more coherent and consistent policy of bringing in foreign artists (that shouldn't be something occasional, ad hoc.)*

*It is interesting that, although I am a member of the City commission for cultural cooperation of Belgrade, and although the entire commission has sent the draft priorities to the city government, we have never received an answer, nor has the meeting with the city government which we requested been scheduled (the commission asked that the criteria and priorities be established before the funds are*

*earmarked.) Since the meeting hasn't been held, we agreed between ourselves what our criteria would be (but it should be stressed that our commission is responsible only for truly marginal international projects. The decisions on other events, such as BITEF, BEMUS are made in a different way.)*

There is no strategy for cooperation between the public and state sector in the cultural sphere that would allow for more efficient employment of creative capital, and the inflow of artists from abroad.

*Macedonia is now starting to recognize the so-called national culture which, on one hand, prevents the development of more advanced and productive creations. There is very little support for new forms of art and creative expression, and new initiatives. Studies on art are at the very low developmental level - concrete programme changes haven't taken place.*

*I think that the European flows that endorse the development of creativity and diversification should be encouraged, but it should be understood in the first place that that doesn't mean a one-sided internal exchange, but 'crossroads' exchange of information and creativity from various parts. I think that breaking mental barriers, views and interpretations of certain initiatives are priorities for the further development of cultural politics at the local, regional, and international levels. (Biljana Tanurovska)*

The influence of the World Trade Organization, the World Bank, the International Monetary Fund, the World Intellectual Property Organization etc. on the economic situation and cultural politics of countries in transition should also be taken into account. The experience of Serbia shows that these international institutions have a great influence on the internal economic and political situation and apply restrictive policies on the development of cultural industries and cultural production, which are exactly the fields that should provide artists with employment opportunities. These fields are supposed to bond artists to the milieu they originate from.

The other important issue is copyright which is bought from the artists by the corporations of cultural industries. However, they are not stimulated to support the cultural industry development of the countries in transition.

We will conclude this research with the opinion of one female artist: *I am sure that, despite a large-scale drain of good musicians that has been taking place during the last years, our country still has a large number of people whose work we can be proud and who are absolutely at the highest world level. I think that the key to everything would be if the cultural politics and our country's overall politics engaged much more in providing appropriate, first of all, financial care for those who remained in the country, who work and play and thus contribute to the country's general culture. In this way, those who have left would certainly regain confidence and see a reason for returning. (Hana Kovac)*

## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS IN SOUTH EASTERN EUROPE<sup>85</sup>

*In my opinion, the key words for mobility of artists are tolerance, understanding, freedom of self-expression. Every trip I take is a new inspiration, a chance to travel and write. Because, writing itself is traveling, but in mind... Besides inspiration and encounters on trips, it is getting out of routine, everyday life, that is important for writers, and it stimulates writing a lot.*

**Morelle Smith** , Scottish writer and translator

### **Introduction**

Political, economical and cultural processes in the individual states of the South Eastern Europe as well as inside the region in recent fifteen years have remained rather complex, dynamic and opaque for the majority of citizens.

Causes of these processes can be identified both in the need for radical changes of the individual societies and in the interests and influences of the international factors outside the region. In all these processes culture is missing as one of priority questions. Cultural production has not been treated yet as a part of strategic development plans, nor a significant subject in the international cooperation.<sup>86</sup>

Contexts of changes, internally as well as internationally, which are connected issues, can be divided into two periods:

- from the Dayton peace agreement (1995) up to beginning of the 21st century; and
- period of the last seven years.

The general social conditions, in the individual states as well as inside the region, are affected after all by the international political and economic agreements, contracts and declarations that have been signed by the governments in recent fifteen years.

<sup>85</sup> The research included the following countries: Albania, Bosnia and Herzegovina, Bulgaria, Montenegro, Croatia, Macedonia, Serbia, Romania, Turkey.

<sup>86</sup> First, it is hard to realize and therefore comprehend the exact process that, more or less, influenced the last 14 years of cultural policy in SEE. Some of the factors are internal and inherent to the region's history and geography; some are purely administrative legacies of a former regime. Others are related to the logic of change i.e. too many cultural ministries were brought in; Romania had ten ministers of culture, Bulgaria eight and Albania eleven, between 1990 and 2003. The cultural administration could not immediately be replaced, therefore culture was - shortly after 1990 - put in a secondary position on all governmental agendas; economic and social priorities took precedence over cultural ones that were too closely associated with ideology. /Milena Dragičević Šešić, Corina ȘUTEU: Challenges of Cultural Cooperation in Southeastern Europe: the Internationalization of Cultural Policies and Practices.

## PERIOD BETWEEN 1995 AND 2001

During this period general political and economic situation in the states within the region is characterized by:

- a cessation of the conflicts and gradual stabilization of internal and international positions of the newly formed states, the former Yugoslavian republics (Croatia, The Federation of Bosnia and Herzegovina, Serbia and Montenegro, partly Macedonia);
- the reduction of internal tensions in Albania;
- rapid break with the former socialistic state policy principles and introduction of the multiparty system in the Balkan states, as well as the new economic values of the market policy, which is particularly the case of Romania and Bulgaria;
- Turkish approach to Europe and increased ambitions to access the EU

The most significant contracted international political documents were:

- the Dayton peace agreement ([http://en.wikipedia.org/wiki/Dayton\\_Agreement](http://en.wikipedia.org/wiki/Dayton_Agreement))
- Stability Pact (<http://www.stabilitypact.org>)
- EU Association agreement - Romania and Bulgaria<sup>87</sup>

Characteristically, regardless of their differences in subject matter and their signers' diversities, all of all these documents do not take issues such as culture, international cultural cooperation, mobility of artists and cultural professionals, into consideration, either directly or indirectly.

*Political factors did not recognize the role culture and cultural production may have in the processes of political and economic reconstruction and rapid inclusion of the Balkan states in the broader European processes.*

Culture was not mentioned in the inaugural declaration of the Stability Pact of the South Eastern Europe (may 1999). Later, although having been prepared, projects in the field of cultural production were not considered in the process of organizing donor conferences (Brussels, Bucharest, Belgrade...) within the Third Roundtable Discussion on Democratization and Human Rights.<sup>88</sup>

*No significant bilateral or multilateral international agreements on culture and cultural production were signed, that might have*

<sup>87</sup> Since 1998, Bulgaria and Romania have been fully involved in the process of enlargement.

<sup>88</sup> A new phase started only after the Dayton treaty (1995), when the Stability Pact imposed regional cooperation in the Balkans as a precondition for financing. It was again a topdown measure aimed to re-launch regional cooperation, but, unfortunately, culture did not have its "table" within it - so the projects were analyzed through "educational", "youth" or "civil society" lenses. /Milena Dragičević Šešić, Corina Suteu: Challenges of Cultural Cooperation in Southeastern Europe: the internationalization of Cultural Policies and Practices.

*influenced cultural policy in the period, that is to say they were only concluded in a formal manner. This fact immediately effected capabilities of the mobility of artists and cultural professionals.*

It is these reasons around which over seventeen artists and cultural professionals from the region and Europe gathered in Conference on Reconstructing Cultural Productivity in the region of South Eastern Europe, held in Sarajevo in december of 1999. This was occasion on which clear attitudes and suggestions of artists and cultural professionals were presented.<sup>89</sup>

### ***Possibilities of the mobility of artists and cultural professionals***

The basic characteristics that determined possibilities of the mobility of artists and cultural professionals in the period were:

#### **Public sector and national foundations**

- Governments and parliaments of the states in the South Eastern Europe neither sufficiently considered the matters of cultural policy, new legislation on the law, fiscal and tax regulatory rules in the cultural production sector, nor the matters of support for the mobility of artists and cultural professionals. Exceptions were the efforts made in Croatia to define a new model of cultural policy, but the mobility issues were not included by this model.
- International cultural cooperation was primarily related to the bilateral connecting, mainly with the countries outside the region, while multilateral and regional cooperations were neglected.
- *In the Ministries of Culture's and other governmental and para-governmental institutions' policies there were no mobility schemes which clearly define support for the mobility of artists and cultural professionals. Mobility grants were provided on the ad hock basis, from case to case, that is to say as a budget item in funding particular projects.*
- Countries in the South Eastern Europe did not have clearly profiled and purpose-oriented cultural diplomacy.
- *Local and regional communities did not considerably finance mobility of artists and cultural professionals (to certain extent, this was done sporadically by big cities, after all the capitals).*

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<sup>89</sup> Re-establishing and re-vitalizing transborder artistic and cultural ties within the Balkans, between its nations and with other European countries, is not only important for the return of mutual trust between different peoples. It is, as well, a precondition for the moral and economic reconstruction of this Region and for upholding cultural diversity in all parts of Europe. It is therefore imperative to initiate concrete projects which can lead to mutual understanding, tolerance and pluralism. Interregional co-operation among independent practitioners in the arts and media as well as through the culture industries are key to help to fulfill these goals.

- National foundations neither had mobility schemes nor clearly defined policy of assigning mobility grants.<sup>90</sup>

### **International institutions, foundations and cultural centers**

- Particularly active in supporting international cultural cooperation were international institutions and foundations such as: The Open Society Fund, Pro Helvetia, European Cultural Foundation, KulturKontakt Austria etc. Mobility of artists and cultural professionals was supported primarily within the international programmes and projects.
- *The factor of “political engagement” may be said to have been temporary criterion for cultural, or artistic production, supported by the international non-governmental sector, foundations and other institutions in that period, the proof of which are results of this production supported by the Open Society Fund, Pro Helvetia and other institutions that were guided by the value criteria typical of the Open Society Fund.*
- In majority of states in the region the Open Society Fund directly supported foundation and work of the Contemporary Art Centers, which provided some artists and cultural professionals with mobility incentives for the purpose of exchange. Since 2001 activities of these Centers have gradually decreased after the Fund ceased financing them further.
- Through its programmes the Council of Europe funded projects which dealt with cultural policy and cultural diversity phenomena. UNESCO directly aided projects in the field of cultural heritage protection.
- Cultural Centers (Goethe Institute, French Cultural Center, British Council) referred their activities primarily to organizing cultural events, more exactly to the presentation of their cultural production. The mobility of artists and cultural theorists, that is to say touring, were funded for that purpose. This was the purpose for which the Goethe Institute used to acquire somewhat limited amounts of money from the Fund of Stability Pact of South Eastern Europe.
- The mobility of the cultural professionals was supported by various European cultural networks, but mainly the members of the networks were provided with the mobility incentives for the purpose of artistic or cultural production. Within the European networks there had not been developed yet

<sup>90</sup> About the role of the funds, endowments and foundations see the materials from the meetings held in Belgrade. *The present and future role of foundations in cultural funding and policymaking in the Balkans* - Report of the roundtable organised by BalkanKult in cooperation with ERICarts, (*Creative Europe - On Governance and Management of artistic Creativity in Europe*, ARCUlt Media, Boon, 2002.); and *Funding the future – The role of cultural foundations, funds and endowments in the South East Europe region* - Report of the conference organised by BalkanKult (Belgrade, December 2002)



any particular funds or mobility schemes for artists and cultural professionals in the South Eastern Europe.<sup>91</sup>

*The programmes supported or organized by the international institutions certainly contributed more to the cultural life and professional training of cultural practitioners in the countries within the region, but much less influenced possibilities of the mobility of artists and cultural professionals from the countries in the South Eastern Europe.*

There were still no corporative funds in this period, nor were the corporations in Europe interested in supporting mobility in the cultural sector.

In the context like this possibilities of the mobility for the majority of artists and cultural professionals were very few. This was also contributed by the following reasons:

- Extremely rigid visa regime;
- Lack of the governmental financial support (low budgets for culture, lower than 1% of GNP in average);
- Insufficient knowledge of the possibilities;
- Lack of stimulating cultural policy of the national administrations;
- Reservation of the EU countries about the South East Europe region

Few artists and cultural professionals from the countries in the region had opportunity to present themselves on the international scene, due to the support of international organizations, foundations and NGOs. These were mostly the Open Society Fund, Pro Helveia, as well as some other funds and foundations (primarily those supported in the USA, for example artists in residence programmes - CEC ArtsLink between 1993-2000) whose clearly profiled policy strove to create a closed circle of “**artistic elite**”.

On the other hand, a selected number of artists and cultural professionals had the mobility supported from the budgets of the Ministries of Culture. The real criteria for

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<sup>91</sup> In the beginning, the European networks created during the mid-1980s had few members from SEE (mostly from Yugoslavia - in the Informal European Theatre Meetings (IETM), pre-European network of Cultural Administration Training Centres (ENCATC) phase, etc.). However from 1989 onwards, they approached this area quite actively (IETM, the European League of Institutes of Arts (ELIA)). Some organizations even created specific networks or subdivisions within themselves or during their general assemblies: ENCATC Balkan platform, Banlieues d'Europe Romanian antenna for the SE European region, IETM and Relais CULTURE Europe “Balkan express” in cooperation with PAC Multimedia in Macedonia, Trans Europe Halles (TEH) integrating new SE European members, Cultural Information and Research Centres in Europe (CIRCLE) asking Eastern European members to join the executive committee, the Forum of Cultural European Networks dedicating three specific platforms between 1998 and 2001 to the Balkan region, the European Forum for the Arts and Heritage (EFAH) integrating more and more the accompanying solutions for future EU accession countries. Specific networks for SEE were created (Apollonia, the South East European Contemporary Art Network (SEECAN), etc.). Some networks have developed specific fundraising activities to secure and enable participation of the members from Central and Eastern Europe in network projects (Thomassen Fund in ENCATC).

support giving were not clearly defined nor the grants were equally available to all the interested. Decision on the support used to be influenced by the factors outside culture.

*In this context mobility was in the function of political aspirations at the level of internal processes and through running “cultural diplomacy” and supporting the presentation of predetermined desirable artistic production. The aim was to shape western European artistic and public opinion of the social processes in the Balkan countries.*

Support for the mobility coming from the both sources was not available to the majority of artists and cultural professionals, so they were forced to finance their presence on the international scene by themselves.

For all these reasons trend of emigrating artists and cultural professionals, in spite of all the obstacles, was much more developed then the mobility itself, in other words the brain-drain significantly reduced creative potentials of the societies in the South Eastern Europe.<sup>92</sup>

*Arts and culture certainly need stability, but above all they need mobility. At the moment irrational visa requirements within the region and from the region to its neighbouring countries limit the mobility and exchange of artists, managers, cultural workers and experts. Effects of the Schengen agreement on mobility are notorious, but due to the “Schengen sprit” new restrictions on mobility have been implemented practically everywhere in West Europe.<sup>93</sup>*

### **Regional cultural cooperation**

The cultural policy models in the newly formed countries do not make a special mention of support for regional cooperation. On the contrary, by implication, many solutions provided by these cultural models and official political decisions (the visa system, duty, etc.) actually limit the cooperation.

According to the information obtained by the consulted organizations and cultural institutions, problems as to establishing regional connections are following:

- Still present prejudices and reflections of recent conflicts
- Difficult communication and exchange of information, as the result of inability to access trade journals or organize study trips.
- Absence of the regional cultural policy strategy for regional cultural development and the lack of official institutions' adequate interest in supporting production of activities at the regional level.

<sup>92</sup> Details about this subject can be seen in the paper: One-way Ticket - The Brain Drain and Trans-border mobility in the arts and culture of the Western Balkans, Dimitrije Vujadinović. [www.ericarts.org](http://www.ericarts.org) / [www.balkankult.org](http://www.balkankult.org).

<sup>93</sup> The final document of the Conference on Reconstructing Cultural Productivity in the region of South Eastern Europe; Sarajevo December 2-4, 1999. [www.balkankult.org](http://www.balkankult.org)

- Financial difficulties, especially with cooperation in terms of joint production (visits, work and education of artists and cultural practitioners).

Of course, cultural cooperation continued in spite of these limitations, as it is impossible to put a complete stop to it, but it was made very difficult to maintain (as the information obtained through the questionnaire demonstrated) between individual artists, NGOs and cultural industries.

## THE SECOND PERIOD AFTER 2001

### *International circumstances*

Since 2001 the political and economical situation in the region, as well as in the individual states in the region, has completely stabilized (except in the AP Kosovo and the Republic of Macedonia), which was prerequisite for the development of international cultural cooperation policy.

International cooperation at the bilateral and multilateral levels is boosted both inside the region and Europe-wide. Within particular programmes, primarily the EU programmes, numerous international and regional conferences have been held, agreements on the international and regional cooperation have been signed: **CARDS**, **CEI** - Central European Initiative, **ESI** -European Stability Initiative, Policy for Culture, Culture 2000.

All the regional and European conferences, as well as the documents from the meetings, differ in the width and depth of the treated subjects. They aim at achieving particular political, economic and legal standards, mainly those applied by the EU members, as well as the development of the regional and international cooperation. Their significance in this respect is positive.<sup>94</sup>

<sup>94</sup> The most important political documents:

- Stabilisation and Association Agreement (SAA) - Since 1998, **Bulgaria and Romania** have joined the European Union in January 2007; In February 2003; **Croatia** officially requested EU accession; in June 2004, it was officially granted the status of candidate country for accession; **Albania** has, since 2003, been involved in negotiations with the EU towards closing a Stabilisation and Association Agreement (SAA); **Bosnia and Herzegovina** will be invited to negotiate a SAA in the future; is the only Western Balkan country already to have achieved candidate status (in June 2004); **Macedonia** signed a SAA with the EU in 2001, which entered into force in April 2004. An application for membership, submitted by Macedonia in March 2004, is being examined by the European Commission, which will decide whether or not the country is ready to begin entry negotiations; **Serbia and Montenegro** has been invited on October 4, 2005 to start negotiating a Stabilisation and Association Agreement (which will not apply to Kosovo).
- Declaration of the EU-Western Balkans Summit, - 21 June 2003 in Thessaloniki, Greece - [http://ue.eu.int/ueDocs/cms\\_Data/docs/pressdata/en/ec/76279.pdf](http://ue.eu.int/ueDocs/cms_Data/docs/pressdata/en/ec/76279.pdf)
- Message from Ohrid Adopted by the regional Forum on the Dialogue Among Civilizations - Ohrid, 29 and 30 August 2003.  
<http://www0.un.org/esa/socdev/unpfii/pfii/documents/other%20docs/UNESCO%2032%20session%20resol-eng.pdf>
- Preparing for the participation of the Western Balkan countries in Community
- programmes and agencies - Brussels, 3.12.2003  
[http://ec.europa.eu/enlargement/pdf/balkans\\_communication/western\\_balkans\\_communication\\_050308\\_en.pdf](http://ec.europa.eu/enlargement/pdf/balkans_communication/western_balkans_communication_050308_en.pdf)

It is particularly significant that all the states in the region signed the *Stabilisation and Association Agreement (SAA)* with the EU, as well as the *Central European Free Trade Agreement - CEFTA* (Bucharest, 2006).

*Unfortunately, cooperation in the field of culture and cultural production, including cultural industries, have not been included in the contents of a single document.*

**Regional international programmes**, primarily initiated by the **EU - Phare**, the neighbor programme, **CARDS - Intereg III**, **Tempus III** - have not considerably supported cultural cooperation. Immediate support for the mobility of artists and cultural professionals has not been provided by these programmes either, as well as by other activities taken by the EU in the region (for example, through European agency for reconstruction).

Majority of the regional programmes, initiated by the international institutions, with the purpose of stimulating the regional cooperation, do not actually deal with the cultural cooperation. A good example for this conclusion is presented by the activities of the **CBIB** (*Cross-border Institution Building*) - *The European Union's CARDS Regional Programme*. Supporting the development of the interregional cooperation at the multilateral level, this programme contains no projects in culture, nor supports regional mobility of artists and cultural professionals

The role and significance of the **Council of Europe's** programmes in the field of cultural production and support for the mobility has permanently weakened since 2001, to the extent that today it practically seems insignificant.

Besides, due to the general social development, and consequently to the greater openness of the countries in the region, social conditions of the cultural production are improving, though not at the pace artists and cultural professionals would be satisfied with, and not by the power of creative potentials of the countries in the South Eastern Europe. However, potentials for the international cooperation certainly increase.

*The reality of the South-Eastern European region is in the lack of contact and real collaboration, reinforced by political and economic problems that the region has been facing, as well as the new situation created by the enlargement of Europe, creating new boundaries but also new opportunities for collaboration.*<sup>95</sup>

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- The Balkans in Europe's Future - International Commission on the Balkans - April 2005 <http://www.balkan-commission.org/activities/Report.pdf>
  - Breaking out of the Balkan Ghetto: Why Pre-Accession Assistance (IPA) - should be changed, European Stability Initiative - 1 June 2005 [http://www.esiweb.org/pdf/esi\\_document\\_id\\_66.pdf](http://www.esiweb.org/pdf/esi_document_id_66.pdf)
  - Agriment on Amendment of and accession to the central European Free Trade CEFTA - Bukurest, 2006 <http://www.worldtradelaw.net/fta/agreements/ceftaromfta.pdf>
  - IPA Cross-border Programmees between CC/PCC, Zagre, 2007
  - IPA Adriatic Cross-Border Cooperation Programme [http://www.espa.gr/media/documents/Adriatic\\_2007\\_2013\\_en.pdf](http://www.espa.gr/media/documents/Adriatic_2007_2013_en.pdf)

<sup>95</sup> BALKAN EXPRESS (BE) - IETM Project of creation of a Balkan performing arts network.

### *International cultural agreements*

Since 2001 the efforts in the field of international cultural cooperation have been intensified in all the countries of the region.

Representatives of the Ministries of Culture in the countries within the region, as well as the ministers themselves, held several regional conferences, on which occasions many declarations and protocols were signed.<sup>96</sup>

The last summit on “*The Intercultural Meeting on the Sea, River and Lake Ways of the South Eastern Europe*” was held in Athens on the 13th April 2008, in the presence of all the prime ministers of the states in the South Eastern Europe. However, even this meeting, just like many previously held, mostly had a political character.

Majority of the meetings, as well as the acts of signing the documents on international cultural cooperation were initiated outside the region.<sup>97</sup>

The regional conference held in Copenhagen and initiated by the Nordic Council of Ministers - *Charter of the Council of Ministers of Culture of South East Europe (SEE)*, Copenhagen 31 March 2005, is especially worth noting.

Mobility of artists is underlined as the priority instrument in the final document: **Creating joint programmes to facilitate mobility for artists and cultural professionals, as well as the exchange of cultural artifacts and art works in the region.**

*The importance of all these official events is positive, but from the practical point of view it must be noted that, as for the mobility of artists and cultural professionals, there has been no significant progress.*

<sup>96</sup> The most important international and regional documents and meetings in the field of the international cultural cooperation:

- Working material of the workshop “Plea for culture”, Zagreb, 22. – 24. January 2001. [http://www.policiesforculture.org/dld/PfC\\_HR2001\\_Workshop\\_dossier\\_HR.pdf](http://www.policiesforculture.org/dld/PfC_HR2001_Workshop_dossier_HR.pdf)
- Conference of the Ministers of Culture of the Member States of the Central European Initiative “*State and Prospects of CEI Cultural Co-operation*” - Skopje, 27 June 2002. [http://www.ceinet.org/download/2002\\_MinCulture\\_FD.pdf](http://www.ceinet.org/download/2002_MinCulture_FD.pdf)
- Charter of the Council of Ministers of Culture of South East Europe (SEE) - Copenhagen 31 March 2005 <http://www.norden.org/internationalt/sk/charterfinal310305.pdf>
- Declaration on Cultural Co-operation of the Council of Ministers of Culture of South East Europe - Zagreb, 14 March 2008. <http://www.min-kulture.hr/userdocsimages/nove%20novosti/Declaration%20opca.pdf>
- The role of cultural diplomacy in the integration process - an Eastern European perspective [http://www.ecumest.ro/pdf/background\\_cultural\\_diplomacy.pdf](http://www.ecumest.ro/pdf/background_cultural_diplomacy.pdf)
- Presentation of the Second Interim Report and Follow up Activities: 3rd Steering Committee Meeting, Podgorica 2007.

<sup>97</sup> Complementing previous observations, we can now return and see the extent to which cultural cooperation dynamics in SEE have mostly been initiated in the last 14 years by “outside actors” – European institutions such as the Council of Europe, the European Parliament and the European states (especially through the Stability Pact), but also independently through bodies such as KulturKontakt (Austria), French cultural centers and the Goethe Institute, or Pro Helvetia. These bodies have launched programs not only of bilateral, but also of regional character. (Milena Dragičević Šešić, Corina Suteu: Challenges of Cultural Cooperation in Southeastern Europe: the Internationalization of Cultural Policies and Practices)

Cultural policies of all the countries in the region show obvious tendency towards creation or reconstruction of the bilateral agreements in contrast to the multilateral connecting. A good example for this conclusion represents Croatia:

*In 2006 eight bilateral agreements on the cooperation in the field of culture and science were signed. The cooperation programme for the next four years period was signed with Albania and Austria, and the other for the next three years was signed with the Czech Republic. There are also agreements on cooperation in the field of education signed with India, and the agreements on the cultural cooperation signed with Turkey, Iran and Cyprus.*

In recent years, some governments, after all Romanian and Croatian, have been paying much more attention to the development of the cultural diplomacy.

*Through the joint efforts of the Ministry of Foreign Affairs and European integration and the Ministry of Culture, and with the cooperation of the entire consular network of the Republic of Croatia abroad, Croatian culture was presented at an international level through 407 different cultural programmes and events during 2006.*

### ***International governmental and non-governmental institutions and foundations***

**Foreign cultural centers** (French Cultural Center, Goethe Institute, Italian Cultural Institute, British Council, Cervantes Institute) have continued their programmes of cultural cooperation and support for particular projects, but the mobility of artists and cultural professionals in the region very rarely gets supported. The scope of this cooperation depends on the financial support coming from home countries, but a general conclusion may be drawn that these **funds are gradually decreasing**.

In recent years there has been an evident activity of the British Council on the projects in cultural policy, or the issues of creative industries development.

*British Council Romania has no fund whatsoever set up for the mobility of artists and cultural practitioners for artists. British Council Romania does not provide artists with grants for travel, accommodation, event participation etc.*

**Embassies** of the foreign countries have their own funds for the cultural cooperation that can be used for granting mobility, mostly covering travel or accom-

modation costs of the artists and cultural professionals coming to the countries in the region (touring), but the mobility costs for traveling to their countries are rare. Some permanent activities in this respect are present in the Nordic countries, Austria (KulturKontakt) and France.<sup>98</sup>

**The Open Society Fund**, some programmes of support in the USA, as well as those that have been delivered by Pro Helvetia since 2001, reduce their activities in the region in order to achieve set goals.

Most of **the international governmental and non-governmental institutions and foundations** that are active in the South Eastern Europe announce their programmes of support for the cultural production under the same conditions for all the countries in the region, regardless of the differences between the individual countries.

Analysis of the programme of support, amount of the grants and conditions of the contests in general prove that even these institutions have not developed particular funds or schemes of the support for the mobility of artists and cultural professionals.

*Mobility is supported only as being a part of the project production and is marked as a special budget item.* (See the Attachments 1 and 9)

With the clear aims in mind **the European Cultural Foundation** has been supporting mobility in the region for many years. In this context the mobility fund “Step Beyond” was founded, open to the artists and cultural professionals coming from the region.<sup>99</sup>

Attempting to improve the mobility of artists in the region **IETM** initiated a project in 2002, that is informal platform - BALKAN EXPRESS (BE). Its purpose

<sup>98</sup> Every year the department for the international cooperation of the French Embassy assigns intership bursaries to a number of custodians, restaurators and conservators, for professional training in French museums, laboratories for the conservation etc. The amount of the grants is up to 770 EUR per month. This money is provided to cover accomodation and per diem costs, while the grantees are expected to cover travel costs on their own. The bursaries are not assigned by means of the contest or application, but “agreement on the cooperation” with the host museum. KulturKontakt Austria does not have a special fund for mobility but run the Gulliver’s Connect Programme: A mobility programme through work placements for young and up-coming artists, art managers and cultural operators in Europe and beyond. (<http://www.gulliverconnect.org/en/>). KulturKontakt Austria has a Small Project Fund from which individual grants are covered (travel, accommodation, participation in an event, per diem). Grant programmes with partner institutions: Danceweb, International Salzburg Summer Academy for Fine Arts, Gustav Mahler Youth Orchestra, International Summer cademy Prague –Vienna – Budapest. But there is no grant scheme. The grant depends on the project.

<sup>99</sup> However, it is precisely to these challenges that arts and culture in general and cultural cooperation projects in particular can effectively respond: in bridging gaps and facilitating communication, mutual knowledge and understanding; in developing cultural dialogue and intercultural exchange – both within SEE and East-West, as well as North-South, etc.; in turning culture from a negative force of nationalistic drives to a resource for social development; in understanding and supporting culture as an agent of change, of democratisation, which accompanies, promotes and strengthens the processes of transformation in post-communist societies through the support it lends to creativity and critical thinking. If arts and culture are acknowledged, this role and support provided, then the support must also adequately respond to the challenges addressed. If there is a need for systemic change, then long-term investment is required in order for it to be effective. / Funding opportunities for international cultural cooperation in and with South East Europe, European Cultural Foundation - ECF, Amsterdam/Bucharest October 2005



is *(Re)Establishment of the mobility of art in the Balkans with the aim to improve the exchange with the rest of Europe*.<sup>100</sup>

An analysis of the legibility of information delivered on the web sites of the international foundations and other institutions supporting mobility at various levels was done especially for this paper. Examination of over twenty web presentations result in general conclusions that may qualitatively point to the motivation of the artists and cultural professionals deciding to apply for the funding. Some conclusions may also be drawn on the basis of interviews conducted with artists (See Attachments 8):

- Information on the possibilities of getting support for the mobility (travel and accomodation grants) are not sufficiently clear nor visible enough, except for the residence centers,
- In most cases the criteria are too generally set (which makes them obscure), and in some cases they do not even seem to exist at all,
- Application methodology, including extensive forms, seems rather complicated, especially to the artists who do not have experience in these matters, however many showed to be experienced (concluded from the interviews) but have strong dislike of such application methods. (See the Attachments 2 and 3)

### *Corporative and political foundations*

A great number of corporative foundations supporting cultural production or international cultural exchange has been active up to today (Bosch Foundation, Siemens Arts Programme, Volkswagen, Telenor Foundation, Erste group etc.). However, on their web presentations it is impossible to find any relevant information on the goals and activity priorities these foundations claim to have. Concerning support for the mobility of artists and cultural professionals there are no such information.

International funds, behind which there are political actors (Friedrich Ebert Fund, Konrad Adenauer Foundation, Mott Foundation and others), have not had so far any activities in the field of culture and cultural production, or mobility.

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<sup>100</sup> This mission is to be carried out through different actions that would allow the opening of the Balkan region and improve communication within the region itself but also with other European or non-European regions and countries. The reality of the south-eastern European region is in the lack of contact and real collaboration, reinforced by political and economic problems that the region has been facing, as well as the new situation created by the enlargement of Europe, creating new boundaries but also new opportunities for collaboration. Aware of these difficulties, but dedicated and enthusiastic, on the occasion of an IETM meeting held in April 2002 in Trieste, a few members from this region presented the idea of organizing a meeting that would discuss their mutual problems and lead to a better understanding of each other and possible cooperation. As a result, the BE project was created, eventually growing into a networking, meeting on regular basis. / BALKAN EXPRESS (BE) - IETM Project of creation of a Balkan performing arts network.

## ***Comparative analysis of the mobility in the countries in the South Eastern Europe***

Possibilities of the mobility of artists and cultural professionals are different between various countries in the South Eastern Europe. The differences are obvious, for example between Albania and Bulgaria.

After all, it depends on cultural policies of the individual governments, as well as both on the position the country holds in the international relations (EU membership) and other internal and external factors (visa regime, real approach to EU funds, information availability, working standards, professionalism of the cultural operators, etc.).

*In the course of this research, Ministries of Culture, except for the case of Montenegro, did not show to be interested in the issue of mobility of artists and cultural professionals, at least when it comes to the participation in the MEAC project.*

**Culture Contact Points** themselves, whose extremely important basic mission is to help mobility of artists and cultural professionals (by providing information and professional help in dealing with the conditions of the contests) neither have any relevant information on possibilities of the mobility nor make a considerable impact on the development of the international cultural cooperation and mobility.

In this context the Culture Contact Point Serbia, founded as a branch office of the Ministry of Culture, gave an indicative reply to the questionnaire:

*Our office was established four months ago, so we have not researched issues connected to artists.*

## ***Mobility as a part of the cultural policy***

*You have to do everything on your own, to search for information, to ask to apply etc. There should be a global internet database on these funds. There should also be a kind of department in European institution where you could get information on these possibilities. And, yes, this database should be updated regularly. So, that you wouldn't mistakenly ask foundation that doesn't exist any more.*

Sandro Weltin, French photographer

Possibilities of the mobility are different between various countries in the region. However, conclusions of the completed research, done by means of the questionnaire and brief telephone interviews for the sake of this project, show that there

are coincidences in some questions about mobility as to most or even all the countries in the region.<sup>101</sup>

All the similarities and differences can be easily noticed in the comparative tables. (See the Attachments 4, 5, 6, 7)

- Pattern of cultural policies in all the countries within the region kept **etatis-tic character** and sectoral approach. No country has come yet to the model of “arms lenght” by founding Arts Councils and para-governmental foundations. Predominant means of financing culture and cultural production still come from the Ministries of Culture.
- **Budgets of the Ministries** of Culture or other Ministries (primarily the Ministries of Foreign Affairs) are the source of financing culture production, or granting the mobility, both for travels of local artists abroad and the residence for artists and cultural professionals from abroad (etatis-tic model).
- The other source of financing are **budgets of the cities**, primarily the capitals.
- Most artists and cultural professionals considered themselves **incompetent** (insufficiently informed) to give right answers to the questionnaire.
- Answers to the questionnaire and those given in the interviews showed that the knowledge, perception and awareness of the possibilities of mobility depend on the **position** and the **function** an artist or a cultural professional holds. That is why the answers to the same question given by the correspondents coming from the same country (Turkey, Serbia, Romania) prove to be different, even opposite in some cases. (See Attachment 4, 5, 6, 7)
- Mobility of artists and cultural professionals is still financed as a part of the

<sup>101</sup> Number of the inquired individuals and institutions: Serbia 22; Croatia 28; BIH 16; Montenegro 3; Macedonia 14; Albania 1; Bulgaria 29; Romania 25; Turkey 13; International foundations, foreign cultural centers, NGO: 43.

**Persons/institutions that replied to the questionnaire:**

**Srbija:** Nebojša Milikić (Cultural Center Rex, Belgrade); Slavko Matić (Secretariat for Education and Culture of Vojvodina Province); Smiljka Isaković (musician); ULUS (Association of Fine Artists of Serbia); Prof.dr Milena Dragičević-Šešić (University professor and international expert on cultural management and policy); Zoran Hamović (editor of the publishing house CLIO)

**Hrvatska:** Biserka Cvijetičanin (Institute for International Relations / Department for Culture and Communication)

**Crna Gora:** Prof.dr Janko Ljumović (Producer - professor at the Faculty of dramatic arts in Cetinje); Tamara Joković (Ministry of Culture of Montenegro)

**Makedonija:** NGO Art Studio

**Bugarska:** Sofia Jazz Festival; National Culture Fund

**Rumunija:** Eurocult Romania; Writers Union of Romania; Romanian Cultural Institute

**Turska:** IKSIV; Prof.dr Aysu Erden (Cankaya University, Faculty of Arts and Sciences); Pera Fine Arts; Turkish Ministry of Culture

Interviewees on mobility that gave answers to the questionnaire by the telephone: Writers Union of Bosnia and Herzegovina; Musicologists Union of Bosnia and Herzegovina; Museum of Contemporary Art of Republic of Srpska; Jazz Fest Sarajevo; Association of Fine Artists of Bosnia and Herzegovina; Croatian Union of composers; Croatia Union of film artists; Institute of contemporary art of Bulgaria

costs of producing projects approved by the governmental and para-governmental institutions (national museums, national theatres etc.) in the field of cultural exchange.

- At the fairs of the Ministries there are no clearly defined information on criteria, priorities and methodology of applying for grant supports for individual mobility, if there are any.<sup>102</sup>
- Institutional schemes and funds for the mobility at the level of the Ministries and the cities have not been distinguished in one single country in the region. In other words, the mobility is treated as the international cultural cooperation.
- Expert and independent **monitoring and evaluation** of the international cultural cooperation, as well as the assignement of the mobility grants in most countries in the region still have not become practice.
- The mobility is mostly conditioned by a residence programme for artists and cultural professionals. The phenomenon of **the centralization of the information** and availability of the contacts in big cities, especially the capitals, where cultural life is more intensive with activities of the embassies, foreign cultural centers, Ministries and company agencies, can easily be noticed.
- **Artists associations'** representatives gave some information, but only those referring to their domains, which means that they do not dispose with reliable information about situation in other arts disciplines.
- *A great number of artists showed ignorance and indifference to this issue as a result of suspicion that the situation may improve.*
- The possibilities of mobility also depend on **the art discipline (field)**, which is proved by different answers given to the same question from the questionnaire.
- The best knowledge was showed by **the cultural practitioners** whose object of research is cultural policy. However, no researcher-cultural professional answered to the question 6 (examples of the mobility incentives), which suggests that they might not have reliable information on the supports for mobility provided by the local and international foundations and programmes.

<sup>102</sup> Analysing information comprised in the official documents, as well as presented in the web sites, by the ministries of culture and other ministries, it is impossible to tell whether the support is given for the realization of a more general cultural exchange project (within which the travel and accommodation costs are included) or it is referred to a direct support for the mobility. The system of support is set on an ad hoc basis, from case to case! "the Ministry is also very active in initiating and designing new models of bilateral agreements of cultural co-operation. A special attention has been paid to stimulate institutions to enter regional and international co-operation projects or networking (information distribution), but there are no special mobility funds or funding for network fees or international projects" (Serbia) or "set up of a think tank to define a new image of Romania abroad and the role that culture can play in this regard" (Romania, international experts report, Council of Europe, English version, 2000, p. 30). Milena Dragičević Šešić, Corina Suteu: Challenges of Cultural Cooperation in Southeastern Europe: the Internationalization of Cultural Policies and Practices)

- The international institutions and foundations kept **the regional approach** to the policy of support for cultural production. In other words, they deliver their programmes of support for cultural production to all the countries in the region under the same conditions, regardless of the differences between the individual countries.
- The role and position of the **local foundations** are still completely neglected. There exist no adequate stimulating instruments (fiscal and tax) in a single country in the region, which could make establishing foundations easier, and thus enable them finance cultural production and the mobility of artists.<sup>103</sup>

### *Travels of artists and cultural professionals abroad*

- Annual programmes of **the Ministries of Culture** and big cities are predominated by support for the mobility of the institutions' representatives and members of the international non-governmental organizations, companies, particularly if provided by the cultural exchange programmes, while the mobility grants for individual artists (especially freelance artists) and cultural professionals remains a negligible budget item.<sup>104</sup>
- **Information** on the cultural exchange programmes, and possibilities of the mobility are not generally available to broader groups of professionals. It is interesting that the information at the disposal of NGO remain within the NGO groups.
- **Financial barriers** are one of the main limiting factors regarding the mobility. In most cases individual expert trips depend on artists and cultural professionals' financial situation, or his/her personal contacts to the institutions and colleagues abroad.
- **Administrative barriers**, for artists and cultural professionals coming from particular countries in the region (Albania, Serbia, Bosnia and Herzegovina, Macedonia, Montenegro), indispensable visas or necessity of having the

<sup>103</sup> There are very few independent foundations based in the countries of South East Europe that provide support in the field of culture. Of these, there is almost no SEE-originated independent private founder in the field of cultural cooperation, except for the recently set up BalkanKult Foundation. / Funding opportunities for international cultural cooperation in and with South East Europe, European Cultural Foundation - ECF, Amsterdam/Bucharest October 2005

<sup>104</sup> One small analysis that I made several years ago showed a paradox in that the largest amount of money for cultural cooperation was spent on overseas cooperation – that year, I think it was 2002 or 2003, the Yugoslav Drama Theatre and Atelier 212 travelled to Columbia and Mexico, and some choirs went to China and South Korea. With several trips by smaller theatre groups to Australia and Canada...it is clear that the money was wasted on something that is definitely not a priority, and objectively, it is not even important for artists themselves (except perhaps as an award trip to compensate for modest fees and salaries.). The personal experience of Professor Dr. Milena Dragičević Šešić on how much the ruling administration in Serbia is understanding mobility.

official invitation letter is an unsurpassable impediment to the individual trips, such as visits to the exhibitions, festivals and similar.

- Impossibility to find out or experience **life and work conditions** (including social rights and tax duties) in other countries, in the case of longer stays, which causes heavy resourcefulness in a new environment.
- The mobility is also conditioned by **the generation status**. There are programmes of support for students and the others for renown artists (most contests request CV). The support for artists and cultural professionals who finished their studies but have not become renown yet is missing (these are generations aged between 25 and 35)
- Not a single country in the region, except for Serbia, has studios or other kinds of residence centers abroad placed at disposal of artists and cultural professionals.

### **Travels of artists and cultural professionals to the countries in the region**

- Predominant sources of financing travels for artists to the countries in the region are the **budgets** of the Ministries of Culture and big cities.
- A great number of cases shows that the participation in the local **festivals** (film, theater, music) is primarily supported and gets planned as an item of a more general cultural exchange programme, that is to say a support for a cultural event to take place.
- *There are no pre-established contests, neither there are planned budget itmes for supporting the travels of individual artists and cultural professionals.*
- Grants for the individual tours of artists and cultural professionals are delivered by the governmental institutions on an *ad hoc* basis.
- **Foreign cultural centers** have an outstanding role in supporting the tours of artists and cultural professionals coming from their home countries, whereby they directly contribute to the cultural life in the region. However, these activities mostly take place in the capital cities, where these are situated.
- Travels of artists and cultural professionals to the countries in the region are mostly financed from the different sources provided by participants **themselves**. /See the Attachments 2 and 3/
- The main impediment to these travels is **insufficient avaliability of the information** on possible partners in the countries - hosts. /See the Attachments 1 and 2/
- In the countries within the region there is no developed **network** of the residence centers.
- The most developed form of the individual mobility in the region are **artists colonies**, which mostly take place in the summer and last for ten to twenty

days. Organizers bear the accommodation and production expenses (support from the local community and the Ministry of Culture), while artists cover travel costs themselves.

### ***Regional cooperation***

Cultural cooperation in the Balkans represents a unique opportunity for stimulation of creative potentials in the region and provides a favorable environment for building “cultural bridges” through increased mobility of artists and cultural practitioners.

*Regional ties have great influence on the quality of sensibility and artistic style, and the awareness of cultural, traditional, sociological, intermedial and other aspects of the influences present in the region.  
(Director of Erg Status, Boris Čakširan)*

In recent years possibilities of the regional mobility of artists and cultural professionals have increased and the most impediments dominant in the previous period have been surpassed. However, the general conclusion of the participants in this research is:

- The regional cooperation is as important (for many it is even more important) as the one taking place outside the region
- The mobility is not developed enough
- Grants for support lack
- Relevant information lack
- Regional residence centers lack

In the context of the actual regional mobility the experience of prof. dr Milena Dragičević Šešić is rather illustrative:

*Unfortunately, it is still a rather phenomena here and is seen as a heroism. That is how I am seen in my environment for taking young producers on educational trips to the Balkan countries every year - but no one else does it. Theatre play tours - but it is always the same arrangement - “Atelje 212” perform its plays in Rijeka, JDP (Yugoslavian Drama Theatre) perform its plays in Zagreb. However, this is not regional cooperation, but play tours based on nostalgia and former popularity of some actors. There are no new work projects nor ideas or initiatives.*

A great need for establishing regional mobility connections was also expressed by numerous artists, institutions, NGOs and festivals. There are three main practical reasons motivating the mobility in the region:



- Decades-long cultural recognition,
- Economic reasons (enlarging the artistic market and increasing the number of consumers),
- A common approach which makes it easier to win the position for creative work in terms of wider European global processes.

*There are mental obstacles to regional mobility as well. Many artists don't realize that it would be much better to expand the market in their own region to change what is lacking, such as quality, competitiveness etc. and then it would be easier to enter the Western market and sell your products there. Small markets are insignificant for the critical development of society, culture, and the quality of life. That is why I think that the opening of the region and exchange of creativity and information in that direction is imperative. (Biljana Tanurovska, Lokomotiva NGO from Skopje)*

## CONCLUSION

*Residence programmes or even short time traveling ongoing projects have great potential for exchanging experience with unknown places and environments, with their local people. It is inspirational experience with lots of challenges at stake, which certainly influence your future work. In this respect, it is very important that a budget intended for covering residence programme or travel costs be used in the best possible way. Concerning your question, this help should go to people who don't have enough money to travel or go to another country to explore new environments for the needs of their work. When an artist exhibits in another country it is important that he is present there, so that he can talk to local people about his work. In this way he has opportunity to meet local artists and exchange experience with them.*

Sandro Weltin, French photographer

All the inquired correspondents, individual artists and cultural professionals, as well as the institutions participating in this research agree on the fact that the mobility of artists and cultural professionals is one of the preconditions for the development of the creative potentials in every contemporary society, that is to say it is the precondition for the establishment of creative societies (Creative Europe).<sup>105</sup>

In this context it is necessary that the following is done:

<sup>105</sup> Creative Europe - On Governance and Management of artistic Creativity in Europe, ARCCult Media, Bonn, 2002.

- **Administrative impediments** to the mobility of artists and cultural professionals should be removed, such as visa regime, customs barriers etc.;
- **Financial support** for the mobility should be directly reinforced (as distinguished part of the international cultural cooperation) at the level of national budgets for culture, budgets of the local communities, as well as the international regional and European programmes.
- Support for the **individual mobility** of artists and cultural professionals should be considerably reinforced and distinguished as a budget item intended for the international cultural cooperation
- Delivery of the **information** on possibilities of the mobility should be considerably improved by establishing special portals and publishing directories with the information about residence centers, artists colonies, institutions, funds and schemes financially supporting the mobility, especially individual mobility. The system of information should be supplemented with the national and international associations and networks (such as: PEN centers, international association of the residence centers for translators, national unions of fine artists, unions of composers etc.)
- Delivery of the information on the **conditions** for the longer stays and work in different environment or foreign countries;
- **Procedures** of the grant giving should be simplified, and the clear criteria for grant giving and transparent decision-making should be introduced;
- Decision-making on the grant giving should be **decentralized**. Institutions and foundations should be given the role of “implementing agencies” (by the EU, the Council of Europe, the European Cultural Foundation) at the regional and national levels, for the functions of grant giving, monitoring and evaluation of the grant usefulness;
- **Socially responsible corporations** should be more actively included in the support for artists and cultural professionals in cooperation with the institutions and foundations “implementing agencies”;
- Founding and more effective **networking** of the residence centers (especially in the countries that do not have any residence centers, which are majority of the countries in the SEE) and artists colonies.

## **INFORMAL ARTISTS NGO NETWORKS**

### **Reintroducing Mobility in the Region of South East Europe**

#### ***Background***

Mobility schemes for artists in South East Europe completely broken during the 1990s. The first regional meeting of artists and cultural operators to be organised following the war in the Balkans was held in Sarajevo in December 1999. Recognising the lack of funds and potential for local public support in all countries of the region, several informal networks of artists and cultural operators were created e.g. Balkan Artists Network (BAN) and the Balkan Association of Publishers (BAP) to enable cooperation, exchange/mobility. These networks were informally organised, as none of the Balkan countries offered a legal framework or possibility to create an international and/or regional NGO.

Beginning in 2001, some capacity building regional programmes were introduced to support cooperation between NGOs in the region by, for example, the European Cultural Foundation and the Soros Foundation i.e. the Kultura Nova programme engaging 14 NGOs from Macedonia, Serbia, Montenegro and Croatia. Some foreign cultural institutes such as Pro Helvetia, the Goethe Institute, etc. provided additional support for such cooperation which enabled a small number of recently established or re-established NGOs to expand their own mission to foster regional cooperation such as Mama (Zagreb), Remont (Belgrade), Walking Theory (Belgrade), etc. This support has been gradually withdrawn in recent years.

#### ***How it works***

As there were no funds to support mobility and exchange as such, each of the cultural operators began to invite artists through the emerging informal networks, using already existing events and projects as a means to support mobility. At the beginning of 2000, the group of artists who met in Sarajevo travelled to Ohrid (host was the NGO Multimedia Skopje) and then to Labin (Croatia) hosted by Labin Art Express.

This kind of exchange continued throughout the decade, i.e. engaging artists in the work of important NGOs and using different local projects and programmes (grants for projects) to support the regional mobility of local artists. Conferences were very often organised as a pretext to bring artists from around the region to a certain town/environment where they could stay on after the meeting, usually in a friendly (home) atmosphere, to continue their artistic work in another setting.

Those artists who became mobile were not selected according to any clear or transparent criteria as there were no “mobility funds”, public announcements or juries to select artists on the basis of a peer review. NGOs selected and sent artists based on previous and existing contacts. Artists accepted to live with a “hosting” family or in some “studio”, without proper conditions and per diems.

## *Results*

Although operating outside formal public structures and schemes, the informal artists NGO networks achieved quite a lot e.g. expanding regional partnerships, facilitating an exchange of know-how and creating real intercultural dialogue projects.

The networks have enlarged since 1999. We now are witnessing the participation of a “third generation” of artists and cultural operators in such networks which have expanded the field of cooperation and exchange activities; but still with no or low budgets to support their work.

The following provides examples of some of the main actors leading each “generation”:

- *Generation I:* Centers for Contemporary Arts (Sarajevo, Zagreb, Belgrade, Ljubljana, Skopje) which were originally established by Soros, Remont (Belgrade), MontenegroMobil Arts (Podgorica), Multimedia (Skopje), Net Culture Club Mama (Zagreb), Pekarna (Maribor), etc.
- *Generation II:* Lokomotiva (Skopje), Youth Theatre (Mostar), Abrasević (Mostar), Walking Theory (Belgrade), Stanica (Belgrade), Art Workshop Lazareti (Dubrovnik), Booksa (Zagreb), Kulturni front (Belgrade), etc.
- *Generation III:* Protok, (Banjaluka), Context Gallery (Belgrade), Molekula (Rijeka), Shadowcasters (Zagreb), etc.

Overtime, some of these actors disappeared, for example, the Soros Centre for Contemporary Arts Belgrade or Montenegro Mobil Art. Some of the leaders of these groups acquired public sector jobs following political changes in e.g. Serbia. However, the majority of the NGOs and networks they launched in the late 1990s are still relevant and even encourage and incorporate new members from the second or third generation. For example, the Association Clubture, which was funded in 2002 by first generation NGOs who started in 1990s, is today grouping together a wider network of NGOs throughout the region. New NGOs such as Shadowcasters created in 2006 are joining in.

The first generation of NGOs was composed of radical, political activists who expressed themselves through art and culture; who have been, at the same time, radically & explicitly anti-nationalistic. They organised international projects with the aim to bring “hated others” into the community, meaning to re-establish broken communication among ex-Yugoslav artists (here processes were more important than art projects as such).

The second generation was more “culturally” profiled. For example, Walking Theory produced the review TkH, organised high level academic studies and conferences and represented the Serbian and regional art scene at the Documenta XII in Kassel. Second generation contemporary dance NGOs such as Lokomotiva Skopje & Stanica Belgrade have been leading regional educational and research projects in the field of contemporary dance through the Nomad Dance Academy.

The third generation seems to balance the orientation of both previous generations; as witnessed in an exhibition held in Magacin Belgrade where 6 NGOs presented art works of young artists from the region who received a “mobility” prize - study trip to the USA (granted by ArtsLink). Political engagement remains very important, but more transparent criteria to select artists are applied. At the same time, a regional conference of independent cultural centres (summit of non-aligned centres for culture) was held in Magacin from the 20<sup>th</sup>-22<sup>nd</sup> June 2008, regrouping the representatives of all NGO’s generations.

Public cultural institutions have been making an effort to re-create mobility programmes as they existed before the break-up of Yugoslavia. In this respect, an important project is “Student City” associated with the Alternative Film & Video Festival of the House of Culture in Belgrade which provides hosting for one film & video artist per year enabling him/her to make a film (the prize winner of previous festival). Within this scheme, in 2006-2007, Croatian artist, Tom Gotovac, created several experimental alternative films, linked to the Belgrade context, cultural memory and his previous film projects done in Belgrade in the 60s. It is an important example of intercultural dialogue recreated through arts and artistic practices. But, this event provoked a group of right wing youth activists to demonstrate against the final showing of the films including an attempt to stop the film projector. The audience rejected their intervention and threw them out of the hall. The mobilization of right wing activism was also visible at several other occasions. Such tendencies reinforce the importance/necessity of providing support to mobility and intercultural projects; especially as a promoter of value changes. Such events have brought together human right activists and right wing activists – who do not communicate through political channels (official politics are labelling both as “extremists”).

The needs for artistic mobility and exchange are still very high. There are no publicly supported *art residencies* in the modern sense of the word (even “dachas” of artists associations have been closed).

The artist colonies which exist in the field of visual arts (160 colonies are supported by Ministry of Culture & around 500 by local communities) can not replace a more systemic approach which is needed not only for visual artists but also for artists working in other fields. Today, their main channel of support for mobility is through summer schools and educational workshops organized by civil society (such as the Nomad Dance Academy) or in public educational sector (such as the International Summer School of University of Arts in Belgrade).

The impact of the mobility projects and programmes generated through the civil society sector changed over time. From the first phase where accent was mostly placed on getting to know each other again, through experiencing partnership and difference through joint projects, the third phase is now characterized by capitalization of achieved results, raising the level of professionalism and mutual knowledge transfer, with specific emphasis on regional knowledge production. However, such forms of mobility are constrained, limited to specific art forms and linked, sometimes artificially, to other projects of different NGOs, projects for which funds could be found. In reality, mobility activities are still the most difficult part of the fundraising process, especially if they are not linked to seminars or conferences.

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# CHARACTERISTICS OF INDIVIDUAL COUNTRIES

## BULGARIA

Compiled from the questionnaire response prepared by *Tsveta Andreeva*  
(Ministry of Culture, Sofia)

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
3 008 000		53 400		1,8%
Employed	Self-employed	Employed	Self-employed	
90,2%	9,8%	87,8%	12,2%	

Source: EUROSTAT, EU Labor Force Survey, 2005.

### 2. Recent debates on the mobility of cultural professionals

- The debates in Bulgaria address the “export” of Bulgarian culture abroad and the overall policy of the institutions (namely the Ministry of Culture and the Ministry of Foreign Affairs) in supporting and promoting artists and events. The state is often criticised for its lack of systematic and transparent approach in organising the external aspects of the arts’ exports policy (e.g. see the debate “The Export of Bulgarian culture – opportunities and alternatives”). This debate is relevant to the mobility issue, as it shows that the existing measures are insufficient. There is no relevant data provided by the MoC about those artists and professionals who receive support for mobility outside the NC Fund program and other externally raised funds for mobility by NGOs.
- A lot of independent artist and art managers in Bulgaria use predominantly external funding programs for business, artistic and research residencies (e.g. Arts link (USA), Step Beyond (ECF), Courants (FR), Kulturkontakt Austria, Gulliver’s Connect Programme); external and EU funding is used for establishment of art residence spaces and short term support programs in and outside the country.
- A permanent debate concerns the financing of culture and the efficiency of the distribution of the public budget for culture. No particular criticism is directed towards the NC Fund mobility programs as such, but the provided funding is too small and the objectives and the selection criteria need to be more detailed.



- The “Brain-drain” debate in culture is used in relation to attempts to quantify and qualify the cost and eventual losses public authorities with regard to their investments in art schools/ education.

### 3. Main types of mobility schemes

Type of mobility schemes	<b>Outgoing</b> Schemes available in the country for nationals/residents (-N)	<b>Incoming</b> Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>XX</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>XX</b>	--
“Go and see” or short-term exploration grants ( <b>GS</b> )	<b>X</b>	--
Market development grants ( <b>MD</b> )	--	<b>XX</b>
Support for the participation of professionals in trans-national networking ( <b>NW</b> )	--	--
Project or production grants ( <b>PR</b> )	--	--
“Research” grants or scholarships ( <b>RS</b> )	--	--
Touring incentives for groups ( <b>TO</b> )	<b>X</b>	<b>X</b>

### 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

#### 4.1 Outgoing schemes available for nationals/residents

##### Mobility Programme for Cultural Contacts

(<http://ncf.bg/?p=104&lang=en>)

Objective:	National mobility programme. Covering up to 80% of the travel expenses, (short-term trips), in cases of traveling outside of the European Union, it may also cover visa costs.
Administered by:	National Fund Culture, Sofia, Bulgaria
Type of scheme:	EP-N, NW-N, TO-N, GS-N
Main destination:	Travel outside Bulgaria (both European and non European states)

Funding: Year: 2006  
 Total applicants: 208, approved applicants: 111  
 Total amount awarded: 71 853,84 BGN ( $\approx$  36 660 EUR)  
 Average amount awarded: 647 BGN ( $\approx$  330 EUR)  
 Year: 2007  
 Total applicants: 177, Approved applicants: 138  
 Total amount awarded: 92 980 BGN ( $\approx$  47 439 EUR)  
 Average amount awarded 674 BGN ( $\approx$  344 EUR).

Eligibility: Nationality: Open to Bulgarian citizens/ Bulgarian legal entities.  
 Profession: For professionals in all areas of arts / non-professional creators.  
 Other: If an applicant was approved and did not utilize the funds efficiently, he/she will not be considered in future application processes. Bulgarian organizations could apply for covering travel expenses of foreign artists as well.

### **\*Strasbourg Club**

(<http://www.club-strasbourg.eu/>)

Objective: To promote an exchange of artists between Strasbourg and selected Bulgarian cities.

Administered by: Le Club de Strasbourg and member municipalities in Bulgaria – Varna, Sofia, Stara Zagora, Russe

Type of scheme: AR-N / AR-F

Main destination: Strasbourg and other cities in Europe which are members of the club (37 cities from 13 European countries)

Funding: Year: 2006-2007  
 One artist from Stara Zagora benefited

Eligibility: Age: over 25 (not students);  
 Nationality: It is for French nationals to go to BG cities and BG artists from member cities to go to Strasbourg;  
 Profession: visual arts

Other: Transport (return ticket) provided for up to 6 artists. Accommodation and working environment are provided by the host city.  
 Average of 1 000 EUR per month subsistence and internal transport is provided.

### **\*MEDIA Programme of the European Union**

(<http://www.mediadesk.bg/english/>)

Objective: Training Programme for Professionals in the European Audiovisual Industry, Training Support Scheme

Administered by:	Mediadesk, European Union
Type of scheme:	FT-N / FT-F
Main destination:	Training outside Bulgaria (within the member states participating in the MEDIA programme); Training in Bulgaria (for representatives of the other member states participating in the MEDIA programme)
Funding:	<p>Year: 2005</p> <p>Training Support Scheme (training activities abroad)</p> <p>Approved applicants from Bulgaria = 11 with 14 997 EUR (average 1 363 EUR per project);</p> <p>Training Support Scheme (preparation of training programs)</p> <p>in 2005 approved applicants from Bulgaria = 2 with 139 120 EUR (average 69 560 EUR per project).</p> <p>Year: 2006</p> <p>Training Support Scheme (training activities abroad)</p> <p>Approved applicants from Bulgaria = 17 with 13 974 EUR (average 822 EUR per project)</p>
Eligibility:	<p>Nationality: Open to citizens and legal entities which belong to member states participating in the MEDIA programme;</p> <p>Profession: For the audiovisual industry: these grants are however directed to individuals – mostly young professionals – scriptwriters, film directors, producers;</p> <p>Other: costs eligible for coverage are those directly linked to the execution of the training activity.</p>

### **Ministry of Culture – Grant programme**

(<http://www.mc.government.bg>)

Objective:	Mobility is rarely funded as a separate priority; namely within some grants for international events or for national touring.
Administered by:	Ministry of Culture
Type of scheme:	EP-N, TO-N
Main destination:	Travel outside Bulgaria (both European and non European states)
Funding:	<p>No specific budget for international activities or travel</p> <p>Grants are usually given for international festivals and events in Bulgaria which can be used to support mobility.</p>
Eligibility:	Nationality: Open to Bulgarian citizens/Bulgarian legal entities;

Profession: For organisations in the areas of theatre, dance, variety show, book fairs, music etc.

### **European Media Artists in Residence Exchange 2008-2009**

(<http://www.i-space.org>)

Objective: Residence exchange programme.  
Administered by: Interspace Media Arts Center (NGO) and financed under the EU Culture 2007-2013 programme  
Type of scheme: AR-N  
Main destination: Artists' residencies in NL, Germany, Bulgaria, UK.  
Funding: 16 artists will be selected  
Funding data is not available.  
Eligibility: Nationality: Open to all Europeans  
Profession: Media artists

### **\*Cultural Cooperation - Ministry of Culture**

(<http://www.mc.government.bg>)

Objective: International cultural cooperation.  
Administered by: Ministry of Culture  
Type of scheme: AR-N, EP-N, NW-N, TO-N, RS-N, FT-N / EP-F  
Main destination: Travel outside Bulgaria (both European and non European states); Travel of foreign groups and individuals to Bulgaria;  
4 scholarships for young opera singers in Academia St. Cecilia – Rome; “Boris Christoff” Foundation (A charitable foundation for the advancement of studies in cardiology and cardiac surgery and music); co-funding by Ministry of Culture through the Bulgarian cultural institute in Rome (Boris Christoff Academy).  
Funding: Year: 2007  
Overall budget for international activities and international travel (around 100 000 EUR, including mobility of experts for bilateral, multilateral and EU related activities); Costs pre-paid or reimbursed for short-term travel.  
Special or significant bilateral and multilateral cultural events will benefit from separate government funding depending on each particular case. No calls for participation and grants, rather allocated on a project-by-project basis according to the programmed activities of BG/foreign countries and 9 Bulgarian cultural institutes abroad.

Eligibility:	<p><i>Ministry of Culture Scholarships</i></p> <p>Profession: Preference for young artists, but also experienced and famous ones.</p> <p>Nationality: For Bulgarian artists; hosting foreign artists (in some cases travel expenses can also be covered);</p> <p>Profession: artists; cultural operators;</p> <p>Other: cover project costs (in particular cases), visits to events or trips linked to showcasing, touring, visa, accommodation, international travel etc. Since it is not a specific grant program, the types of costs to be supported are preliminarily determined while programming. The Ministry is permanently in search of co-financing, sponsorship etc. for such activities.</p> <p><i>Boris Christoff Foundation Scholarships</i></p> <p>Age: young musicians (not students), 4 per year;</p> <p>Nationality: Bulgarians from other countries;</p> <p>Profession: musicians, opera singers and piano players;</p> <p>Other: covers tuition fees, accommodation; 3 months duration.</p>
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### **Courants du monde (External programme based in France)**

(<http://www.mcm.asso.fr/site02/courants/programme/courantsdumonde.htm>)

Objective:	Study visits and workshops in France.
Administered by:	Maison des cultures du monde – Paris. Information about the programme is distributed worldwide by French Cultural Institutes and governmental bodies such as the Ministry of Culture of Bulgaria.
Type of scheme:	GS-N
Main destination:	France (sometimes in other French-speaking countries)
Funding:	<p>The programme is made available through the Ministry of Culture of Bulgaria (Bilateral relations Department); between 1995 and 2007 over 125 professionals from Bulgaria took part in capacity building activities.</p> <p>Funding data is not available.</p>
Eligibility:	<p>Nationality: Open to nationals from all over the world;</p> <p>Profession: Professionals in the fields of cultural administration, policy, management; libraries, cultural industries, conservation etc.;</p> <p>Other: French language is compulsory; second language is used in particular programs for visiting a third country; Bursary covers accommodation, daily allocations, internal transport etc...</p>

### **\*Nomad Dance Academy**

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

Objective:	Training and capacity building platform for young performing artists from SEE.
Administered by:	Nomad Dance Academy (funded by Swiss Cultural Program for Western Balkans, European Cultural Foundation and Kulturkontakt)
Type of scheme:	FT-N, AR-N / FT-F, AR-F
Main destination:	Workshops and co-productions/ residencies in different countries of South-East Europe (Serbia, Croatia, Bulgaria, B&H, FYROM, Slovenia).
Funding:	Dance and dance theatre co-productions and shows; workshops. Funding data is not available.
Eligibility:	Nationality: For South-East Europeans; Profession: Visual, media, dance, dance theatre.

### **Programme for Artists Residence Support**

(<http://artoffice.bg/event/18>)

Objective:	Scholarship for international travel.
Administered by:	Art Foundation, Sofia, Bulgaria (NGO). Follow up of the Swiss Cultural Programme in Bulgaria, which ceased in 2007.
Type of scheme:	AR-N
Main destination:	Travel to and residence in Switzerland
Funding:	3 professionals selected for the session May 2008 Funding data is not available.
Eligibility:	Nationality: Open to Bulgarian citizens; Profession: visual arts; Other: up to 2 months residency period. The scholarship covers international travel (return ticket), residence permit, insurance, accommodation, per diem, working materials up to CHF 1 000.

### **\*Visiting Arts Programme**

([http://www.visitingarts.org.uk/info\\_resources/index.html](http://www.visitingarts.org.uk/info_resources/index.html))

Objective:	Artistic exchange between UK and other countries in the world.
Administered by:	British Council
Type of scheme:	GS-N, EP-N, PR-N, TO-N / GS-F, EP-F, PR-F, TO-F
Main destination:	UK

Funding: The programme contains: Workshops, artistic collaborations in Bulgaria and UK, exhibitions, music events, etc...  
Funding data is not available.

Eligibility: Nationality: Open for all British Council bilateral partners in the world;  
Profession: Visual, media, dance, dance theatre, music.

**\*Artslink programme**

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

Objective: External programme based in the U.S.A.; placements and art residencies.

Administered by: CEC Artslink – U.S.A., NY

Type of scheme: AR-N, MD-N / MD-F

Main destination: Artistic residencies in U.S.A.

Funding: Since 2001, 10 Bulgarians received scholarships

Eligibility: Nationality: Open to Central and Eastern Europeans, Russians and Caucasus;  
Profession: Visual, media, dance, theatre & art management.

**\*Gulliver's Connect Programme**

(<http://www.gulliverconnect.org/en/>)

Objective: Mobility and work placement programme which promotes international co-operation among arts and cultural professionals from Europe.

Administered by: Felix Meritis Foundation – Amsterdam, NL

Type of scheme: AR-N, FT-N, MD-N / AR-F, FT-F, MD-F

Main destination: Work placement from and to EU countries, Russia and countries from the former Soviet Union

Funding: 26 placements for artists and cultural managers/operators over the last 10 years: includes both placements in Bulgaria for foreign participants, and placements of Bulgarians overseas.  
Funding data is not available.

Eligibility: Nationality: EU countries, Russia and countries from the former Soviet Union;  
Profession: artists and cultural managers from visual, media, music, dance, theatre & art management etc.;  
Other: host organisations are also listed for eligibility.



### **\*UNESCO Aschberg bursaries for artist**

(<http://www.unesco.org/culture/aschberg>)

Objective:	To promote the mobility of young artists in order to enrich their personal perspectives, to enable them to engage in an intercultural dialogue and expose them to cultural diversity.
Administered by:	UNESCO-Aschberg, International Fund for the Promotion of Culture; Paris
Type of scheme:	AR-N, FT-N, PR-N / AR-F, FT-F, PR-F
Main destination:	Work placements, master classes, training to destinations all over the world, particularly Eastern Europe, Africa, Latin America, Asia – depending on the host organisation and its target regions.
Funding:	Year: 2006/2007 67 fellowships offered by 47 partner institutions in 26 countries; Bulgarian artists are also eligible for some of the bursaries. Funding data is not available.
Eligibility:	Age: specified for each type of bursaries – on the choice of the host organization; Nationality: For artists from all over the world, particularly Eastern Europe, Africa, Latin America, Asia – depending on the host organisation and its target regions; Profession: Visual arts, music, dance, creative writing, performing arts, media arts; Other: each of the host decides.

### **\*Kulturkontakt Austria**

([http://www.kulturkontakt.or.at/page.aspx\\_param\\_target\\_is\\_104784\\_and\\_1\\_is\\_2.v.aspx](http://www.kulturkontakt.or.at/page.aspx_param_target_is_104784_and_1_is_2.v.aspx))

Objective:	Activities range from support for individuals, start-up help for innovative initiatives and cooperative projects with promoters.
Administered by:	Kulturkontakt, Vienna, Austria
Type of scheme:	AR-N / AR-F
Main destination:	Albania, Armenia, Azerbaijan, Belarus, Bosnia-Herzegovina, Bulgaria, Croatia, Georgia, Kosovo, Macedonia, Moldova, Montenegro, Romania, Russia, Serbia and Ukraine
Funding:	Since 1990, cooperation has been established with over 60 Bulgarian organisations; most of the projects include short-term or long-term mobility. Funding data is not available.

Eligibility:	Nationality: Open to 22 countries in Central, South-East and East Europe; Profession: Visual, media, music, dance, theatre & art management.
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#### ***4.2 Incoming schemes available for foreign cultural professionals***

##### **Art Hostel and Tchamla Kingdom**

(<http://www.art-hostel.com/cgi-bin/artchamla.pl?page=Efra>)

Objective:	Art residencies which create conditions for artists to come out of the frame of their everyday activities and to experience a new environment.
Administered by:	Destination Bulgaria Foundation
Type of scheme:	AR-F
Main destination:	Not specified.
Funding:	Funding data is not available.
Eligibility:	Nationality: Open to all Profession: artists working in the field of contemporary dance, theatre, visual arts, photography, land-art, architecture and stage design based on an interdisciplinary approach.

## CROATIA

Compiled from the questionnaire response prepared by *Jaka Primorac* (Institute for International Relations, Zagreb)  
and *Nina Obuljen* (Ministry of Culture, Zagreb)

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
1 531 000		30 000		2,0%
Employed	Self-employed	Employed	Self-employed	
87,4%	12,6%	75%	25%	

Source: EUROSTAT, EU Labor Force Survey, 2005.

### 2. Recent debates on the mobility of cultural professionals

- Recent debates have mainly been around the internal issues i.e social security of artists, and on eventual changes regarding the status of independent artists (and existing regulations for it) when Croatia enters the EU.
- Some professionals noted that incentives for cultural/creative industries should be established (i.e. market development grants, ‘research’ grants).
- The question of ‘brain drain’ always comes up in public discussions - Croatia as a small country, with a rather small cultural scene and a still insufficiently consolidated market, has difficulties in retaining its creative potential.

### 3. Main types of mobility schemes

Type of mobility schemes	Outgoing Schemes available in the country for nationals/residents (-N)	Incoming Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>XX</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>X</b>	--
“Go and see” or short-term exploration grants ( <b>GS</b> )	--	--
Market development grants ( <b>MD</b> )	--	--
Support for the participation of professionals in trans-national networking ( <b>NW</b> )	<b>X</b>	<b>X</b>
Project or production grants ( <b>PR</b> )	<b>XX</b>	<b>X</b>
“Research” grants or scholarships ( <b>RS</b> )	--	<b>X</b>
Touring incentives for groups ( <b>TO</b> )	<b>XX</b>	<b>X</b>

## 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

### *4.1 Outgoing schemes available for nationals/residents*

#### **\*Ministry of Culture - Call for public needs in culture**

(<http://www.min-kulture.hr>)

Objective:	Yearly public call for Public Needs in Culture is opened for 16 different categories, among which is ‘international cultural cooperation’ – for this category there are two deadlines-usually September and March. The programs of international cultural cooperation envisage: visits of Croatian artists and programs of institutions abroad; exchange programs between Croatian and foreign artists and institutions; grants for scholarships, conferences, competitions and study visits abroad; and other.
Administered by:	Ministry of Culture
Type of scheme:	AR-N, EP-N, FT-N, NW-N, PR-N, TO-N / AR-F, EP-F, NW-F, RS-F, TO-F
Main destination:	Croatia and worldwide
Funding:	Year: 2008 2 493 180 EUR expected total budget for the programme activities for international cultural cooperation. Note: for visits abroad cultural professionals can receive refunds for travel costs and per diems, while for visits of foreign artists to Croatia when dealing with exchange programmes, costs of accommodation and honoraria are covered.
Eligibility:	Age: Preference for young professionals Nationality: Croatian (for foreigners partner from Croatia applies for funding) Profession: All institutions and organisations in artistic and cultural field as well as artists, cultural operators, and units of local and regional government. Other criteria: Preference will be given to projects that establish cooperation with EU states, neighbouring

states, or states that have significant Croatian minority; to projects that will be held in several cities or states, projects that will be established with international partners; and to projects that have proof of other funding (either domestic or foreign).

**\*City of Zagreb - Call for the Needs in Culture -  
Category on international cultural cooperation**

(<http://www.zagreb.hr>)

Objective: Establishing cultural cooperation of Zagreb with ‘twin cities’, Zagreb as Croatian capital with other European capitals, partnership with other cities of Europe and worldwide, regional cooperation, multilateral cooperation, creativity and international cooperation of young people; programs that are oriented to Croatian cultural heritage, but also to contemporary creativity.

Administered by: City of Zagreb, Department for Education, Culture and Sports

Type of scheme: AR-N, EP-N, PR-N, TO-N / AR-F, EP-F, TO-F

Main destination: Croatia and worldwide

Funding: Year: 2008  
For the category of International, intercounty and intercity cultural cooperation, the total budget planned is 2 050 000 EUR.

Eligibility: Nationality: Cooperation with other Croatian counties and cities; cooperation with cultural organizations from the world;  
Profession: All organisations in cultural field as well as artists, cultural operators, translators or researchers.

**\*Public call for the support of translation of  
Croatian literature for foreign publishers**

(<http://www.min-kulture.hr>)

Objective: Support of translation of Croatian literature for foreign publishers.

Administered by: Ministry of Culture

Type of scheme: PR-F

Main destination: Croatia

Funding: Year: 2007  
Total budget for this support scheme was 69 000 EUR

and included 43 programmes. Help to individual title is around 1 000 EUR. Funding for mobility is not specified.

Eligibility: Nationality: Open to all Europeans;  
Profession: International publishing houses planning to publish a work by Croatian author.

**Creative Collaboration - British Council's South East Europe Arts Project**  
(<http://www.britishcouncil.org/croatia>)

Objective: Projects that enrich the cultural life of Europe and its surrounding countries and build networks for dialogue and debate across the arts communities of South East Europe and the UK, as well as fostering understanding, skills development, trust and respect across borders.

Administered by: British Council

Type of scheme: NW-N

Main destination: South East Europe (Albania, Armenia, Austria, Azerbaijan, Bulgaria, Croatia, Cyprus, Greece, Georgia, Israel, Kosovo, Republic of Macedonia, Montenegro, Romania, Serbia, Slovenia and Turkey) and the UK

Funding: Offering grants for research and development projects up to maximum of 5 000 GBP, and grants for fully developed projects of between 5 000 and 25 000 GBP.

Eligibility: Nationality: Preferences for nationals of South East Europe and UK;  
Other: For projects that have a sustainable legacy (e.g. potential for passing skills to the local arts sector), have the potential to reach new audiences and have the potential for sharing and/or showing across the region and in the UK.

**\*City of Split - Call for the Needs in Culture - Category on international cultural cooperation**  
(<http://www.split.hr>)

Objective: Yearly public call/annual competition for the needs in culture envisages 12 different categories among which is a category on international cultural cooperation. Deadline for applications is usually in September.

Program for international cultural cooperation supports projects of visits of Croatian artists and programs of institutions abroad; exchange programs between Croatian and foreign artists and institutions, and other.

Administered by:	City of Split, Department for Culture
Type of scheme:	EP-N, NW-N / EP-F, NW-F
Main destination:	Croatia and worldwide (for foreigners partner from Croatia applies for funding)
Funding:	Data is not transparent enough to decipher which of the grants received was for international cooperation. Grants given differ from 700EUR to 2 9000 EUR.
Eligibility:	Nationality: Cooperation with other Croatian counties and cities; cooperation with cultural organizations from the world; Profession: All organisations in cultural field as well as artists, cultural operators, translators or researchers; Other: Programmes that are of high interest for city of Split. Annual competition with deadline usually in September.



## THE FEDERATION OF BOSNIA AND HERZEGOVINA

Dimitrije Vujadinović

Majority of the inquired artists and representatives of the artists' unions showed indifference as the result of suspicion that the actual problems may be surpassed. The attitude of the Bosnian Fine Artists' Union's representative is rather indicative:

*Suspicion towards foundations, the result of distrust as to overcoming impediments to the mobility. Artists and Union's members cover the mobility costs themselves. There is no institutional support for overcoming the obstacles, nor funds or foundations offering solution.*

The same attitude was showed by the representatives of other artists unions (The Writers' Union, The Musicologists Union), as well as the organizers of the Jazz Festival Sarajevo.

The same situation can be recognized in the Republic of Srpska. The director of the Museum of Contemporary Art of the Republic of Srpska, who certainly holds a responsible position and has knowledge of cultural policy issues, did not have sufficient information to answer to the questions from the questionnaire. Her answers, given in the brief interview, may be summerized in a senntence:

*It is worth noting that most often artists face a very cruel reality, "condemned" to deal with the mobility costs on their own.*

This attitude showed by a relevant person certainly explains causes of the suspicion artists have as to the question whether their social position is going to change.

However, the justified skepticism has not destroyed their desires for changes, so typical for artistic vocation, which was expressed in the conclusion of the interview with the director of the Museum:

*Artists in the Republic of Srpska are in a very uneviable position, so we totally and unreservedly support every initiative bearing the hope that they would step forward!*

## FORMER YUGOSLAV REPUBLIC OF MACEDONIA

Compiled from the questionnaire response prepared by  
*Zlatko Teodosievski* (National Art Gallery, Skopje)

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
--		--		--
Employed	Self-employed	Employed	Self-employed	
--	--	--	--	

Source: EUROSTAT, EU Labor Force Survey, 2005.

### 2. Recent debates on the mobility of cultural professionals

- There are almost constantly debates (and demands) concerning the mobility of cultural professionals in Macedonia. Every now and then, there is a problem with groups or individuals trying to get visa for some European countries to attend cultural events or to perform in some of the European festivals. Especially freelance / self employed artists find it almost impossible to get such visa, even with a regular invitation from the (European) organizers.
- At the same time, there have been examples when Macedonian folk-dance groups were being mistreated while applying for visa. They were forced to show their dancing skills in front of the embassy staff etc. Such problems generated a lot of (unnecessary) bad feelings about the EU in general and its visa policy, in particular.
- Another constant problem is the visa difficulties with Greece!
- So, in general, one would rather have to speak about the immobility than about the mobility of cultural professionals in Macedonia.

### 3. Main types of mobility schemes

Type of mobility schemes	<b>Outgoing</b> Schemes available in the country for nationals/residents (-N)	<b>Incoming</b> Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>X</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>XX</b>	--
“Go and see” or short-term exploration grants ( <b>GS</b> )	--	--
Market development grants ( <b>MD</b> )	--	--
Support for the participation of professionals in trans-national networking ( <b>NW</b> )	<b>X</b>	<b>X</b>
Project or production grants ( <b>PR</b> )	<b>X</b>	<b>XX</b>
“Research” grants or scholarships ( <b>RS</b> )	--	--
Touring incentives for groups ( <b>TO</b> )	<b>X</b>	--

### 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

#### 4.1 Outgoing schemes available for nationals/residents

\*Small Actions

(<http://www.pro-helvetia.org.mk>)

Objective: Programme that, among other projects, supports mobility: traveling expenses, accommodation etc.

Administered by: Swiss Cultural Programme Macedonia - PRO HELVETIA

Type of scheme: EP-N, GS-N / GS-F

Main destination: All European countries + other parts of the world.

Funding: Average of 400 CHF for traveling expenses.

Eligibility: No restrictions or special requirements.

#### Cité Internationales des Arts

(<http://www.culture.in.mk>)

Objective: For post-graduate professional development, for regular academic education, as well as for specialised or professional development abroad

Administered by: Ministry of Culture

Type of scheme: AR-N  
Main destination: Paris  
Funding: Annual open competition for artists (only for one artist per year);  
Duration of stay is one year.  
Eligibility: Profession: Artists.

**Planetarium Ballet Project**

Objective: International Ballet Cooperation  
Administered by: Macedonian National Theatre and Canadian OMO Dance Company  
Type of scheme: PR-N  
Main destination: Toronto (Canada)  
Funding: No information.  
Eligibility: Profession: Ballet artists.

## GREECE

Compiled from the questionnaire response prepared by  
Constantinos Dallas (Panteion University, Athens)

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
4 382 000		92 400		2,1%
Employed	Self-employed	Employed	Self-employed	
71,1%	28,9%	65%	35%	

Source: EUROSTAT, EU Labor Force Survey, 2005.

### 2. Recent debates on the mobility of cultural professionals

- There is a general view that the state does not support enough mobility in the arts. Civil society is also considered to be very weak. Professional organisations of artists and cultural professionals operate as the long hand of the state but since they also do not have any financial independence they rely on the budget of the central government.
- The most important centres for artists to go are in the more developed western countries of Europe thus creating a gravity centre where all artists and professionals tend to orientate their activities; many of them leave the periphery of Europe without human resources to utilize for artistic development. Others however believe that this trend does have the positive effect of creating schemes of cooperation or transfer of know-how by means of which development is trickled down to the artists and the artistic centres in the periphery of Europe.
- There exists a general feeling that there exists a geographical distribution of artists and cultural professionals in sub-regional areas of Europe with some particular similarities in their cultures. Thus, Baltic and Nordic countries seem to enjoy a more intensive mobility among them than with other parts of the European continent. The same seems to apply in Western Europe. This is not the case however for Eastern European and South-East European countries which seem to export artists to other European countries and cities with significant infrastructure in artistic markets such as London, Paris and Berlin. The consequences for Greece, according to some professionals interviewed, seem to be leading to a certain degree of integration of Greek artists and professionals to the Mediterranean sub-region due to a lack of similarities in language and cultural background with the country's neighbours as well as due to a significant lack of artistic infrastructures in the

South East of Europe. However, some mobility of immigrants from eastern European countries and the Commonwealth of Independent States can be detected, who try to become active in the field of arts in Greece. There is no empirical grounding though on whether this is a significant trend in the art market of Greece or just the reaction of immigrants who happened to arrive in Greece.

- There is a widely shared view among cultural professionals interviewed for the purposes of this questionnaire, that the state shows only a limited interest for the artists. There are also some drawbacks regarding the language barriers in order for people with different language backgrounds to communicate. More significantly, it appears that there are some communication problems which do not have so much to do with understanding each other but with the cultural capital as well as the professional jargon and mentality. Western Europeans are considered in Greece to live in a more professional environment for the arts and consequently to have developed a more professional mentality than their Greek colleagues. Terms and professional practices that are common ground for artists coming from Western Europe seem to Greek artists and professionals to be a new thing to accustom to, such as a “portfolio” as a way to disseminate their work. One could safely draw the conclusion that, in Greece, the training of artists, but their mentality as well, is more academic and amateur with less weight put on their professional skills and practices. Interestingly enough, in the field of cinema, there has been a considerably change of interest on the part of the main financing body, the Greek Film Centre: in the past years, foreign artists and cultural professionals were brought to Greece for short periods of time in order to stimulate the local production with their ideas.

### 3. Main types of mobility schemes

Type of mobility schemes	<b>Outgoing</b> Schemes available in the country for nationals/residents (-N)	<b>Incoming</b> Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>XX</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>X</b>	<b>X</b>
“Go and see” or short-term exploration grants ( <b>GS</b> )	<b>X</b>	<b>X</b>
Market development grants ( <b>MD</b> )	<b>X</b>	<b>X</b>
Support for the participation of professionals in trans-national networking ( <b>NW</b> )	<b>X</b>	<b>X</b>
Project or production grants ( <b>PR</b> )	<b>XX</b>	<b>X</b>
“Research” grants or scholarships ( <b>RS</b> )	--	--
Touring incentives for groups ( <b>TO</b> )	--	--

## 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

### *4.1 Outgoing schemes available for nationals/residents*

#### **Promoting the translation of contemporary Greek literature in foreign languages**

(<http://www.yppo.gr>)

Objective:	Promoting the translation of contemporary Greek literature in foreign languages.
Administered by:	The Greek Ministry of Culture, Department for Literature
Type of scheme:	PR-N
Main destination:	All countries
Funding:	No funding data available
Eligibility:	Nationality: Either, Greeks, Europeans or Internationals who have a contract from a publishing house to translate a Greek author Profession: Translators; Other: There has to be no other public financial support for the same project.

#### **Representation at international exhibition of theatre scenography and architecture**

(<http://www.hellastheatre.gr>)

Objective:	Representation of the country at the international exhibition of theatre scenography and architecture.
Administered by:	Hellenic Centre of the International Theatre Institute of UNESCO
Type of scheme:	EP-N
Main destination:	All countries
Funding:	Year: 2007 Total budget: 100 000 EUR
Eligibility:	Nationality: Only for Greeks; Profession: For artists from the fields of theater and scenography; Other: Significant relevance of the Greek artist to the theme that the organizers of the international festival define.



### **\*Athens System**

([http://www.hellastheatre.gr/system08/en/iti\\_as2008\\_01.htm](http://www.hellastheatre.gr/system08/en/iti_as2008_01.htm))

Objective:	Athens System is a system of communication between the Greek and the international theatre. This action mainly aims at presenting Greek theatre productions abroad with an ultimate goal their presentation on international theatre stage. Furthermore, Athens System aims at the enhancement of the Greek theatre's status in the Greek society through a potential concentration of performances of the current theater season, which seem to be particularly interesting.
Administered by:	Hellenic Centre of the International Theatre Institute of UNESCO
Type of scheme:	EP-N, NW-N / EP-F, NW-F
Main destination:	Greece and all countries
Funding:	Year: 2007 Total budget: 100 000 EUR As an outcome of last year's Athens System pilot phase 4 out of 8 theatre companies were invited to international festivals.
Eligibility:	Nationality: Open to all; Profession: Persons of international appeal, such as important international festival directors, theatre critics as well as distinguished artists. Other: Every year a special review committee, which consists of professionals from the arts and the letters, is appointed in order to make a selection among the performances produced in the current theatre season. The selected performances are then staged to be viewed by invited guests of international appeal, such as important international festival directors, theatre critics as well as directors of cultural organizations who can potentially suggest and invite productions abroad.

### **\*Greek Ministry of Culture - Office for Bilateral Relations**

(<http://www.yppo.gr>)

Objective:	Provision for cultural exchanges within the framework of bilateral agreements of Greece with other states. It is for Greek professionals to go abroad and foreigners to come in Greece to get training or gain expertise.
Administered by:	The Greek Ministry of Culture, Department for International Relations, Office for Bilateral Relations

Type of scheme: GS-N / GS -F  
 Main destination: Greece and all countries  
 Funding: Approximately 10 000 EUR for each bilateral agreement.  
 Decisions for funding are taken ad hoc according to the budget of the capacities of the ministry of culture  
 Eligibility: Nationality: Open to all;  
 Profession: Mainly cultural operators;  
 Other: The expert must already be of acknowledged status and the country to receive him must also agree before he goes.

### **\*Accommodation of writers and translators**

(<http://www.literarycentre.gr> / <http://www.halma-network.eu>)

Administered by: International Writer's and Translator's Centre of Rhodes  
 Type of scheme: AR-F / AR-N  
 Main destination: Rhodes (Greece)  
 Funding: Accommodation, breakfast and infrastructure such as library, computers etc. is provided, duration of stay is limited from two to six weeks  
 Eligibility: Nationality: Open to all;  
 Profession: Writers and translators.

### **\*Greek Writers Abroad**

(<http://www1.ekebi.gr/english/m03.htm>)

Objective: Offers Greek writers the opportunity to travel abroad and present their work in translation, as the guests of publishers, bookshops, universities, cultural associations etc.  
 Administered by: National Book Centre of Greece  
 Type of scheme: AR-N, EP-N / AR-F  
 Main destination: Mainly Europe and Mediterranean regions  
 Funding: Ad hoc coverage of per diem and travel expenses  
 Eligibility: Nationality: Only for Greeks;  
 Profession: Writers;  
 Other: Formal invitation by the organizers of the event is requested.

### **\*MapXXL**

(<http://www.art4eu.net>)

Objective: Artists residencies in European countries with the objective to promote the mobility of artists from different

cultures and horizons within Europe, to reveal the talent of young creators and to accompany the artists on their professional path at European and international levels.

Administered by: Pépinières européennes pour jeunes artistes (in Greece: Ministry of Culture, Department for International Relations)

Type of scheme: AR-N / AR-F

Main destination: Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Estonia, Finland, France, Germany, Great Britain, Greece, Hungary, Ireland, Italy, Luxembourg, Lithuania, the Netherlands, Poland, Portugal, Romania, Serbia and Montenegro, Slovakia, Slovenia, Spain, Sweden and Quebec - Canada

Funding: No funding data available.

Eligibility: Age: From 20 to 35 years old;  
Nationality: Greek as well as European nationals;  
Profession: Artists from all fields.

**\*Mobility Programme of the Roberto Cimetta Fund**

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

Objective: Promoting artistic exchange and the mobility of professionals in the field of contemporary performing arts and visual arts within the Mediterranean area.

Administered by: Fonds Roberto Cimetta

Type of scheme: AR-N, EP-N, FT-N, NW-N, PR-N / AR-F, EP-F, FT-F, NW-F, PR-F

Main destination: Euro-Mediterranean zone (27 EU countries + Serbia, Albania + Turkey, Morocco, Tunisia, Egypt, Lebanon, Syria, Jordanian, Palestine, Israel, Cyprus, Malta, Algeria, Libya)

Funding: Year: 2007  
51 candidates supported  
Reimbursement of the real international travel and visa costs.

Eligibility: Age: No age limit but a preference for young artists and professionals is shown;  
Nationality: Residents (non nationals) of the 27 EU countries and the non EU countries of the Mediterranean Sea;  
Profession: Artists (interpreters, creators, teachers), cultural operators (organizers, managers, technicians) ;

Other: Projects at a professional or pre-professional level, priority is given to applicants who do not have access to other funds supporting their travel, and to those who are the most artistically and economically isolated.

**\*House of Literature**

(<http://www.ekemel.gr>)

Objective: Aims at effecting a closer contact between Greek and foreign literatures, through numerous and diverse activities.

Administered by: The European Center for the Translation of Literature and the Human Sciences (EKEMEL)

Type of scheme: AR-F / AR-N

Main destination: Lefkes (Greece)

Funding: Offers hospitality for a duration of 2 weeks up to three months

Eligibility: Nationality: Open to all;  
Profession: Writers and translators;  
Other: EU residents must pay a monthly rent of 80 EUR.  
Non EU residents pay a daily rent of 15 EUR.

**Promotion of Greek films in the markets of international film festivals**

(<http://www.gfc.gr>)

Objective: Is to promote Greek artists and their films abroad.

Administered by: The Greek Film Centre, Hellas Films

Type of scheme: MD-N, PR-N

Main destination: All countries

Funding: Year: 2007  
Total budget: 100 000 EUR

Eligibility: Nationality: Greek nationality is a requirement  
Profession: For artists from the film sector and film producers.

**The Greek Film Centre – Training of young directors and film professionals**

(<http://www.gfc.gr>)

Objective: Training of young directors and other film professionals at the Berlinale international film festival

Administered by: The Greek Film Centre

Type of scheme: FT-N, GS-N

Main destination: Berlin (Germany)

Funding: No funding data available

Eligibility: Age: Preference to young professionals;  
Nationality: Only for Greeks;  
Profession: Directors and film professionals  
Other: A bilateral agreement between the Berlinale festival and the Greek Film Centre

**The Greek Film Centre - Support of foreign film productions in Greece**

(<http://www.hellastheatre.gr>)

Objective: Support of foreign film productions in Greece  
Administered by: The Greek Film Centre  
Type of scheme: PR-F  
Main destination: Greece  
Funding: No financial support, only administrative help in the production of the film  
Eligibility: Nationality: Open to all foreigners;  
Profession: Only for film producers.

## ROMANIA

Compiled from the questionnaire response prepared by  
*Rarita Szakats* (AltArt Foundation, Bucharest)

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
9 298 000		97 800		1,1%
Employed	Self-employed	Employed	Self-employed	
92,7%	7,3%	92,2%	7,8%	

Source: EUROSTAT, EU Labor Force Survey, 2005.

### 2. Recent debates on the mobility of cultural professionals

- The most recent debate on the topic of mobility of artists took place in Romania in 6-7 July 2007, in Sibiu. The Meeting of national coordinators and correspondents of the 26 partner countries in the program “mapxxl - Pépinières européennes pour jeunes artistes”/”European Breeding Grounds for Young Artists was hosted by UNITER (The Union of Theatre Workers, Romania), within the European Capital of Culture, Sibiu 2007. The meeting included a one day workshop on issues related to the development of artist-in-residence schemes as means to promote mobility in an enlarged Europe.
- There are no debates on the issue of the mobility of artists and artworks initiated recently in Romania. The subject has been tackled during debates dedicated to the improvement of public funding for culture in Romania, taking place mainly at the beginning of 2008. On this occasion mobility was discussed from the point of view of travel grant awarding and management.
- Public grants are limited to the respective budgetary year – due to legal limitations no grants from public money can cover multi-annual projects. As the calls for applications are launched no earlier than the first trimester (after the public budget allocations has taken place) for projects to be carried out the same year, and given the obligation to complete financial reporting before November - December of the respective year, participation in events that take place in the first and in the last months of the year can not be covered by public grant schemes.

### 3. Main types of mobility schemes

Type of mobility schemes	<b>Outgoing</b> Schemes available in the country for nationals/residents (-N)	<b>Incoming</b> Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>X</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>X</b>	<b>X</b>
“Go and see” or short-term exploration grants ( <b>GS</b> )	--	--
Market development grants ( <b>MD</b> )	<b>X</b>	<b>X</b>
Support for the participation of professionals in trans-national networking ( <b>NW</b> )	<b>X</b>	--
Project or production grants ( <b>PR</b> )	<b>X</b>	<b>X</b>
“Research” grants or scholarships ( <b>RS</b> )	--	<b>X</b>
Touring incentives for groups ( <b>TO</b> )	<b>X</b>	--

### 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

#### 4.1 Outgoing schemes available for nationals/residents

##### Grants Programme of the National Centre for Dance

(<http://www.cndb.ro/index.php?page=concursuri>)

Objective: Study, travel, production and touring grants for dance professionals.

Administered by: National Centre for Dance Bucharest, Romania

Type of scheme: AR-N, EP-N, FT-N, NW-N, PR-N, TO-N

Main destination: All countries

Funding: Artist-in-residence and festival participation (covers travel costs, subsistence, course fees, visa, travel related production costs);  
2008, 1<sup>st</sup> semester: 5 000 EUR (3 grants awarded)  
Project production and touring grants (Organisations and dance professionals may apply for grants for projects that enable mobility – festivals, workshops, artist-in-residence, tours)  
2008, 1<sup>st</sup> semester: 14 800 EUR (no applications for touring, 2 production grants).



Eligibility: Nationality: Romanian citizens, Romanian NGOs and institutions, production grants may involve mobility of FCPs;  
 Profession: Dance professionals – dancers, choreographers, producers etc, dance organisations and institutions.

### **Cantemir Programme Promotion – Culture to Go**

(<http://www.programulcantemir.ro/en/>)

Objective: To promote outstanding examples of the Romanian arts, with the aim of increasing the visibility of Romanian culture on the international market and the access on the part of foreign audiences to information of cultural interest from Romania. Likewise, it sets out to increase interest in Romanian cultural heritage at the European and international level, by highlighting it and integrating it into international circuits.

Administered by: Romanian Cultural Institute, Central Office - Bucharest

Type of scheme: TO-N

Main destination: All countries

Funding: 2007: 140 400 EUR (5 grants);  
 Reimbursement of travel costs, subsistence, promotion, production costs related to presentation/performance (renting equipment, premises hire, translation), administrative expenses

Eligibility: Nationality: Romanian/foreign private individuals or private/public legal entities ;  
 Profession: Art professionals from all fields;  
 Other: although foreign entities are eligible to apply, given the specific of the programme (promoting Romanian culture), the programme does not involve mobility of FCPs; Condition for Romanian applicants: projects must be carried out in partnership with at least one cultural organisation in the host country and applicants must provide at least 10% financial contribution (from own funds or third sources).

### **Cantemir Programme Festival – Culture by Request**

(<http://www.programulcantemir.ro/en/>)

Objective: To promote outstanding examples of the Romanian arts, with the aim of increasing the visibility of Romanian

culture on the international market and the access on the part of national audiences.

Administered by: Romanian Cultural Institute, Central Office - Bucharest

Type of scheme: EP-N

Main destination: All countries

Funding: 2007: 39 700 EUR (3 grants awarded to artist groups and companies);  
Reimbursement of travel costs, subsistence, participation fee, promotion, production costs related to presentation/performance (renting equipment, translation).

Eligibility: Age: Over 18 years old;  
Nationality: Romanian citizens, Romanian NGOs and institutions  
Profession: Professional artists from all fields;  
Other: Only for festival participation and applicants must provide at least 10% financial contribution (from own funds or third sources).

### **Mobility Fund**

(<http://www.cultura.ro/Documents.aspx?ID=151>)

Objective: Study grants and travel grants for artists and cultural workers traveling abroad.

Administered by: Ministry of Culture and Religious Affairs, Romania

Type of scheme: AR-N, EP-N, FT-N, NW-N, TO-N

Main destination: All countries

Funding: 2006: 138 400 EUR (198 awarded grants);  
2007: 121 000 EUR (156 awarded grants);  
Reimbursement of travel costs for international travel, subsistence, course fees;  
Grants awarded for participation to festivals, conferences, fairs, short term courses, graduate and postgraduate studies.

Eligibility: Nationality: Romanian citizens;  
Profession: Artists, cultural operators, art students, architects, students and operators in the field of religious affairs;  
Other: Does not cover go and see travels, participation to conferences is supported only if the applicant has a direct contribution to the event.

## **Promocult**

(<http://www.finantare.cultura-net.ro/>)

Objective:	Project grants for promotion of Romanian contemporary culture abroad.
Administered by:	Ministry of Culture and Religious Affairs, Romania
Type of scheme:	TO-N
Main destination:	EU member states
Funding:	2007: 2.04 million EUR (46 grants); 2008: 1.26 million EUR (32 grants); Reimbursement of travel costs, subsistence, promotion, production costs related to presentation/performance (renting equipment, premises hire, translation), administrative expenses
Eligibility:	Nationality: Romanian/foreign private individuals (authorised) or private/public legal entities; Profession: Art professionals / organisations from all fields; Other: Restricted to contemporary arts, works produced since 2005; Condition for Romanian applicants: projects must be carried out in partnership with at least one cultural organisation in the host country.

## **Cantemir Programme Co-operation – Culture to Share**

(<http://www.programulcantemir.ro/en/>)

Objective:	To encourage inter-cultural dialogue between Romanian and foreign artists and to support exchanges of experience aimed at creating arts products in a new cultural context and/or different from the Romanian one and, also at integrating Romanian cultural entities into an international circuit of resources where they can develop new cultural projects.
Administered by:	Romanian Cultural Institute, Central Office - Bucharest
Type of scheme:	PR-N
Main destination:	All countries
Funding:	2007: 51 000 EUR (3 grants); Reimbursement of travel costs, subsistence, promotion, production costs, administrative expenses.
Eligibility:	Nationality: Romanian/foreign private individuals or private/public legal entities; Profession: Art professionals from all fields;

Other: Activities (except preparation and management) have to take place outside Romania; although foreign entities are eligible to apply, given the condition for activities to take place abroad the programme does not involve mobility of FCPs.

Projects must be carried out in partnership by at least one Romanian and one foreign cultural operator and applicants must provide at least 10% financial contribution (from own funds or third sources).

### **Constantin Brancusi and George Enescu Scholarships**

(<http://www.icr.ro/icr/burse/---Bursele-Constantin-Brancusi-si-George-Enescu>)

Objective: Artist-in-residence scholarships for visual artists and musicians.

Administered by: Romanian Cultural Institute, Central Office - Bucharest, Paris Office, Cité Internationale des Arts

Type of scheme: AR-N

Main destination: Paris, France

Funding: 4 grants per year (residency duration up to 3 months); Covers travel, studio space.

Eligibility: Nationality: Romanian citizens;  
Profession: Visual artists, musicians (professionals)

### **Attic Arts**

(<http://www.icr-london.co.uk/ro/attic-arts2008.php>)

Objective: Artist-in-residence programme which offers to work in a major urban centre that provides a distinctive mix of cultures, of ethnic communities, of tradition and innovation in the realms of art, performance, technology, media and urban planning.

Administered by: Romanian Cultural Institute London

Type of scheme: AR-N

Main destination: London, UK

Funding: 4 grants per year (1-2 months residencies); Programme covers scholarship (1 050 EUR/month), international travel (up to 500 EUR), local travel (150 EUR/month) and studio space (the attic of the Romanian Cultural Institute in London).

Eligibility: Nationality: Romanians;  
Profession: Artists, cultural workers, journalists, translators, curators, architects etc.

## **The Ratiu Scholarships**

(<http://www.ratiufamilyfoundation.com/>)

Objective:	Grants are awarded for conference participation, short studies, graduate and postgraduate study
Administered by:	Ratiu Family Foundation, UK
Type of scheme:	FT-N
Main destination:	UK
Funding:	Up to 50 scholarships yearly which cover travel grants and tuition fees.
Eligibility:	Nationality: Romanians; Profession: Researchers, graduate and postgraduate students of various fields, including arts.

## **STEPdoc**

(<http://www.romanianculturalcentre.org.uk/ratiu-foundation-news/2008/04/stepdoc-2008/>)

Objective:	To reinvigorate Romanian documentary film, stimulating contemporary relevance and artistic innovation.
Administered by:	Ratiu Family Foundation, UK
Type of scheme:	RS-N, NW-N
Main destination:	UK
Funding:	2 scholarships of 1 500 GBP each year (cover travel and subsistence for one month in UK)
Eligibility:	Age: Young filmmakers; Nationality: Romanians; Profession: Filmmakers.

## **\*ArtistNe(s)t**

(<http://www.artistnest.ro/pagini/index.php?xsetlang=en>)

Objective:	Artist-in-residence programme which encourages artist mobility supports creativity and innovation in contemporary arts and encourages cultural diversity and interdisciplinary approaches.
Administered by:	Swiss Cultural Programme, European Cultural Centre Sinaia, Cultural Centre Arcus, Cultural Centre “George Apostu” Bacau, and Cultural Centre “Rosetti Tescanu - George Enescu”.
Type of scheme:	AR-N / AR-F
Main destination:	Romania – Sinaia, Bacau, Tescani, Arcus
Funding:	4 grants per year in each centre; Programme covers artist fee (1 200 CHF), production

Eligibility: (1 000 CHF), international travel, studio space and exhibition space. Duration of stay is one month.  
 Nationality: Romanians, foreign artists;  
 Profession: Artists – visual arts, music, literature, contemporary dance.

#### ***4.2 Incoming schemes available for foreign cultural professionals***

##### **Scholarships for Cultural Journalists**

([http://www.icr.ro/icr/burse/Burse\\_jurnalisti](http://www.icr.ro/icr/burse/Burse_jurnalisti))

Administered by: Romanian Cultural Institute, Central Office - Bucharest  
 Type of scheme: MD-F  
 Main destination: Romania  
 Funding: 2007: 6 000 EUR (4 scholarships granted)  
 Duration of stay is up to one month.  
 Eligibility: Nationality: Residents of a foreign country;  
 Profession: Journalists;  
 Other: Applications received on ongoing basis;  
 OBS: Due to budget cuts, no scholarships will be granted in 2008.

##### **Scholarships for Translators of Romanian Literature**

([http://www.icr.ro/icr/burse/Burse\\_traducatori](http://www.icr.ro/icr/burse/Burse_traducatori))

Objective: To train a new generation of translators of Romanian literature from a wide spectrum of foreign language backgrounds, as well as to establish closer links with professional translators who have already had their work published abroad.  
 Administered by: Romanian Cultural Institute, Central Office - Bucharest  
 Type of scheme: FT-F, MD-F  
 Main destination: Romania, Bucharest  
 Funding: Grant of 1 500-2 500 EUR for one to two months;  
 20 scholarships/year – for young translators (FT-F)  
 7 scholarships/year – for professional translators (MD-F)  
 Eligibility: Nationality: Residents of a foreign country;  
 Profession: Translators.

##### **Translation Support Programme**

(<http://www.icr.ro/programe.php?cod=25>)

Objective: Enhancing the access of the foreign audience to Romanian literature and supporting the presence of Romanian authors on the international book markets by

	encouraging the publication and dissemination abroad of Romanian high-quality works in the fields of literature and the humanities.
Administered by:	Romanian Cultural Institute, Central Office - Bucharest
Type of scheme:	PR-F
Main destination:	All countries
Funding:	2006: 70 600 EUR (24 grants); 2007: 220 000 EUR (50 grants); Reimbursement of translation costs (up to 100%) and publishing costs (up to 50%) of literary works of Romanian authors published by foreign editors.
Eligibility:	Nationality: Publishing houses (private or public) headquartered outside the territory of the Romanian state; Profession: Literature – writing, translating, publishing; Other: Restricted to literature by Romanian authors.



## SERBIA

Compiled from the questionnaire response prepared by *Milena Dragičević Šešić, Dimitrije Vujadinović and Natalija Stošić*

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
2 066 721		12 874		0,6229%
Employed	Self-employed	Employed	Self-employed	
--	--	--	--	

Source: Center for Study in Cultural Development ([www.zaprokul.org.yu](http://www.zaprokul.org.yu)), E-culture, database of cultural institutions in Serbia, 2008 and Institute for Statistics of the Republic of Serbia.

### 2. Recent debates on the mobility of cultural professionals

- There is a total lack of debate addressing the problem of the mobility of cultural professionals in Serbia. The Ministry of Culture of Republic of Serbia and other organisations (e.g. the Balkankult Foundation) have organised some studies and expert meetings on the issue of cultural diplomacy that touched upon some issues relevant to mobility problems of brain-drain, lack of infrastructure, mobility programmes and transparency in funding. No follow-up to these meetings has occurred to date.
- Neither the Ministry of Culture nor municipal governments (Belgrade, Novi Sad) have created strategies focused on solving the problem of mobility of cultural professionals in Serbia. There is still no Mobility Fund providing travel grants, participation in artists-in-residence programmes or any other type of mobility scheme in Serbia. There is no artists-in-residence center in Serbia, except for artists' colonies. In the draft law on culture there is no mention of mobility of cultural professionals, directly nor indirectly.
- Since 2001 some support, although very limited, is provided by the foreign cultural institutes (e.g. Goethe Institute, French Cultural Center) and by some international bodies within the framework of a cultural cooperation projects (e.g. Pro Helvetia, European Cultural Foundation)
- Mobility between the Nordic countries and Serbia and Montenegro was supported by the programme Norden Balkan Culture Switch (2002-2005), a long-term interregional cultural cooperation programme financially supported by the Nordic Council of Ministers. Once the programme ended, the artists exchange between the Nordic countries and Serbia continued, although considerably less than before. Since then, the Balkankult Mobility

Fund was created with financial support from the corporate sector and the embassies of the Nordic countries.

- In Serbia there are no instruments to support artistic or intellectual exchange, interregional or international cultural cooperation, importance of networking etc.
- Artists and other cultural professionals are forced to get by on their own by providing the means need for their mobility. Limited support is provided through some NGOs (e.g. the Balkankult Foundation, official artists unions, informal artists NGO networks etc.). Cultural operators inviting artists through informal NGO networks use already existing events and projects as platforms to support mobility. At the moment there are no public announcements, juries or selection criteria to support artists mobility based on quality of their works. Support is mainly given to those who already have existing professional or private relations and contacts.
- Informal artists NGO networks such as Remont, Walking Theory Belgrade, Kulturni front (Belgrade), Context gallery Belgrade etc have a played an important role in supporting the mobility of artists through cultural cooperation and exchange projects (with no budget or low budgets).

### 3. Main types of mobility schemes

Type of mobility schemes	<b>Outgoing</b> Schemes available in the country for nationals/residents (-N)	<b>Incoming</b> Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>X</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>X</b>	<b>X</b>
“Go and see” or short-term exploration grants ( <b>GS</b> )	--	--
Market development grants ( <b>MD</b> )	<b>X</b>	--
Support for the participation of professionals in transnational networking ( <b>NW</b> )	<b>X</b>	--
Project or production grants ( <b>PR</b> )	<b>X</b>	<b>X</b>
“Research” grants or scholarships ( <b>RS</b> )	<b>X</b>	--
Touring incentives for groups ( <b>TO</b> )	<b>X</b>	--

### 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

#### ***4.1 Outgoing schemes available for nationals/residents***

##### **\*Balkankult Foundation**

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

Objective:	Traveling, accommodation for the purpose of participation or attendance in various cultural events, institutions, residential centre, workshops, conferences, etc.
Administered by:	Balkankult Foundation
Type of scheme:	EP-N, GS-N / EP-F, GS-F
Main destination:	West Balkan countries / European countries (mobility between West Balkan countries and European countries and vice versa)
Funding:	Foundation is grant seeking and a grant giving institutional body, addressing donors for the purpose of grant giving. From 2005 up to now around 110 artists and cultural professionals got a chance to travel across Europe for various purposes. No standardized form, the calls for proposals are open throughout the calendar year. The decision is made by the expert chosen by the representatives of the Foundation and Donor.
Eligibility:	Age: No limitations regarding the grantees' age; Nationality: Open to all Europeans (preferably from Balkan countries and Nordic countries); Profession: Artists working in any arts discipline, cultural professionals and policy makers

##### **Support from the Ministry of culture of Republic of Serbia**

(<http://www.kultura.sr.gov.yu>)

Objective:	Application for funding of travels and participations for artists in any arts discipline invited to participate in reputable international cultural projects. The main objective of this support is active participation of the artists representing Serbia in international cultural projects (festivals, exhibitions etc). However, there is no regular competition or application scheme for this purpose.
Administered by:	Ministry of Culture
Type of scheme:	EP-N
Main destination:	All countries
Funding:	Travel costs (Please, read the NOTE 2 at the bottom of the paper)

Eligibility: Nationality: Only for citizens and residents of Serbia;  
 Profession: For artists in any arts discipline

### **Balkan Incentive Fund for Culture**

(<http://www.eurocult.org/we-support-cultural-cooperation/balkan-incentive-fund-for-culture>)

Objective: Artistic projects of individual either artists or cultural organizations, aiming at intercultural dialogue and interregional cooperation in the Balkans (mobility is an item in the projects).

Administered by: Fund established as a joint initiative of the European Cultural Foundation (ECF), Hivos and the Open Society Institute

Type of scheme: PR-N

Main destination: All countries

Funding: Grants from 15 000 to 25 000 EUR aimed at supporting artistic projects, intended for cultural organizations and individual artists as well.

Eligibility: Nationality: Open to all Europeans (preferably from Balkans AL, BiH, BU, CRO, HU, MA, CG, RO, SR, KS);  
 Profession: For artists; cultural operators, in any arts discipline.

### **\*Mobility Programme of the Roberto Cimetta Fund**

(<http://www.cimettafund.org/EN/index.lasso>)

Objective: Promoting artistic exchange and the mobility of professionals in the field of contemporary performing arts and visual arts within the Mediterranean area.

Administered by: Roberto Cimetta Fund

Type of scheme: AR-N, EP-N, NW-N / AR-F, EP-F, NW-F

Main destination: Mediterranean countries

Funding: Year: 2007  
 51 candidates supported  
 Reimbursement of the real international travel and visa costs. Intended for attendance at professional cultural network meeting, a workshop, artists' in residence, festivals etc. Application scheme organized regularly every 5-6 weeks

Eligibility: Age: No age limit, but the selection committee prefers to support professionals who are starting their professional

careers and who have not already developed their access to international professional networks;

Nationality: The selection committee does not take into account the nationality of the applicants but the country where they live and work (see the list above);

Profession: Artists (interpreters, creators, teachers) and cultural operators (organizers, managers, technicians) working in the fields of contemporary performing arts, fine arts and film.

Other: Projects at a professional or pre-professional level, priority is given to applicants who do not have access to other funds supporting their travel, and to those who are the most artistically and economically isolated.

### **Cultural exchange programme of the Goethe Institut**

(<http://www.goethe.de/ins/cs/bel/srindex.htm>)

Objective:	Grants for participation in a programme (festival, workshop, seminar etc.).
Administered by:	Goethe Institut Belgrade
Type of scheme:	EP-N
Main destination:	Countries in South-Eastern Europe
Funding:	Grants up to 500 EUR from the Fund of Stability Pact of South Eastern Europe, covering travel and accommodation costs intended for attendance at seminars, festivals, workshops etc. in the region
Eligibility:	Nationality: Open to professionals coming from South East Europe region; Profession: For artists operating in any arts discipline.

### **Studio Cité Internationale Paris from the Ministry of culture & ULUS**

(<http://www.ulus.org.yu>)

Objective:	The main objective of this support is education of visual artists.
Administered by:	ULUS (The Union of Visual Artists of Serbia)
Type of scheme:	AR-N
Main destination:	France
Funding:	Travel costs, accommodation (Please, read the NOTE 2 at the bottom of the paper)
Eligibility:	Nationality: Only for citizens and residents of Serbia; Profession: for artists in visual arts discipline.

## **Gulliver Connect**

(<http://www.gulliverconnect.org/en>)

Objective:	Fellowship residencies for artists and cultural operators in the chosen artistic/cultural organization.
Administered by:	The Felix Meritis Foundation, Amsterdam
Type of scheme:	AR-N, FT-N, RS-N
Main destination:	All countries
Funding:	Bursaries up to 1.500 EUR to cover the costs for the work placement, travel, accommodation and daily allowance for the period between 3 - 6 weeks
Eligibility:	Age: Preference for young professionals; Nationality: Open to all Europeans (preferably from Balkans AL, BiH, BU, CRO, HU, MA, CG, RO, SR); Profession: For cultural professionals who have 2-3 years working experience in the field of performing and visual arts, new media, project co-ordination and arts development or management.

## **Residency programme for translators of the Centre Culturel Francais**

(<http://www.ccf.org.yu/srp/06a.htm>)

Objective:	Residence with work placement on the translating projects
Administered by:	Centre Culturel Francais Belgrade
Type of scheme:	AR-N, PR-N
Main destination:	Countries in South-Eastern Europe
Funding:	Residential bursaries for translators to work in France for a month. Grants cover accommodation costs in France and daily allowances. Application scheme twice a year.
Eligibility:	Nationality: Open to translators for French language from Serbia; Profession: For translators for French language.

### ***4.2 Incoming schemes available for foreign cultural professionals***

#### **Artists Colonies**

(<http://www.kultura.sr.gov.yu>)

Objective:	Intercultural dialogue, networking, artistic and cultural cooperation. Guesting artists are provided with a short-term residence to work on artistic production projects, along with other participants (local, regional and international) in the artist's colony.
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Administered by:	Local Communities (Local Arts Centers) / the Ministry of Culture of the Republic of Serbia (department for contemporary creativity)
Type of scheme:	AR-F, PR-F
Main destination:	Serbia
Funding:	The Ministry of Culture constituted a special competition for this support in 2007. The main criteria for giving the financial support to an artist's colony is the quality of its artistic concept programme and art production (of the participants). This matching funding (the Ministry / the local community) covers all the costs relating to the work of artists in the colonies. The Ministry is usually responsible for covering production, organizational and exhibition production costs, in some cases travel costs, and the local community covers accommodation and daily allowances. The application scheme for this financial support by the Ministry is annually arranged.
Eligibility:	Nationality: Open to artists from all over the world; Profession: For artists in visual arts discipline.

### ***NOTE 1***

Artist's colonies are a specific phenomenon of mobility scheme in Serbia. This scheme is in many aspects similar to artists-in-residence scheme, except for the fact that artists colonies function as short-term projects whose duration period does not extend beyond 2-3 weeks. Most of them have already established the tradition and became a sort of "brands" of their local places.

Considering mobility of artists, particularly in the context of international cooperation and intercultural dialogue, it must be noted that artist's colonies have been its most significant incentive in Serbia. They have been the most usual and frequent centre of artistic creativity for international artists coming to Serbia for many decades.

There are about 150 artists' colonies in Serbia, but only 20 of them have been given financial support by the Ministry of Culture of the Republic of Serbia since 2007, when the national competition was constituted. The main criterion for gaining the financial support for an artist's colony is its quality of artistic programme, concept and art production of the invited participants.

Before the competition for gaining the support was institutionalized the Ministry used to provide for financial support on an ad hoc basis.

Source: "Contemporary Art Initiatives in Serbia", the Ministry of Culture of the Republic of Serbia, Belgrade 2006.

## **NOTE 2**

Only bodies that financially support incoming schemes available for foreign cultural professionals are government institutions such as the Ministry of Culture of the Republic of Serbia nor the Secretariat for Culture of the City of Belgrade and The Regional Secretariat for education and culture in Vojvodina others, but this mobility is always integral part or item of the cultural/artistic project, and it is treated as such from this point of view.

As for the information on financial budgets for mobility of artists and cultural practitioners, neither the Ministry of Culture of the Republic of Serbia nor the Secretariat for Culture of the City of Belgrade could not provide for them. The main reason is that cultural policy in Serbia does not treat mobility as an individual issue or segment, but as an item (travel costs, accommodation, daily allowances) within larger structure of culture projects such as international festivals, cooroduction projects, exhibitions etc.. This is why there cannot be found any evidence on budget used for mobility of artists and cultural practitioners in Serbia.

The general conclusion of the above mentioned public debate on cultural diplomacy, organized two years ago (2006) by the Balkankult Foundation in Belgrade and Novi Sad was that cultural diplomacy in Serbia is lead independently by each level of government, sporadically. The Ministry for Culture in Serbia considered that cities and municipalities, as well as public cultural institutions, are very active internationally, working with the majority of relevant cultural institutions and individuals in formal and informal co-operation, linked with projects and initiatives of the international community from the private (NGO) and public sectors, including inter-governmental bodies such as the Council of Europe and UNESCO. However, the analysis of the scope of cooperation is not satisfactory, as it does not have a policy and priorities, and mostly is re-active to foreign demands. The most important actor in international cultural cooperation is the city of Belgrade, creating and financing the biggest international events in Belgrade for each domain of art (October Salon / Visual Arts, FEST / Film, BEMUS / Music, BITEF / Theatre, Belgrade Book Fair / Literature), as well as for different generations and types of audiences (BELEF / summer festival, The Joy of Europe / children's creativity, etc.).



## TURKEY

Compiled from the questionnaire response prepared by *Ece Pazarbasi* (International Istanbul Music Festival, Istanbul)

### 1. Cultural employment in figures (2005)

Total employment		Cultural employment		Cultural employment in %
--		--		--
Employed	Self-employed	Employed	Self-employed	
--	--	--	--	

Source: EUROSTAT, EU Labor Force Survey, 2005.

### 2. Recent debates on the mobility of cultural professionals

- There is no institution or center where cultural operators can learn about mobility opportunities. Only cultural operators who work individually and somehow, have learned that such opportunities exist are able to apply these funds. The alternative is that cultural operators cover the costs of mobility themselves or find external bodies to support their travels.
- Demands from cultural operators call for funds to support travel, accommodation and visa costs required for their participation in international cooperation projects.

### 3. Main types of mobility schemes

Type of mobility schemes	<b>Outgoing</b> Schemes available in the country for nationals/residents (-N)	<b>Incoming</b> Schemes to bring foreign cultural professionals (FCPs) into the country (-F)
Artists / writers residencies ( <b>AR</b> )	<b>X</b>	<b>X</b>
Event participation grants ( <b>EP</b> )	<b>X</b>	<b>X</b>
Scholarships for further / postgraduate training courses ( <b>FT</b> )	<b>X</b>	--
“Go and see” or short-term exploration grants ( <b>GS</b> )	--	--
Market development grants ( <b>MD</b> )	--	--
Support for the participation of professionals in trans-national networking ( <b>NW</b> )	--	--
Project or production grants ( <b>PR</b> )	--	--
“Research” grants or scholarships ( <b>RS</b> )	--	--
Touring incentives for groups ( <b>TO</b> )	--	--

## 4. Mobility schemes: important examples

NB:

- The schemes below are classified according to whether they target nationals/residents or foreign cultural professionals
- Those marked with an \* are open to both nationals/residents and foreign cultural professionals

### 4.1 Outgoing schemes available for nationals/residents

#### **\*Mobility Programme of the Roberto Cimetta Fund**

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

Objective:	Promoting artistic exchange and the mobility of professionals in the field of contemporary performing arts and visual arts within the Mediterranean area.
Administered by:	Roberto Cimetta Fund
Type of scheme:	AR-N, EP-N, NW-N / AR-F, EP-F, NW-F
Main destination:	In the Mediterranean region, the frontier region between the Arab, European and Turkish worlds
Funding:	Year: 2007 51 candidates supported Reimbursement of the real international travel and visa costs.
Eligibility:	Age: No age limit, but the selection committee prefers to support professionals who are starting their professional careers and who have not already developed their access to international professional networks; Nationality: The selection committee does not take into account the nationality of the applicants but the country where they live and work (see the list above); Profession: Artists (interpreters, creators, teachers) and cultural operators (organizers, managers, technicians); Other: Projects at a professional or pre-professional level, priority is given to applicants who do not have access to other funds supporting their travel, and to those who are the most artistically and economically isolated.

#### **TÜRKSOY - Joint Administration of Turkic Culture and Art**

([http://www.mfa.gov.tr/turksoy-\\_joint-administration-of-turkic-culture-and-art\\_.en.mfa](http://www.mfa.gov.tr/turksoy-_joint-administration-of-turkic-culture-and-art_.en.mfa))

Objective:	To strengthen cooperation in the fields of culture and arts between the countries of Turkish origin and language. The organization also aims to ensure better understanding
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	and to deepen friendly relations and contacts between these countries as well as to protect and promote the Turkish culture.
Administered by:	TÜRKSOY
Type of scheme:	EP-N / EP-F
Main destination:	TÜRKSOY member countries are Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan and Uzbekistan. The Turkish Republic of Northern Cyprus, Gagavuz Yeri of Moldova and some autonomous republics of the Russian Federation participate in its activities as observers
Funding:	No Funding data available
Eligibility:	Nationality: TÜRKSOY member countries: Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan and Uzbekistan. The Turkish Republic of Northern Cyprus, Gagavuz Yeri of Moldova and some autonomous republics of the Russian Federation participate in its activities as observers.; Profession: Artists and cultural professionals;

### **Open Society Institute – Arts and Culture Programme**

(<http://www.osiaf.org.tr>; <http://www.soros.org/grants>)

Objective:	Promotes cultural and artistic collaboration throughout the Soros foundations network; fosters structural changes in cultural policy; and helps develop an autonomous and innovative arts sector.
Administered by:	Open Society Institute Assistance Foundation–Turkey (OSIAF-Turkey)
Type of scheme:	AR-N, FT-N, PR-N, RS-N
Main destination:	In Inner Asia and Caucasus as well as Afghanistan and Turkey
Funding:	Support education abroad, Reimbursement of the real international travel and visa costs
Eligibility:	Nationality: Only for Turkish citizens; Profession: Artists of all fields.

### **Ministry of Foreign Affairs – Mobility fund**

(<http://www.mfa.gov.tr/>)

Objective:	Enhance the mobility of artists.
Administered by:	Turkish Government
Type of scheme:	AR-N, EP-N, GS-N, RS-N, TO-N

Main destination: All countries  
 Funding: International travel costs  
 No funding data available.  
 Eligibility: Age: No age limit;  
 Nationality: Only for Turkish citizens  
 Profession: Artists and cultural professionals;  
 Other: No open call for application.

### **STEP beyond**

(<http://www.eurocult.org/uploads/docs/871.pdf>)

Objective: European travel grants linked to exploration, networking and project preparation  
 Administered by: European Cultural Foundation, Amsterdam (South Caucasus countries in partnership with Open Society Institute, Budapest)  
 Type of scheme: GS-N, NW-N, MD-N / GS-F, NW-F, MD-F  
 Main destination: All European countries (however, West European applicants can only travel to non EU member states)  
 Funding: Year: 2007  
 109 000 EUR for 193 awarded grants (mostly for short-term travel)  
 Reimbursement of the real international travel and visa costs  
 Eligibility: Age: Preference for young professionals;  
 Nationality: Open to all Europeans;  
 Profession: Artists; cultural operators, journalists, translators or researchers;  
 Other: Does not cover running project costs, training, visits to events or trips linked to showcasing or touring

# CASE STUDIES

Dimitrije Vujadinović

## **NORDEN BALKAN CULTURE SWITCH 2003-2005 (NBCS)**

### **Background**

Over the last decades, the Nordic Council of Ministers (NCM) has invested in many artistic and cultural exchanges with regions around the world. Their goal has been to build new networks between the Nordic countries and the other countries / regions, and to present the results or effects of such cooperation in the Nordic countries.

In 2003, the NCM launched a three year programme, “Norden Balkan Culture Switch” (NBCS), as a series of artistic and cultural exchanges between the countries making up the Western Balkans (ex-Yugoslavia countries except Slovenia, but including Albania) and the Nordic Countries (Denmark, Finland, Iceland, Norway and Sweden).

The main goals of the NCM were:

- to focus on young professionals and artists;
- to encourage mobility between the Nordic countries and the Western Balkans; and
- to facilitate multilateral management and participation involving at least three countries in each region.

Some of the expected outcomes of the NBCS are: the creation of interregional networks, greater mobility, further collaboration and regional co-operation in and between the two regions.

### **How it works**

The NBCS programme was coordinated in the Western Balkan region by a local NGO foundation - Balkankult - whose mission is to promote regional cultural co-operation and in the North by the Secretariat of the NCM with the participation of key cultural institutes throughout the different Nordic countries on sector specific projects. Their role was to facilitate communication, organise cooperation projects and mobility related logistics between:

- individuals artists and cultural professionals from the two regions; and
- cultural organisations and institutions from the two regions including jobswops.

The artistic exchange and cooperation projects were planned during the first year of the programme (2003) and were carried out during 2004-2005. Overall, 40 projects were supported ranging in scope from film festivals, exhibitions, workshops, concerts, lectures, publishing etc. More than 30 different institutions from both regions participated in the programme.

One illustrative example is the literature programme *Switch* carried out in 2004. The key actors involved were the Swedish Institute (SI), the five Nordic Literature Information Centres and cultural managers and publishers from the Western Balkans. Two main events were organised:

- *Switch #1*: Readings and panels organised in Belgrade, Zagreb, and Sarajevo in May 2004. 15 Nordic writers, three from each country met 8 Western Balkan writers.
- *Switch #2*: Translation Seminar held in Visby, readings, meetings and seminars held in Stockholm and Gothenburg. The majority of writers who participated in *Switch #1* participated in these seminars.

One of the main results of the programme was that it provided a platform for writers to meet and take the opportunity to generate follow-up projects on their own. A survey done with writers from the North following *Switch 1* and found that over 75% of the participants had developed future plans with their new colleagues from the Balkans. Many of the writers expect to have their works translated in both regions in the near future.

## Results

An evaluation of the NBCS undertaken by the Mr. Rui Hassenkam Serzedelo, Danish arts & business and published by the Nordic Council of Ministers shows:

- *Artistic relevance and intercultural dialogue* have been, for both coordinators and participants, the best achievements of most NBCS programmes and their related projects.
- *Multi-lateral participation* has also to a large extent generated a number of high quality and inspiring exchanges likely to motivate further initiatives.
- *Multi-lateral management*, while challenging given the difference management strategies, approaches and realities between the two regions, has opened up the possibility to pursue project cooperation on more equal terms. Shared ownership of projects developed within the framework of the programme was deemed crucial as were introductory seminars for all partners and organisations to learn about the differences in project culture, working methods, expectations and communication processes.
- *Learning processes beyond the artistic focus of the programme have been facilitated*. Even if political and psychological differences between the two

regions have been difficult to bridge, they have also enriched both sides. Nordic participants and organisers have learned to understand art, politics and social issues from a new perspective, and have been forced to reflect upon their own personal and professional situation. West Balkan participants and organisers have been inspired by the artistic input from the North, as well as by the Nordic model, its freedom of expression, its respect for individual autonomy and its decentralised management structures.

- *Gaining perspectives.* Participants from both regions had the opportunity to play the role of “host” and “guest”. The evaluation suggests that these dual roles intensified cultural immersion and increased knowledge of each other’s socio-cultural and artistic contexts. It was suggested that this approach become a fundamental activity for the as a constructive and valuable approach to intercultural dialogue and cultural exchange.

An important objective of the NCM was achieved, namely that the NBCS helped to facilitate regional cooperation between colleagues within the Balkan region as well as within the Nordic region including the development of new projects and co-productions. A remarkable opening has taken place – especially between Belgrade and Zagreb - in several artistic fields e.g. literature, music and visual arts. For example, the *Switch* literature programme enabled Croatian and Bosnian writers to participate in literary events held in Belgrade; unprecedented in the immediate post-war period and acting as a step for further cooperation and exchange.

Another result of the NBCS was the creation of a new interregional initiative, the Balkan Union for Ministers of Culture. This new network is to operate at the level of cultural policy decision-makers and is to establish a new forum for exchange of know-how and experiences between cultural institutions in the Western Balkans.

The NBCS programme came to an end in 2005. Despite this natural conclusion, several individual artists remain in contact and continue to work together on an informal level. Few institutional initiatives have continued in a systematic way outside of the formal Nordic-Balkan cooperation framework. There are also no signs that the Ministers of Culture network is actively pursuing joint activities or exchanges.

One of the projects initiated under the NBCS programme was “Bridging the North” has continued as an activity of the Balkankult Foundation Mobility Fund in 2006 and 2007 with new financial and institutional partners such as the Ministry for Culture Serbia, local communities, private companies ACTAVIS and Zdravlje Actavis, the Embassies of Norway, Denmark, Finland and Sweden located in Belgrade, FilmKontakt North, Concerts of Sweden, etc.

Another successful off-spring of the NBCS programme is a film festival “Nordic Panaroma” which travels throughout the Balkan region showing selected shorts, documentaries and animation films produced by Nordic film makers. These

films originate from the original 20 year old Nordic Panaroma festival organised in different Nordic countries each year. In the past couple of years, the original festival has created a spotlight section in its programme for films produced by Balkan filmmakers. There are plans in development to expand this spotlight on Balkan films with a side programme of meetings and workshops where film directors and producers from both regions can meet.

As for the Nordic Council of Ministers, their focus on establishing cooperation activities with other European or world regions came to an end in 2006. New priorities have been set within a mobility programme framework 2007-2009 which emphasises project funding, support for transregional cooperation and networking between individual artists and NGOs within the Nordic region itself. One of the main lessons learned by the NCM is that institutional cooperation with other regions has been challenging and has not necessarily led to sustainable partnerships. As stated in the concluding remarks of the NBCS evaluation, “grass root organisations would in some situations probably be more appropriate partners than established institutions”.

### *Sources*

NBCS Evaluation: <http://www.norden.org/pub/kultur/kultur/sk/TN2005727.pdf>

Nordic Council of Ministers: <http://norden.siteseecker.se/?q=Nordic+Balkans+culture+switch&i=en>

Balkankult: <http://www.balkankult.org>



## **INTERNATIONAL SUMMER MUSIC FESTIVAL “NEI SUONI DEI LUOGHI”**

### **Background**

The International Summer Music Festival “Nei Suoni dei Luoghi” (In the Sounds of Places) was initiated and founded by Progetto Musica, the Musicians’ Association of Friuli Venezia Giulia. It is administered by 9 professionals with a great deal of international experience.

The main goals of the Festival are to foster cultural and environmental development and tourism through music and to establish partnerships and networks between the cities/towns in Italy and the Western Balkans. In addition to concerts, the Festival has developed a series of side activities such as workshops, educational programmes, exhibitions and conferences. The purpose of such activities is to raise awareness of the potential of music to become an economic resource contributing to sustainable development and tourism in smaller cities/towns.

### **How it works**

The Festival takes place in 7 countries and in 77 cities. The majority are small cities of rather unknown historical, architectural, naturalistic and gastronomical heritage located in Italy and in countries of the Western Balkan region surrounding the Adriatic Sea (Croatia, Bosnia and Herzegovina, Serbia, Montenegro and Albania). The breakdown of cities is as follows: Italy (45), Austria (1), Slovenia (3), Croatia (5), Serbia (6), Montenegro (2), Bosnia and Herzegovina (2), and Albania (13). The main target groups are: local musicians, local cultural institutions and organizations, local administration, local public and private sector.

The main support for the Festival was provided by the Italian Government and the EU Interreg III A programme; the most important EU Programme providing support for Adriatic cross-border cooperation. Other partners were: the Central European Initiative (CEI), governmental institutions and NGOs and local communities and organizations in the individual countries of the Western Balkans.

The main targets of INTERREG III were regions and municipalities, though other public bodies could participate. The programme supported inter-regional cooperation between public authorities from regions across the entire EU territory and neighbouring countries. Some projects included partners from outside Europe, just like in case of the project “Nei Suoni dei Luoghi”. However, only partners from EU Member States were eligible to access ERDF funds. Those from non-EU countries needed to use their own national funds, or, where appropriate, other EU

funds such as PHARE, TACIS and MEDA, to support their participation in IIIC operations.

From 2004-2007, the BalkanKult Foundation was engaged as a partner of Progetto Musica organizing/coordinating many of the concerts in the various participating cities in Serbia and Montenegro e.g. Belgrade, Nis, Zajecar, Smederevo, Sremska Mitrovica, Pancevo, Bar and Perast. The involvement of this regional foundation helped to facilitate side activities such as visits of municipal level delegations from Italy to Serbia and Albania to consider projects such as joint tourism presentations. A series of workshops were organized in Serbia, Croatia and Albania on issues of city level networking and the role of music in cultural and rural tourism.

All the workshops and conferences were attended by the Progetto Musica's representatives and the delegations of the Italian municipalities involved in the project. Their mobility was financially supported by the Italian Government and INTERREG (ERDF Funds).

## **Results**

On average, 70 concerts are performed each year involving ca. 450 musicians from each country. Visitor attendance figures show that more than 10 000 people have taken part in the Festival.

Intensive bilateral artistic exchange developed. One of the most important effects has been the improved relationship between countries in the Western Balkan region (especially those with a history of recent conflict: Serbia, Croatia, Bosnia and Herzegovina, and Albania).

Apart from cultural and artistic collaboration, the result of this project is development of the initiatives for improving the economic cooperation, because the festival represented a unique opportunity for the tourist workers and businessmen to meet each other, which enables the evaluation of smaller cities that have an important cultural heritage.

The project initiated mobility of artists (musicians) as its purpose was to make connections between the towns by organizing touring concerts. In this respect, development of artists' mobility was inherent part of the project, although it was more intensive on Italian part, as it was financially supported by Interreg. Mobility of artists from non-EU countries of Western Balkans did not have this support, but was financed by these states' ministries of culture, regional governments and municipalities. Bridging the regions through the project did not have any political context and was not institutionalized with the bilateral intergovernmental agreements, but was based on connecting small towns having ancient cultural heritage in common which was seen as resource in promoting interregional cooperation in the field of cultural tourism.

The most important factor for this project was funding from the INTERREG III; an EU-funded programme that used to help Europe's regions form partnerships to work together on common projects and promotes inter-regional cooperation. It was designed to strengthen economic and social cohesion in the European Union. INTERREG was financed by the European Regional Development Fund (ERDF) which is part of the Structural Funds. INTERREG IIIA focused on cross-border co-operation emphasising the balanced and sustainable development of the EU territory, in line with the European Spatial Development Perspective (ESDP) emphasised the balanced and sustainable development of the EU territory, in line with the European Spatial Development Perspective (ESDP).

The overall objective of III was to improve the effectiveness of policies and instruments for regional development, mainly through exchange of experience, know-how and information.

Partnerships could also be based on regions having something in common, such as similar economies or geographies (such as mountainous or coastal areas, ancient cultural heritage) or the need to tackle similar problems (such as climate protection or flood prevention).

INTERREG III ran until 2006. Opportunities for EU-funded inter-regional co-operation and for exchange and transfer of experience more generally, changed in the new funding period. The Commission's proposals for a reformed Cohesion Policy for 2007-2013 includes continued support for inter-regional co-operation, though the precise mechanisms for this have not yet been agreed.

The evaluation of the overall project consists of a set of interlinked evaluations, most of them of thematic nature, which will be carried out between now and the end of 2009.

As for the Balkankult Foundation's effects, cultural life in the minor cities throughout Serbia has been considerably enriched. Numerous side activities resulted in bilateral and multilateral expert visits with the purpose of networking towns and exchanging experiences in cultural tourism development.

The Festival's programme and side activities that took place in Serbia and Montenegro were largely present in the national and particularly local media (newspapers, radio, TV).

### ***Source***

Project website: <http://www.neisuonideiluoghi.it/2008/it/news.htm>

Balkankult website: <http://www.balkankult.org>

Interreg Programme website: [http://ec.europa.eu/regional\\_policy/interreg3/index\\_it.htm](http://ec.europa.eu/regional_policy/interreg3/index_it.htm) and

<http://www.interregiii.org.uk/articleiiiicg.shtml>

## **REGIONAL CULTURAL MOBILITY BETWEEN SERBIA AND CROATIA**

### **Background**

The Autonomous Province of Vojvodina has been engaged in long-term cooperation with the district of Istria (Croatia). Bilateral visits and events such as the “Days of Istria in Vojvodina” and the “Days of Vojvodina in Istria” have taken place each year since 2001. The important aspect of such cooperation activities has been to re-establish cultural, economic and political contacts and connections.

This cooperation project is based on a formal bilateral agreement between the regions of the two countries.

There are important reasons for cooperation to take place between these two regions, especially considering the similarities between Vojvodina and Istria. For example, they are both developed regions within the larger political borders of their countries, the people have similar mentalities, a rich cultural life is on offer, they are geographically close to the EU, are multicultural and cosmopolitan in their make-up, have pro-European aspirations and had a strong anti-war attitude during 1990s.

The main goals of this cooperation are: to improve relations between these two regions and their countries; to exchange positive experiences regarding economic transition, to establish economic cooperation, to facilitate the exchange of artists and arts and cultural programmes, etc.

### **How it works**

The main target groups of this cooperation are artists, cultural practitioners, businessmen, local administrators from both regions.

Every year a delegation of the most prominent artists, businessmen and politicians from Vojvodina pay a short visit to Istria. During the visit, both Vojvodina policy (through round tables, guesting in local media and institutions, fairs etc) and its cultural heritage (e.g. music, ethnography, film, arts exhibitions etc.) are presented in several Istrian towns. Agreements are made for future cooperation activities.

Visits that are paid within the project are mutual. Many artists (musicians, pop music groups, fine artists, theaters, folklore ensembles) from Istria had their shows in Vojvodina since the initiation of the “Days of Istria in Vojvodina” in 2001. However, Regional Secretariat for Education and Culture has not made precise evidence, calendar and statistics of these guestings, so the information are sporadic and not sufficiently organized. On the other hand, approximately dozen Istrian art-

ists and cultural operators yearly come to Vojvodina to show their works during the Manifestation. The same applies to Vojvodina's part.

## **Results**

Since cooperation between the two regions was re-established, the level and intensity of artists exchange has increased from year to year. A network of businessmen and artists has become denser, and the number of tourists to each region has almost doubled in recent years.

On average, around ten artists and cultural workers, and nearly as many cultural programmes (performances, exhibitions, concerts etc.) from Vojvodina are presented in Istria each year, and vice versa. According to a rough estimate, more than one hundred various artistic programmes and over 1 000 people from both regions have engaged in such exchanges since 2001.

Mobility (exchange) of artists between the two regions has increased dramatically. Individual artists and cultural institutions in Vojvodina show greater interest in such forms of cooperation than the regional governmental institutions.

The formal framework of bilateral cooperation between the two regions has helped to improve overall relations between Serbia and Croatia. The number of tourists, visitors, joint economic actions, bilateral state agreements and artistic co-production projects continue to increase.

The Cooperation between regions of Vojvodina and Istria is a good example of how relations between countries of the Former Yugoslavia with the history of recent conflicts can be easily and successfully improved. Positive experiences and principles of this cooperation should be applied as a resolving conflicts model for the regions that have had the similar problems. With the same intention, a few years ago Region of Vojvodina initiated a Manifestation called "Days of Vojvodina in Sarajevo" which is getting ever more serious.

## **Sources**

Region of Istria: <http://www.istra-istria.hr>

Regional Secretariat for Culture in Novi Sad: <http://www.psok.org.yu>

The Autonomous Province of Vojvodina: <http://www.vojvodina.sr.gov.yu>

## **BRANKO CVETKOVIĆ FACES MOBILITY IMPEDIMENTS**

### **Background**

The Belgrade based cultural association *Branko Cvetković* has an internationally renowned folklore ensemble, with a long history of performing at folklore and ethno festivals around the world and has received many artistic awards. The ensemble was recently invited to take part in the International Folklore Festival in Minturno (Italy) being held from the 11<sup>th</sup>-21<sup>st</sup> July 2008 but was not able to participate in the Festival due to visa problems.

### **How it works**

Citizens of Serbia need to obtain a visa before traveling to Italy, or any EU country for that matter.

The organizers of the International Folklore Festival in Minturno guaranteed that the travel and accommodation costs for the Ensemble's members from Belgrade would be totally covered. They sent the required documentation to *Branko Cvetković*, along with the official invitation letter without which the Ensemble's members could not obtain a visa from the Italian Embassy. The Italian Embassy refused to accept the Ensemble's visa application / documentation.

### **Results**

The decision of the Italian Embassy in Belgrade and general EU visa regulations prevented the participation of the *Branko Cvetković* ensemble in an international festival to which they were invited.

The consequences of this mobility obstacle are:

- intercultural dialogue and cooperation break down e.g. the audience of the International Festival in Minuturno did not have the opportunity to learn about Serbian folklore culture and heritage
- the members of the Ensemble are deprived of the possibility of engaging in bilateral or multilateral exchanges and networking with their international colleagues
- the members of the Ensemble have been blocked from engaging in artistic exchanges or co-productions with their colleagues during and (potentially) after the Festival

This case illustrates the mobility impediments experienced by Serbian artists and cultural professionals when seeking to travel and work abroad. It also has wider political implications by creating – with the help of the media - a negative image of the EU in Serbia.

***Source***

Daily Newspaper PRAVDA of the 10.07.2008. Merola ne da vizu za Rim (Merola not given visa for Rome). Available under: <http://www.pravda.co.yu/srbija/1176/merola-ne-da-vizu-za-rim>





# SELECTED LITERATURE ON MOBILITY ISSUES IN EUROPE

## **Selected Literature on Mobility Issues in Europe (with emphasis on programmes and schemes for cultural professionals)**

*NOTE: The focus of this annotated list is on recent research, reference books and a few Internet sites that deal specifically with programmes and schemes that aim to foster the trans-national mobility of artists and other cultural professionals in Europe, with the legal conditions or the political climate framing this mobility and with related action taken on the European and national levels. Some examples of projects which experiment with mobility or discuss “nomadism” as an artistic topic are also provided. More theoretical literature on mobility, general texts about taxation and social security and the large number of studies dealing with student / academic mobility are rare in this collection, as the latter is not the focus of the study. The ERICarts Institute is grateful to contributors from different parts of Europe who helped to make this overview more complete and meaningful.*

*This collection is organized in three parts:*

- A. General Publications and Documents Relating to Mobility Issues*
- B. Official Documents of European Union Bodies*
- C. Examples of Portals and Information Systems on the Internet*

## A. GENERAL PUBLICATIONS AND DOCUMENTS RELATING TO MOBILITY ISSUES

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

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

Andéoud, Olivier: *Study on the Mobility and Free Movement of People and Products in the Cultural Sector*. Brussels: European Commission DG Education and Culture, 2002.

([http://ec.europa.eu/culture/pdf/doc913\\_en.pdf](http://ec.europa.eu/culture/pdf/doc913_en.pdf))

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Exhibition catalogue of architectural projects by young Italian architects who live and work in Portugal. The exhibition took place in 2005 and its first aim was to present the work of young professionals who had contacts with Portuguese architects in the frame of European mobility programmes

for higher education students. Texts written by recognized Portuguese and Italian architects on the exchange of skills in the field of architecture.

Centre for European Studies: *Developing New Instruments to Meet Cultural Policy Challenges*. Bangkok: Centre for European Studies, 2005.

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

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

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

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

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

Creative Europe presents the main results of a three year empirical and conceptual investigation into the challenges and practical problems of creative

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

Cools, Guy: *International Co-production & Touring*. Brussels: IETM, 2004.  
(<http://www.on-the-move.org/documents/Co-productionandtouring.pdf>)

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

Cvjetičanin, Biserka (ed.): *Dynamics of Communication: New Ways and New Actors*, Culturelink Joint Publications Series No. 10. Zagreb: Institute for International Relations, 2006.  
([http://www.culturelink.org/publics/joint/clinkconf/Cvjeticanin\\_Dynamics\\_Communication.pdf](http://www.culturelink.org/publics/joint/clinkconf/Cvjeticanin_Dynamics_Communication.pdf))

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

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

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

Dodd, Diane and Lyklema, Melle (Boekmanstichting) van Weringh, Kathinka Dittrich (European Cultural Foundation / LabforCulture): *A Cultural Component as an Integral Part of the EU's Foreign Policy?* Amsterdam: Boekmanstudies, 2006. (<http://www.labforculture.org/en/Resources-for-Research/Research-in-focus/A-Cultural-Component-as-an-Integral-Part-of-the-EU%E2%80%99s-Foreign-Policy>)

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

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

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

ERICarts Institute: *Dynamics, Causes and Consequences of Trans-border Mobility in the European Arts and Culture*. Bonn: ERICarts, 2006. ([http://www.ericarts.org/web/files/181/en/MEAC-I-Final\\_Report.pdf](http://www.ericarts.org/web/files/181/en/MEAC-I-Final_Report.pdf))

The report of this pilot project concentrates on the dynamics, causes and consequences of the mobility of persons, goods and services in European arts and culture. The project was undertaken for the *LabforCulture* and includes a list of areas requiring more extensive comparative research. The conceptual analyses of the pilot project focused mainly on clarifying the phenomena of brain drain, brain gain and brain circulation and classifying their potential

causes. Comparative statistics and case studies were used to map the current European policy problems and to develop typologies of the motives, strategies and consequences of artists' mobility and entry restrictions and career restraints of mobile artists in their receiving countries. They also indicated that there is a need to assess these drains, gains and circulations not only in economic terms (like wins and losses in educational costs), but also in two further respects: first, in terms of their impact on creativity and the accumulation of intangible assets; and, secondly, in terms of the competitive edge of European culture industries in the global trade arena.

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

(Downloads in English / German: <http://www.ericarts.org/web/projects.php?aid=189&al=S&rid=>;

in French: [http://www.irma.asso.fr/IMG/pdf/Situation\\_artistes.pdf](http://www.irma.asso.fr/IMG/pdf/Situation_artistes.pdf))

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

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

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

EUNIC, EESC and Europalia.Europa: *Cultural consequences of migration and mobility*. Report from the conference "Who is afraid of mobility?" on the 23rd of January 2008 in Brussels. (<http://www.goethe.de/mmo/priv/3182185-STANDARD.pdf>)



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

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

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

European Cultural Foundation: *Special Mobility e-zine*. Amsterdam: ECF, 2007. (<http://www.eurocult.org/uploads/docs/598.pdf>)

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

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

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

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



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

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

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

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

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

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

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

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

The book includes in-depth contributions from cultural stakeholders in six diverse EU countries (Denmark, France, Latvia, Poland, Portugal and the UK). This new publication is the second part of a two-tier project of Boekmanstichting and LabforCulture to ascertain the theoretical and practi-

cal potential of developing a coherent cultural relations policy for Europe. It builds on an initial literature survey A Cultural Component as an integral part of the EU's Foreign Policy?

Fisher, Rod (ed.); Mitchell, Ritva; Kanerva, Anna; Ruusuvirta, Minna; Dragičević-Šešić, Milena; Karpodini-Dimitriadi, Effie: *Validation and Certification of Training in the Field of European Cultural Cooperation Project Management*. Helsinki: Cupore, Fondation Marcel Hicter, International Intelligence on Culture, European Network of Cultural Administration Training Centres, 2007.  
(<http://www.fondation-hicter.org/vania/download/Rapport%20Vania%202007.pdf>)

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

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

([http://www.fitzcarraldo.it/ricerca/pdf/CulturalCooperation\\_Final%20Report.pdf](http://www.fitzcarraldo.it/ricerca/pdf/CulturalCooperation_Final%20Report.pdf))

The aim of the report is to provide private foundations with a quantitative and qualitative analysis of support for cultural cooperation in Europe, to supply the inputs necessary for designing a framework/ environment for future action, and to offer an illustrative identification of current and possible future partners. The investigation attempts to draw the structure of a new environment, a map of opportunities that could be part of a new cooperative model, and to help encourage best use of the available resources and strategies already committed by foundations. One chapter is devoted to existing mobility programmes. Authors focus on how foundations benefit from mobility programmes. Examples of such programmes are illustrated throughout the study, such as Gulliver Connect, S.T.E.P. beyond etc.

The authors find that, among the nearly 50 foundations studied in greater detail, mobility schemes “seem to be quite attractive and common”. This concerns foundations in general, that is: including those which are normally not very active in international cultural co-operation. This could explain, why only a minority (11 foundations) refer to “mobility” when describing main elements/activities that are considered to be of importance for cultural co-operation, while activities in the field of “networking”, “international part-

nership” or “information exchange” draw 2 – 3 times more responses, in this respect. According to the authors of the study, “this suggests that cooperation is mainly perceived on an intangible level of knowledge and information and not on that of concrete practice.” One could, however, also come to the conclusion, that the potential benefits of mobility schemes are frequently being seen more from a national or institutional perspective.

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

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

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

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

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

This publication reflects the outcomes of a project which brought together experts and practitioners in the field of intercultural competence for profes-

sional mobility and which focused on group-oriented intercultural communication and interaction competencies. The materials developed are primarily targeted at educators and facilitators working with graduates in the social sciences, human resource managers, intercultural trainers, among others, with a strong focus on intercultural awareness.

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

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

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

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

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

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

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

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

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

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

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

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

Ilczuk, Dorota: *Report on the State of Cultural Co-operation in Europe-Books and Reading*. Brussels/Barcelona: EFAH and Interarts Foundation, 2003. ([http://www.efah.org/pdfcount.php?fln=gov\\_fullreport.pdf](http://www.efah.org/pdfcount.php?fln=gov_fullreport.pdf))

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

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

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

Informal European Theatre Meeting – IETM. *How networking works. IETM, Study on the Effects of Networking*, carried out by IETM in collaboration with Fondazione Fitzcarraldo, Helsinki: Arts Council of Finland, 2001. (<http://www.fitzcarraldo.it/en/research/IETM.pdf>)

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

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

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

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

Six European events organisers, cooperating on a Culture 2000 project called In Situ, aimed at supporting street arts, gave eighteen artists working in public areas carte blanche to present and reflect upon their work abroad. *In*



*Situ. European Artists on the Road* is a sensitive album, a collection of short stories, travelogues and scattered memories of crossing borders. Next to an overview of the projects supported by the In Situ network, the book presents unusual portraits, sketched in a context of relocation. Artists relate how moving from one world to another contributes to their creative processes.

Interarts Foundation and European Forum for the Arts and Heritage (EFAH): *Report on the State of Cultural Co-operation in Europe*. Brussels/Barcelona: EFAH and Interarts Foundation, 2003. ([http://www.efah.org/pdfcount.php?fln=gov\\_fullreport.pdf](http://www.efah.org/pdfcount.php?fln=gov_fullreport.pdf))

This report, the first in its size and scope, deals mainly with the “official” cultural cooperation activities of governments and their agencies in Europe (EU and European Economic Area). It was carried out by EFAH and Interarts for the European Commission with the help of experts from all countries involved. The report is divided up into three main parts: I. Introduction and Context (including the main actors and forms of action); II. Sectorial Analysis of Cultural Cooperation in Europe (Performing arts; Cultural heritage; Music; Visual arts; Books and Reading); III. Conclusion and Recommendations. Of high interest is the Annex containing national reports from 31 countries, information about regional cooperation and a bibliography. In summing up their findings, the authors maintain that, on the one hand, “intergovernmental cultural cooperation is an essential part of the highly complex relationships between European states”; on the other hand, it “has almost always involved an element of propaganda and self-promotion.” According to the editors, “the need to keep cultural relations away from economic and political interests has been acknowledged by governments, but this awareness has not often been translated into action.” While bilateral treaties between states are still “the basic instrument of intergovernmental cultural cooperation”, there are hardly any instruments with a “pan-European scope in place, with the exception of the Council of Europe European Cultural Convention of 1954. Seeing cultural cooperation as “a cornerstone of European integration” and taking account of increasingly direct cooperation among artists and cultural operators, the editors argue for a more proactive and co-ordinating role of the EU, which should, in their view, provide “a framework for coherent multilateral activity.”

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

This book suggests artists have been more mobile, extending their frontiers, and they intend to keep crossing borders in the future, not only

those between countries, but also between the traditional artistic disciplines and those between art and entertainment. Artists' future prospects and notably their wishes, expectations and possibilities are addressed in the book.

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

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

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

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

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

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

Klaus, Václav: *Some Doubts about the EU's Ever-Closer Future*. Speech at the Bridge – Forum Dialogue, Jean Monnet Building, Luxembourg, March 8, 2006. (<http://www.klaus.cz/klaus2/asp/clanek.asp?id=WpNHn7MwQdIA>)

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



Krieger, Hubert; Fernandez, Enrique: *Too Much or Too Little Long-Distance Mobility in Europe? EU Policies to Promote and Restrict Mobility in Europe*. Dublin: European Foundation for the Improvement of Living and Working Conditions, 2006.

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

Geographical mobility remains a policy challenge for Europe. European policy is drawn between worries of ‘too little’ geographical mobility between regions and Member States and its consequences for reduced adaptability and competitiveness on one side and worries of ‘too much’ geographical mobility between the poorer regions of Eastern Europe and richer parts of central and northern Europe with effects on national labour markets on the other side. As summarised in the paper, “for both the receiving and sending regions, a higher level of mobility is a challenge to social cohesion and economic performance: the receiving region must make the effort of integrating new workers and their families, whereas the sending region loses valuable labour resources – very often the most valuable- (‘brain drain’ versus ‘brain gain’). On the other hand, well organised return migration may provide the conditions for long-term win-win situation. Thus, mobility is *both an opportunity and a challenge* for European regions and Member States, and only by trying to find a balanced solution to these trade-offs will Europe maximise its benefits from an integrated single labour market.”

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

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

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

Lourenço, Vanda: “Impacto e receptividade do Programa Cultura 2000 em Portugal”, in: *Obs* nº12. Lisbon: Observatório das Actividades Culturais, 2003.

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

include the creation of information systems which would help to find partners from other countries and build co-operation projects.

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

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

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

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

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

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

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

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

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

Imigração, ACIME, 2007.

([http://www.oi.acime.gov.pt/docs/Estudos%20OI/Estudo\\_OI\\_23.pdf](http://www.oi.acime.gov.pt/docs/Estudos%20OI/Estudo_OI_23.pdf))

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

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

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

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

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

Report of a seminar which took place in Oslo in 1999. One of the main recommendations from the seminar was that exchange programmes should be used to "generate sustainable institutional development in the South by spending resources locally". First steps should be made to strengthen cultural

institutions in the partner countries of the South and to contribute to the professionalisation of artists and art forms.

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

This Policy Brief presents some of the key findings from the OECD seminar on “International Mobility of Highly Skilled Workers: From Statistical Analysis to Policy Formulation”, organised in Paris in June 2001 by the Directorate for Science, Technology and Industry (DSTI) and the Directorate for Education, Employment, Labour and Social Affairs (DELSA). It examines the evidence on the magnitude and drivers behind the recent increase in the international migration of information technology workers, researchers, scientists, university students, and other categories of highly skilled labour. It then discusses their impact on innovation and economic performance and makes the case for government policies to foster the international mobility of skilled workers, whilst ensuring that countries of origin too, especially developing ones, can eventually benefit from the international mobility of human capital.

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

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

Pépinières européennes pour jeunes artistes: *Elements of the Evaluation of the emerging artist, mobility and professional career experience 1990-2000*, bilingual, Paris, 2000.

(<http://www.art4eu.net/download/publications/evaluation.pdf>)

The document summarises an evaluation of the experiences made by artists participating in the “Pépinières européennes pour jeunes artistes”; responses from ca. 230 artists could be used for that exercise. Its aim is to offer an assessment of this “Artists in Residence” programme started in 1990 and to look at its successes and difficulties, with a view to adapting and multiplying the programmes in line with the changing realities of young European artists. The study made it clear, that in the great majority of cases, the residence has been “a working context that encourages the artist to realise a project in a

limited time” and “an opportunity to develop their ideas and have them move forward.” Quite a few of the artists continued to collaborate, in their later career, with colleagues from other countries. The analysis came to the conclusion “that the residence experience has satisfied most of the artists. The only negative points are due to a lack of exchange (or of involvement) from the hosting organisation. Some also experienced organisational problems (difficulty to obtain the grant or also lack of means and materials).

Performing Arts Employers Associations League Europe (PEARLE): *Mobility in the Performing Arts Sector*. Brussels: PEARLE, 2005. ([http://www.pearle.ws/\\_cms/files/file\\_0087133001189418132\\_Document\\_1.doc](http://www.pearle.ws/_cms/files/file_0087133001189418132_Document_1.doc))

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

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

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

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

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

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

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

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

Radu, Oana: *Funding Opportunities for International Cultural Cooperation in and with South East Europe*. Amsterdam: European Cultural Foundation, 2005. ([http://www.ecumest.ro/pdf/SEE\\_funders\\_survey\\_Oct2005.pdf](http://www.ecumest.ro/pdf/SEE_funders_survey_Oct2005.pdf))

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

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

Looking at mobility phenomena in a theoretical, mainly sociological perspective, the authors demonstrate that the actual geographical movement

is also symptomatic for changes in different categories of experiences and in the production of sense. This resulted in an acceleration of conditions of life, which has shaped European history since the Middle Age. Mobility, in this understanding, can obviously be seen as following the path towards modernity.

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

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

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

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

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

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



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

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

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

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

Solimano, Andrés: *The International Mobility of Talent and its Impact on Global Development: An Overview*. Helsinki: United Nations University –World Institute for Development Economics Research (UNU\_WIDER), 2006.  
([http://www.wider.unu.edu/publications/working-papers/discussion-papers/2006/en\\_GB/dp2006-08/\\_files/78091769089361494/default/dp2006-08.pdf](http://www.wider.unu.edu/publications/working-papers/discussion-papers/2006/en_GB/dp2006-08/_files/78091769089361494/default/dp2006-08.pdf))

Human talent is a key economic resource and a source of creative power in science, technology, business, arts and culture and other activities. Talent has a large economic value and its mobility has increased with globalization, the spread of new information technologies and lower transportation costs. Well educated and/or talented people are often more internationally mobile than unskilled workers. Immigrants with high human capital face more favourable immigration policies in receiving countries, typically high per capita income economies short of information technology experts, scientists, medi-



cal doctors and other types of talent. The purpose of this paper is to review analytical and policy issues related to the international mobility of talented individuals, examining the main types of talent who move internationally, their specific traits and characteristics and the implications of this mobility for source and destination countries and for global development.

Staines, Judith: "Artists' International Mobility Programs", in: *D'Art Topics in Arts Policy*, no.17. Sydney, International Federation of Arts Councils and Culture Agencies, 2004. (<http://media.ifacca.org/files/artistsmobilityreport.pdf>)

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

Staines, Judith: *Global Roaming, Mobility Beyond Europe for Professional Artists and Arts Managers*. Brussels: IETM, 2004. (<http://www.on-the-move.org/documents/GlobalRoamingFINAL.pdf>)

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

Staines, Judith: *Tax and Social Security - a Basic Guide for Artists and Cultural Operators in Europe*. Brussels: IETM, 2004. (<http://www.on-the-move.org/documents/TaxandSocialSecurity.pdf>)

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

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

The study analyses, from a broad perspective, the logic of cultural cooperation in South Eastern Europe from 1989 to 2003. The complexity of the situ-

ation in that region originates not only from the collapse of the communist institutional order, but is also a result of the general transformations taking place at a European and international level. The article identifies two main factors influencing or “destimulating” cooperation in the region: the identity quest and the need for integration in the world. Analyzing the strong involvement that Western funders had in supporting cultural cooperation with and within the region, the authors point specifically to the following aspects: the ‘ethical’ dimension of cultural cooperation and the danger of the normalisation of a top-down approach in the region which is specific to the western model of cooperation; the oblivion and ignorance by the present policies of the strong link between cultural cooperation and the rebinding of social ties; inter-cultural dialogue and placing culture center stage in the support of social reconstruction; and the lack of long term sustainable programmes and cooperation with countries beyond Europe.

Suteu, Corina: *Mobility, Intercultural Competence, Cultural Cooperation in the Age of Digital Space*. Networking and Virtual Networking as a Learning Experience. Brussels: IETM, 2005.

([http://www.on-the-move.org/documents/OTM2.3\\_Training\\_Reader\\_2005.pdf](http://www.on-the-move.org/documents/OTM2.3_Training_Reader_2005.pdf))

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

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

In earlier publications based on the research discussed in this article, the authors argued that an emergent culture of cosmopolitanism, refracted into different forms amongst different social groups, was being nurtured by a widespread ‘banal globalism’ – a proliferation of global symbols and narratives made available through the media and popular culture. In the current article, this and other empirical research is taken up to explore the relationship between visuality, mobility and cosmopolitanism. After first describing multiple forms of mobility that expand people’s awareness of the wider

world and their capacity to compare different places, the changing role that visibility has played in citizenship throughout history is being described. Conclusion: “citizenship also involves a transformation of vision, an absenting from particular contexts and interests.” Exploring then the perspectives of place and vision, the authors argue that the shift to a cosmopolitan relationship with place means that humans increasingly inhabit their world only at a distance.

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

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

Uzelac, Aleksandra; Kangasluoma, Sanna; Farinha, Cristina: *Mobility and cultural co-operation in the age of digital spaces*. Brussels: On-The-Move, 2006.  
([http://www.on-the-move.org/documents/Reader\\_training\\_Oct2006.pdf](http://www.on-the-move.org/documents/Reader_training_Oct2006.pdf))

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

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

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

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

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

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

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

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

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

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

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

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

Vujadinović, Dimitrije: *One-way Ticket - Brain drain and Trans-border Mobility in the Arts and Culture of the Western Balkans*. Balkankult Foundation, 2006. (<http://www.balkankult.org>)

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

Visiting Arts: *Red Tape - Notes for Producers, Promoters, and Agents Wishing to Present Foreign Artists in the UK*. London: Visiting Arts, 2001. ([http://www.visitingarts.org.uk/info\\_resources/red\\_tape/index.html](http://www.visitingarts.org.uk/info_resources/red_tape/index.html))

Provides a guide to work permits, visas, entry clearance, tax, insurance, medical cover, customs and carnets. Of use to promoters and cultural managers

anywhere who want to know about procedures. First published in 1995 and regularly updated.

Weeda, Hanneloes: *Report of the European Cultural Foundation-Fonds Roberto Cimetta. Mobility Meeting* held 28th September 2006, ECF Amsterdam. (<http://www.eurocult.org/uploads/docs/421.pdf>)

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

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

4<sup>th</sup> edition of the authoritative handbook on the individual promotion of artists, prepared for the Federal Government. Among the more than 3000 cultural awards, bursaries or regular grants organised in Germany an increasing part (over 25%) has an international or "European" scope or is meant for foreigners only. While only a smaller part of the latter are conceived as mobility incentives, the material value of other major awards open to foreign artists and, even more so, their "symbolic capital" (P. Bourdieu) – based mainly on the prestige of the donors or sponsors, the originality of the objectives as well as the reputation of the jury or previous prize-winners – should not be underestimated, in a mobility context. The guide also provides information on ca. 500 awards / bursaries in other European countries that are interesting for foreigners.

Wiesand, Andreas / ERICarts Institute: *National Policies Influencing Cultural Cooperation and Mobility in Europe. A summary overview of Research Results*. Prepared in the context of the Gateway to European Cultural Co-operation project (G2CC) for the LabforCulture, Amsterdam 2006. (<http://www.labforculture.org/en/Resources-for-Research/Contents/Research-in-focus>)

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



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

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

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

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

Together with a paper of the former US ambassador in the Netherlands, Cynthia P. Schneider, this study has also been published in Serbia:

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

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

Documentation of the ITI conference on “Europe-wide co-operation and co-production”, held in Berlin, 24./25. June 2007, which dealt with specific is-

sues concerning international mobility and collaboration in the performing arts, including the plan for an “ERASMUS for Artists” (positive reactions) and the reduced funds of cultural institutes to invest in trans-national productions and touring (negative impact).



## B. OFFICIAL DOCUMENTS OF EUROPEAN UNION BODIES

Council of the European Union: *18 Month Programme of the French, Czech and Swedish Presidencies* (11249/08). Brussels, 30 June 2008.

([http://www.eu2008.fr/webdav/site/PFUE/shared/ProgrammePFUE/Trio\\_EN.pdf](http://www.eu2008.fr/webdav/site/PFUE/shared/ProgrammePFUE/Trio_EN.pdf))

This document sets out the combined programme of the French, Czech and Swedish Presidencies covering the period July 2008 to December 2009. It is presented in two parts. The first part contains the strategic framework for the programme, setting it in a wider context, and specifically within the perspective of more long-term objectives running into the subsequent three Presidencies. For this reason, in accordance with the Council's rules of procedure, the future Spanish, Belgian and Hungarian Presidencies have been consulted on this section. The second part constitutes the operational programme setting out the issues which are expected to be covered during the 18 month period.

Council of the European Commission: *Council Conclusions on the Work Plan for Culture 2008-2010*. Brussels, 21 May 2008.

([http://www.consilium.europa.eu/ueDocs/cms\\_Data/docs/pressData/en/educ/100547.pdf](http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/educ/100547.pdf))

The document lists six conclusions made by the Council of the European Commission and presents a work plan with activities for 5 points of priority together with their objective, initiatives and time frame.

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

(<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2007:287:0001:0004:EN:PDF>)

Commission's proposal to define a European Agenda for Culture, perceived as an important step towards further developing cooperation in the cultural field and increasing the coherence and visibility of European action in this field, while at the same time strengthening the transversal role of culture.

Council of the European Commission: *Wider Europe – New Neighbourhood – Council Conclusions* (Doc. 10447/03). Brussels, 2003.

([http://ec.europa.eu/world/enp/pdf/cc06\\_03.pdf](http://ec.europa.eu/world/enp/pdf/cc06_03.pdf))

The enlargement of the European Union on 1 May 2004 represents a historic step for the entire European continent and presents a unique opportunity to strengthen co-operation with its neighbours to the East and to the South. Noting that geographical proximity will generate converging interests and increase the importance of working together to address common challenges, the EU wishes to define an ambitious new range of policies towards

its neighbours based on shared values such as liberty, democracy, respect for human rights and fundamental freedoms, and the rule of law. Therefore the European Union presents the overall goals of new policies and 15 incentives which could be a base for an EU approach.

European Commission: *Communication to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world* (COM(2007) 242 final). Brussels, 2007.

(<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>)

This Communication explores the relationship between culture and Europe in a globalizing world and proposes objectives for a new EU agenda for culture. This agenda is to be shared by all stakeholders (the Commission, Member States and involving civil society and the European Parliament). The Commission therefore also seeks to establish new partnerships and methods for cooperation between them.

European Commission: *Programme Guide Culture Programme (2007-2013)*.

Brussels: DG Education and Culture / Education, Audiovisual and Culture Executive Agency, 2008.

([http://eacea.ec.europa.eu/culture/guide/documents/culture\\_programme\\_guide\\_en.pdf](http://eacea.ec.europa.eu/culture/guide/documents/culture_programme_guide_en.pdf))

This Programme Guide aims to assist all those interested in developing projects or receiving financial support for their permanent activities within the Culture Programme (2007-2013). It helps them understand both the objectives and the strands of the Programme and therefore the types of activities that can (or cannot) be supported.

European Commission: *Proposal for a Council Directive on a single application procedure for a single permit for third-country nationals to reside and work in the territory of a Member State and on a common set of rights for third-country workers legally residing in a Member State*, COM (2007) 638. Brussels: European Commission, 23.10.2007.

(<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0638:FIN:EN:PDF>)

European Commission: *Proposal for a Council Directive on the conditions of entry and residence of third-country nationals for the purposes of highly qualified employment*, COM (2007) 637. Brussels: European Commission, 23.10.2007.

(<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0637:FIN:EN:PDF>)

European Court of Justice (Fourth Chamber) 26 January 2006 Case C-2/05, *Rijksdienst voor Sociale Zekerheid v Herbosch Kiere NV*

European Court of Justice 12 June 2003 Case C-234/01, *Arnoud Gerritse v Finanzamt Neukölln-Nord*.

European Economic and Social Committee: *Better promoting the mobility of young people in Europe: practicalities and timetable*. Exploratory Opinion paper adopted 29 May 2008 (SOC/296). Rapporteur: Rodríguez García-Caro, Brussels: EESC 2008. ([http://eescopinions.eesc.europa.eu/EESCopinionDocument.aspx?identifier=ces\soc\soc296\ces996-2008\\_ac.doc&language=EN](http://eescopinions.eesc.europa.eu/EESCopinionDocument.aspx?identifier=ces\soc\soc296\ces996-2008_ac.doc&language=EN))

The paper's main conclusions are:

“The EESC believes that the main problem faced by the EU in terms of young people's cross-border mobility is the clear lack of solutions to the problems that have already been described on numerous occasions.... [and] ... the EESC considers that there is no need to set up further expert or high-level groups that are likely to revisit issues that have already been addressed in the past.”

European Job Mobility Portal (EURES): *Mobility of arts and artists in Europe*. Brussels: European Commission, 2007.

(<http://ec.europa.eu/eures/main.jsp?lang=en&acro=news&catId=9190&myCatId=9190&parentId=20&function=newsOnPortal&langChanged=true>)

This short article addresses various aspects of artists' mobility with an emphasis on the role which European integration plays in this field. Two European Commission initiatives celebrating the European Year of Workers' Mobility 2006 are presented: *Mobile.Home* – a collaborative research project on the movement of arts and artists across European borders and *The Mobile Home Project*, which promoted a series of activities aimed at facilitating the mobility of artists from within the independent music scene.

European Parliament: *Resolution of 7 June 2007 on the social status of artists* (2006/2249 INI). Strasbourg: European Parliament, 2007.

(<http://www.europarl.europa.eu/oeil/FindByProcnum.do?lang=2&procnum=INI/2006/2249>)

European Union: *A boost for workers' mobility, but challenges lie ahead* (IP/06/1723). Brussels, 11 December 2006.

(<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/06/1723&for>)

The paper is presenting the main findings of the European Year of Workers' Mobility, examine how to follow them up in 2007 and chart the challenges that still lie ahead.

European Union: *Directive 2004/38/EC of the European Parliament and of the Council of 29 April 2004 on the right of citizens of the Union and their family members to move and reside freely within the territory of the Member States*. Brussels: Official Journal of the European Union L158/77, 2004.  
(<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2004:158:0077:0123:EN:PDF>)

The Directive brings together the complex body of legislation that previously existed in this area. It introduces more flexibility by eliminating the need for EU citizens to obtain a residence card, introducing a permanent right of residence, defining more broadly the situation of family members and restricting the scope for the authorities to refuse or terminate residence of non national EU citizens.

Eurostat: *Proposal for the ESSnet (European Statistical System network) on cultural statistics* (Doc. ESTAT/CULT/04/2008). Luxembourg: Eurostat, 2008.

This document intends to build a common understanding about the possibilities offered by the creation of an ESSnet on culture statistics, concerning in particular: the administrative way it will be launched, its way of functioning, the involvement of Eurostat in the work and its follow up, topics to be covered.

Eurostat: *The European Agenda for culture and the need for statistical data* (Doc. ESTAT/CULT/02/2008). Luxembourg: European Commission - DG Education and Culture, June 2008. (Internal Document)

Gibault, Claire: *Report on the social status of artists* (A6-0199/2007). Brussels: Committee on Culture and Education, May 2007.

(<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A6-2007-0199+0+DOC+PDF+V0//EN>)

At the meeting of the European Parliament's Culture Committee on the 7<sup>th</sup> May 2007, the report by Claire GIBAUT (ALDE, FR) on the social status of artists in Europe was adopted unanimously to the applause of MEPs. This report is very innovative and its provisions, if they were to be implemented, would already constitute real progress. In effect, a European professional register could see the light of day, which among other things would provide a tremendous database for artists with a view to facilitating the reconstruction of their careers.

Judgment of the Court of Justice of the European Communities on the 25 July 2008 in Case C-127/08: *Metock and Others v Minister for Justice, Equality and Law Reform* (<http://curia.europa.eu/en/actu/communiqués/cp08/aff/cp080057en.pdf>)

The right of a national of a non-member country who is a family member of a Union citizen to accompany or join that citizen cannot be made conditional on prior lawful residence in another Member State

*Ministers pledge to boost artists' mobility*. Published 23 May 2008 on euractiv.com (<http://www.euractiv.com/en/culture/ministers-pledge-boost-artists-mobility/article-172618>)

This short article reports on the main points coming out of the ministers meeting in the Education, Youth and Culture Council in Brussels on 21-22 May.

Ministère de la Culture et de la Communication: “Les défis culturels de la présidence française de l’Union européenne”, in: *CultureCommunication le Magazine du Ministère de la Culture et de la Communication*, N 160. Paris, June 2008.

(<http://www.culture.gouv.fr/culture/actualites/lettre/lettre160.pdf>)

The magazine reports on the main cultural challenges and goals for the French presidency of the European Union.

Report of the High Level Expert Forum on Mobility: *Making learning mobility an opportunity for all*. Brussels: European Commission, 2008.

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

The report is a result of six months’ reflection on how to create more opportunities for mobility of young people between EU Member States. It contains experts’ recommendations on how to make learning mobility across borders a natural feature for young Europeans. It also calls on the European Commission to mainstream mobility into all relevant EU policies, notably the Structural Funds and the Framework Programme for Research and Development. It also asks for mobility to be made a top-priority in the mid-term review of the EU’s Financial Perspective.

## **C. EXAMPLES OF PORTALS AND INFORMATION SYSTEMS ON THE INTERNET**

### **CONTENERS** (<http://www.conteners.org/?lang=en>)

In 2004, CONTENERS was originally conceived as a “nomad art network”. Its ambition was to identify nomadic artists and project planners / curators in Europe and in the world, and to create a space for communication and collaboration, including with researchers specialising on the topic of mobility on in the arts (sociologists, urban planners, anthropologists...). During the past years, CONTENERS has made efforts to develop into an international “observatory” for nomadic art projects on the Internet: A special data base that is organised according to country, type of mobility and artistic discipline hosts 100 artistic projects; other features are background information about exhibitions, festivals and other events and some of the texts written for the Symposium “Nomadism, new media and new artistic mobility in Europe”, held in Paris on 21<sup>st</sup> and 22<sup>nd</sup> February 2008.

### **Compendium of Cultural Policies and Trends in Europe.** Council of Europe / ERICarts

(<http://www.culturalpolicies.net/web/index.php>)

The Compendium of Cultural Policies and Trends in Europe is an expanding Internet information system on cultural policy measures, instruments, debates and cultural trends in 41 countries. Individual country profiles provide information of relevance for international cultural cooperation including: main structures and trends; public actors and cultural diplomacy; national and European/international programmes and mobility schemes; direct professional cooperation; cross-border intercultural dialogue. Specific comparative tables on social security laws, tax measures, unemployment insurance, and pension supplements are available from this information system.

### **European Job Mobility Portal (EURES)** (<http://ec.europa.eu/eures/>)

Comprehensive job mobility portal of the European Commission with content provided by a network of national experts.

### **LabforCulture** (<http://www.labforculture.org>)

LabforCulture is an autonomous Internet project initiated in 2004 and hosted by the European Cultural Foundation (ECF) in Amsterdam, together with a range of different partner organisations. It works with and for artists, arts and culture organisations and networks, cultural professionals and audiences and aims to provide a platform for cultural cooperation between Europe and the rest of the world. LabforCulture services include resources that can facilitate the mobility of artists, cultural managers, producers and other actors in the

arts and media field, including information, research and analysis related to cultural cooperation and collaboration; online networking tools; spaces for connections, exchanges and knowledge sharing between organisations and individuals.

**ON THE MOVE** (<http://www.on-the-move.org/en/index.lasso>)

OTM was an initiative of IETM, the Informal European Theatre Meeting, international network for contemporary performing arts, and is now an independent association. The web site is dedicated to international mobility opportunities and information in theatre, dance, music and other contemporary performing arts disciplines. Its aim is to help performing arts, music professionals and arts operators from Europe and beyond to search for information and funding for their international activities. In addition to commissioning special studies and informing about relevant literature, information centres and networks, the site provides data and links on funding opportunities, the administrative, legal and fiscal situation (e.g. visa conditions, taxation), and useful tips for travellers. The news section of the website is actively used by artists and cultural operators in all arts disciplines looking for current mobility opportunities.

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