

June 2010

FINAL REPORT AND RECOMMENDATIONS TO THE CULTURAL AFFAIRS
COMMITTEE

on improving the conditions to support
the MOBILITY OF ARTISTS AND CULTURE PROFESSIONALS

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SUMMARY OF RECOMMENDATIONS

Improve information service on mobility in the cultural field

- *Recommendation 1- to the Member States and the European Commission:*

Member States, in cooperation with the European Commission, should establish and finance national mobility information services for artists and culture professionals and build a network of these services. In this network activity is critical on the Member State and the European level.

Member States should make a strong political and financial commitment to the implementation of the Mobility Information Services, as the main focus of follow-up will be placed on the national, or in some cases regional level. The main financial responsibility lies at national and regional levels.

Member States should join the network of Mobility Information Services by using the organisational structure/s considered most appropriate in their own context.

Member States should ensure that their Mobility Information Service cooperates with similar information services in (all) the other Member States.

- *Recommendation 2 - to the Member States:*

Member States should provide the necessary conditions to ensure that their Mobility Information Service for artists & culture professionals cooperates

- in strategic partnerships with existing services at national level to gather and build up information provision on national regulations and procedures,
- with authorities and culture operators at EU-level and at national level.

Mobility Information Services for artists & culture professionals also should collect data on mobility in the culture field.

- *Recommendation 3 - to the Member States and to the European Commission:*

Member States should agree upon guidelines for Mobility Information Services for artists & culture professionals, including common minimum standard of quality information service at national level (cf. annexed guidelines).

The Commission is requested to establish a working group of experts to concretise further the guidelines on information topics, quality standards, strategic partnerships and communication. This elaborated draft protocol/agreement should then be presented to the Cultural Affairs Committee.

- *Recommendation 4 - to the European Commission:*

The Commission should explore the possibilities to co-finance the start-up and maintenance of the network of Mobility Information Services for artists and culture professionals in the current Culture Programme and incorporate the support into its proposal for the future Culture Programme.

- *Recommendation 5 on evaluation and monitoring – to The Member States, the European Commission and the culture sector*

Member States and the Commission should monitor and evaluate regularly the Mobility Information Services and their network.

The culture sector and its various actors are invited to cooperate in setting up and supporting the activities of the network of Mobility Information Services for example to clarify the needs, to build up capacity and to provide feedback.

Develop programmes and schemes to support mobility

- *Recommendation 1 – to the Member States and the European Commission*

The European Commission and Member States should screen and assess their mobility support programmes and schemes in order to identify barriers and problems to small-scale culture operators and their projects or networks regarding possibilities to benefit from these programmes and schemes.

The European Commission will be requested to create a group of field experts to analyse and assess the results of the screening of the support schemes and to translate these findings into concrete adjustments to the criteria and procedures of the support schemes and programmes.

The European Commission and Member States should earmark a budget for small-scale or less institutionalised cultural operators and their projects, including projects in which artists and cultural practitioners from third countries actively participate.

In preparing the support programmes on EU and Member States level the Nordic-Baltic model should be closely looked at as it includes small-scale projects and individual artists.

The European Commission support schemes on Lifelong Learning, like the Grundtvig Programme in the field of adult education, should be promoted in the culture sector and adjusted to better serve its needs.

- *Recommendation 2 – to the European Commission*

Small-scale grants should be available in short-term application procedures and administered

in a non-bureaucratic and decentralized way, preferably (partly) beforehand.

- *Recommendation 3 – to the Member States and the European Commission*

The European Commission and the Member States should initiate funding for the development of professional infrastructures and schemes in Eastern and Southern Europe in order to create networks involving start-up initiatives and to provide support for future professionals.

- *Recommendation 4 - to the culture sector*

The culture sector and its various actors are invited to combat and lessen mobility imbalances at grassroots level and to raise awareness of the ecological footprint caused by mobility.

- *Recommendation 5 on evaluation and monitoring – to The Member States, the European Commission and the culture sector*

The European Commission, Member States and the culture sector should support the measurement (quantitative and qualitative) of the approach that gives more opportunities to small-scale initiatives.

Install and improve intermediary functions

- *Recommendation 1 – to the Member States and the European Commission*

Member States and the European Commission should recognize the role and the importance of intermediary functions in their culture policy and in the promotion of culture mobility.

Financial strands related to mobility of artists and culture professionals should be accessible to intermediaries of all artistic sectors (cf. recommendation 1, Programmes and Schemes supporting mobility).

- *Recommendation 2 – to the culture sector*

The culture sector (e.g. networks of intermediary organizations, interest organizations) with the support of the European Commission and interested Member States should organise a seminar for intermediaries in order to allow them to meet and present their needs.

- *Recommendation 3 – to the European Commission*

The European Commission should launch an exploratory study mapping the jobs, functions and services of intermediaries and proposing options for their organisation and different forms of facilitating their activities.

Address visa issues

- *Recommendation 1 - to the Member States and the European Commission*

The Member States and the European Commission should take all issues related to long and short stay visas duly into account in integrating and strengthening the cultural dimension in external relations of the European Union.

Member States and the European Commission should effectively monitor visa policies and practices in the cultural field.

The European Commission and Member States should strive to enhance cooperation on visa issues with European non-Schengen countries as regards artists and other culture professionals.

- *Recommendation 2 - to the Member States*

The Member States should closely follow and adjust the implementation of the Blue Card Directive from the perspective of the specific needs and concerns of the cultural sector.

- *Recommendation 3 - to the Member States*

The Member States should promote close cooperation between culture and visa authorities at all levels and especially within embassies on implementing the Visa Code.

The Member States should organise training for the consular staff regarding the specific concerns of artists and other culture professionals.

The Member States should see to it that the national Mobility Information Services will from the outset serve artists and other cultural professionals as regards visa issues (see Recommendation 1 on improving information service and the guidelines).

- *Recommendation 4 - to the culture sector*

The culture sector should closely follow the application of the Visa Code and the use of the Handbook in the cultural field and actively contribute to the monitoring process

Take initiatives on measuring mobility

- *Recommendation 1 - to the Member States and the European Commission*

Eurostat and the national statistical institutes should be aware of the relevance of common criteria for definition and a more accurate identification of culture and artistic professions among the data on employment and economic migration.

The Member States and the Commission should invite the ESSnet culture working group (the European Statistical Systems Network Project on Culture Statistics Development), to take the need for improving culture mobility statistics duly into account in its work.

- *Recommendation 2 - to the Member States*

Member States should set up or improve the collection of existing data at national level. There are many ways to do so. For example:

Member States should solicit public or/and semi public bodies directly responsible for mobility to collect and share data at Community and international level.

Member States should set up in each country a way to extract each year the number of non-national cultural productions hosted/ welcomed by using data from a sufficiently broad and representative group of cultural institutions.

Member States should track down as a source of statistical data, the national origin of collected rights in relation to interpretations/performances, creations, revivals, translations related to artists' tours and co-productions. The sales of art works on the art market could be included.

- *Recommendation 3 – to the culture sector*

The culture sector should actively take part in and contribute to the collecting of data especially in the frame of the proposed "light" methods or the practical approach, e.g. by reporting to existing structures/ structures put in place (inter alia) to collect data on mobility of artists & culture professionals.

- *Recommendation 4 – to the Member States, the European Commission and the culture sector*

All stakeholders are invited to start collecting data at EU level and analysing mobility flows. To complement this quantitative data a qualitative approach in measuring mobility should be developed.

This final report reflects the work of the group between March 2008 and June 2010 and has been edited by a small group of members, Daniel Barroy, Ines Da Silva, Sarah de Heusch Ribassin, Bert Holvast, Julek Jurowicz, Risto Kivela, Maria Tuerlings, Yvette Vaughan and Werner Weber, with the support of the European Commission Unit Culture Policy, Diversity and Intercultural Dialogue.

Contact persons

Chair of the OMC working group on mobility of artists and culture professionals
Mr Risto Kivela
risto.kivela@gmail.com

Secretariat of the OMC working group on mobility of artists and culture professionals
European Commission, Directorate General for Education and Culture, Directorate D Culture & Media
Unit D1 Culture policy, Diversity and Intercultural Dialogue
eac-info@ec.europa.eu
www.ec.europa.eu/culture

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I. INTRODUCTION

1.1. Background

For multiple reasons the mobility of artists and culture professionals¹ in Europe is seen as a positive phenomenon which deserves to be actively promoted by the European Union and the Member States. The transnational mobility of artists and culture professionals is crucial to make a common "European culture area" a reality and to enhance cultural diversity.

Mobility has been and is a reality for professionals in the arts and culture sector in Europe for many years now, even for centuries. Nowadays creative and artistic work is increasingly taking place in international contexts run by informal and formal networks. Mobility has become a necessity for artists and culture professionals. Artists and culture professionals need to travel beyond borders to extend their scope of activities and meet new audiences as well as to broaden their vision and find new sources of inspiration for creative work. For the personal development of an artist it is also vital to exchange experiences and to learn from peers abroad with a view to developing their careers.

From the perspective of European integration it is clear that more active and efficient use of the opportunities inherent to the Single Market can create new jobs and work opportunities for artists and culture professionals and thereby promote employment in the culture sector and as a whole. Transnational mobility provides access to a labour market that is substantially larger and more diverse than the national labour markets. This is also true as regards culture and creative industries, which in Europe are characterised by a large number of small and medium sized enterprises with increasing relevance to the economy and employment.

However, when speaking about culture mobility even more is at stake. While breaking down barriers between people and groups, culture mobility reinforces a sense of European citizenship and promotes European integration through deeper knowledge of our common culture - ultimately laying the foundation also for economic, political and social integration. Mobility contributes to intercultural dialogue and greater respect for cultural diversity. This is particularly important in our increasingly multicultural societies today and in the future. In practical terms, mobility is vital in promoting language learning that is a means for better mutual understanding and transnational operation in the culture sector, too.

Mobility of artists and culture professionals is a key to achieve the three objectives of the European Agenda for Culture. It has also been a priority of the Culture programme since 2000 and has been further reinforced as one of the three specific objectives of the

¹ By "artists and culture professionals" we indicate all artistic, managerial, logistic, communication and other persons working professionally in the culture sector as well as artistic professions exercised in other sectors.

programme for the period 2007-2013, as a means of enhancing the cultural area shared by Europeans and encouraging active European citizenship.

The promotion of culture as a vital element in the Union's international relations is the focus of the third objective of the European Agenda for Culture. As a party to the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions, the EU is committed to developing a new and more active cultural role for Europe in international relations and to integrating the cultural dimension as a vital element in Europe's dealings with partner countries and regions. The Convention² specifically addresses measures that are relevant to mobility and cultural exchange e.g.

- Article 14 – Cooperation for development

Parties shall endeavour to support cooperation for sustainable development and poverty reduction, especially in relation to the specific needs of developing countries, in order to foster the emergence of a dynamic cultural sector

- Article 16 – Preferential treatment for developing countries

Developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries.

Both the European Agenda for Culture and the UNESCO Convention clearly recognize the key role that culture mobility and exchange can play in responding to the global challenges we are facing.

Removing obstacles to mobility of artists and culture professionals relating to legislation, rules and practices in different administrative sectors such as taxation, social security and visa policies, is usually not in the remit of the culture authorities at national or EU levels. However, it is vital to send clear political signals to other administrative sectors about identified needs to change or adjust present practices on the grounds of Article 167.4 of the Lisbon Treaty, which stipulates that the European Union shall take cultural aspects into account in its action under other provisions of the Treaties. This principle underpins the work of the OMC expert group.

1.2. The Culture Workplan 2008-2010 and the OMC expert working group on the mobility of artists & culture professionals

Removing obstacles to mobility of artists & culture professionals has been included among the five priority areas for action in the Culture Work plan for 2008-2010. In the Work plan Member States agreed to work through the Open Method of Coordination³.

The expert working group on improving the conditions for the mobility of artists & culture professionals was set up on 1 March 2008. 22 EU-countries expressed their interest to work together on this issue. At Commission level two studies were launched⁴.

² http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

³ Setting up a working group on the mobility of artists and other professionals in the cultural field comprising MS' experts | March 2008 to end 2010 (about 3 meetings a year) | Focusing particularly on the mobility of artists and other cultural professionals, inter alia in the field of performing arts, this working group will consider, report and make recommendations (including in the form of validating best practices, making proposals for cooperation initiatives between Member States or at EC level and for elements of methodology to evaluate progress), as appropriate, on the following areas: mapping the existing practices in each Member State in order to make it possible to suggest ways of improving the regulatory conditions and related administrative processes for mobility, suggesting solutions at the national and Community levels regarding the inclusion of mobility (in and outside Europe) in the professional training curricula of artists and culture professionals, ensuring the collection of and access to the relevant information on the conditions for mobility in Europe (tax, social, entry and residence conditions in different Member States), reinforcing regional, national and Community-level support mechanisms for mobility and ensuring their complementarities.

⁴ "Study on the mobility of cultural workers in Europe", conducted by ERICarts, 2008; "Feasibility study for a comprehensive scheme designed to provide a European wide system of information on mobility in the cultural sector" by ECOTEC, 2009.

The discussions on mobility were held and are ongoing among experts in the Open Method of Coordination working groups, the civil society platforms and in many other fora.

1.3. Objectives and priorities of the OMC expert working group

The Expert working group on culture mobility was charged with a broad and complex task. Within its mandate, the working group could examine matters at the national and Community levels, without overlooking regional or even local aspects. The target group was artists in all art forms, other culture professionals and artist groups, ensembles and performances, from the Member States and from third countries.

Furthermore, the expert group was dealing with questions related to both short visits and longer stays in another country, from the angle of employed and self-employed artists. Similarly, other important stakeholders in mobility also fell within its remit, such as cultural and educational institutions, festivals, cultural centres and venues, enterprises in the culture field as well as promoters, producers and other intermediaries.

Because of this broad scope of the mandate, an exploratory phase was needed. It took some time for the group to set its priorities and objectives on each issue and to find an effective way to cooperate in between plenary meetings. The work of the expert working group benefited greatly from "external" input such as studies, projects, information from other Commission Directorates General and outcomes from several conferences.

Information on the working process is included in chapter II.

As a result of the exploratory phase the group defined five priority areas as a general framework for organizing its work:

1. Improved information, advice and guidance
2. Development of programmes and support schemes promoting mobility
3. Mobility professionals and intermediaries in different sectors of culture
4. Removing obstacles to mobility relating to legislation, rules and administrative practices
5. Improving statistics on mobility in the European Union

Within the chosen priority areas the group wanted to achieve tangible results, clear-cut policy recommendations and concrete proposals for measures to be taken to improve conditions for the mobility of artists and culture professionals. It also agreed that the proposals put forth should be realistic and operational, and directly addressed to the responsible authorities of the Member States, Community institutions concerned, and to other relevant stakeholders. Member States are primarily and the EU level in a complementary manner addressed.

II. WORKING PROCESS

2.1. Working methods and timetable

Like the other OMC-expert working groups, the work was organised in smaller subgroups, which each focused on some relevant priority area or theme. A lead country was assigned for each subgroup.

Thus four (4) subgroups were established:

- 1) Subgroup on intermediaries (third priority area) originally led by UK, the work was taken over by BE in September 2009, with the participation of BE/UK, FI, FR, SE, CY.
- 2) Subgroup on programmes and support schemes (second priority area) led by NL and with the participation of AT, BE, CZ, DE, ES, FI, FR, IT, LT, PT and RO.
- 3) Subgroup on measuring mobility (fifth priority area) led by FR with the participation of BE. The group was extended with experts from different Commission services.
- 4) Subgroup on obstacles to mobility (fourth priority area) led by DE and with the participation of AT, BE, CY, ES, HU, IE, LU, MT, PL and RO.

On the first priority area, information provision, the OMC working group was consulted by ECOTEC in the frame of the feasibility study on information systems. The options and the results of the study were discussed in several plenary sessions. To draft the guidelines for the Mobility Information Services an ad hoc group was established, including experts from the Practics pilot project.

The process and all recommendations stemming from the subgroups were discussed in the plenary meetings.

2.2. Feeding the process

Input from Member States

In several countries mobility studies and activities (conferences, meetings, events, publications, etc) supporting mobility issues have been conducted / are ongoing.

Studies:

PT, study on "International mobility of artists and other professionals active in the field of Culture", Observatory of Cultural Activities, 2009

AT, Study on the social situation of artists in Austria, L&R Sozialforschung, in cooperation with University of Graz, 2009

DE, The status of artists in the performing arts, German Centre of the International Theatre Institute, 2009-2010

BE, an ongoing study on residencies, University of Antwerp, 2009-2010

Several other (ongoing) studies were circulated or presented in the group by Member States.

Input from DG Education and Culture

The trans-national mobility of artists and culture professionals has been a priority of the Culture programme since 2000 and is reinforced as one of the three specific objectives of the Culture programme for the period 2007-2013.

As an accompanying measure, the European Commission launched a study funded by the Culture programme, to provide an overview and typology of the mobility schemes which already exist in Europe, to identify any gaps and to propose recommendations for possible action at the EU level. Following an open invitation to tender, the ERICarts Institute was selected to carry out this study. The report entitled "Mobility Matters" was published in November 2008.

At the end of 2007, the European Parliament voted an additional line (1.5 million euro) on the 2008 budget dedicated to supporting the environment for the mobility of artists through a new pilot project for artist mobility. The aim of this pilot project is to feed in to the work of the Member States in the context of the open method of coordination, as

well as to test new ideas in order to contribute to the preparation of the Culture programme for the next programming period beyond 2013.

A first element of this pilot project enabled a feasibility study on a comprehensive European wide system of information for artists and cultural workers on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector. This study which was carried out by an external consultant, ECOTEC, was published in April 2009.

A second element of the pilot project enabled to launch a call for proposals for the "Networking of existing structures supporting mobility in different cultural sectors". Four projects were selected in the framework of this call. They started their activities in December 2008 and have a maximum duration of 36 months (cf. other input/presentations).

A third element suggested by the European Parliament in 2008 consisted of "contributions to the operational costs of mobility funds, programmes or schemes on a matching basis".

At the end of 2008, the European Parliament voted a new budget line on the 2009 budget (€ 1.5 million). A new call for proposals was launched in March 2009. Nine selected projects started in December 2009 at the latest for a maximum duration of 24 months.

Both studies and all projects, selected in the framework of the pilot project for artist mobility in 2008, were presented and discussed in the OMC working group.

The mobility studies that were carried out and the discussions and projects that followed made clear that following priority areas for future policy development on mobility have to be considered:

- *Mobility imbalances*: Information or knowledge systems, the presence of intermediaries and training seem to play an important role to tackle mobility imbalances together with the building of new infrastructures, programmes and schemes;
- *Mobility obstacles*: A transversal approach both in Member States and the Commission is needed.

Input from other Directorates General

As mobility is a transversal issue the Commission endeavoured to involve also other Directorates General, their policy and projects, into the work of the OMC group.

The following services were invited to share information in order to facilitate the work of the group:

- DG Research, Presentation of EURAXESS, Researchers in motion (national mobility centres and portals, trans-national service network in the field of research)
- DG Employment, Social Affairs and Equal Opportunities, social security coordination, new regulation
- DG Justice, Freedom and Security, Blue Card Directive, on the conditions of entry and residence for highly qualified third country nationals
- DG Justice, Freedom and Security; Visa Code and the visa facilitation agreements
- DG Taxation and Customs Union, update on the forthcoming review of the Directive 2006/112/EC on exemptions from VAT for certain cultural services.

Other input / presentations:

- Study on Impediments to mobility & possible solutions, Richard Polacek, Mobile Home partners
- Visas, the discordant note, A White Paper on visa issues, Europe & artists' mobility, Freemuse, ELMF, ECA, 2008
- Report 'Making learning mobility an opportunity for all', High Level Expert Forum on Mobility
- Presentation of the four pilot projects 2008 and their "Recommendations on Culture Mobility, from the 4 Arts Mobility Pilot Projects, Changing Room & e.Mobility & Practics & Space, March 2010".

Conferences and seminars

- Amsterdam, 9-11 October 2008, Res Artis 11th General Meeting, "Artists in Dialogue, Transforming Communities", workshop "Towards a new European Hospitality";
- Paris, 24-25 November 2008, French presidency, "Opening new avenues to the performing art dissemination in Europe";
- Berlin, May 2009, "Mobility in performing arts", presentation by the chair of the progress made by the expert group;
- Nicosia, March 2009, Conference "The Status of the Artists and Mobility", idem;
- Brussels, 29-30 September, European Commission, European Culture Forum;
- Brussels, November 2009, Pearle, Seminar on Social Security and Taxation in the context of mobility in the live performance sector;
- Warschau, 16-19 November 2009, Ujazdowski Castle & Res Artis, Conference "Re-tooling residency, International Conference on Artistic Residencies";
- Vilnius, December 2009, NECE, Conference "Impact Cultural Citizenship", workshop "Finding Your Way in the European Subsidy Jungle";
- Linz, 10-11 December 2009, IGBK, International Gesellschaft der Bildenden Künste, Experts' meeting on "Mobility in the visual arts sector in Europe";
- Brussels, 20 May 2010, Meeting Pilot projects on artists' mobility;
- Madrid, 25 May 2010, Spanish Presidency, "The mobility of stage and musical arts performers and productions throughout the European Union", Meeting of Government and sectorial Heads of Stage and Musical Arts from the European Union Member Countries.

Publications: List in annex 2.

2.3. Progress of work on the priority issues

The OMC working group on mobility of culture professionals chose to focus its recommendations in this working period on:

1. Information systems
2. Programmes and schemes supporting mobility
3. Intermediaries
4. Addressing visa issues
5. Measuring mobility

1. Information systems

The study "Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study", conducted by ECOTEC was discussed in the plenary meetings on 12 February and 7 May 2009.

PRACTICS, a project that tries to bring the ECOTEC model into practice and EURAXESS, researchers on the move, were presented to feed the discussion.

In order to have a clearer picture of the views of the group on next steps and to reach a consensus on the recommendations which the experts could make, a questionnaire was circulated in July 2009. At its sixth meeting on 1 December 2009 the expert working group discussed the results of the questionnaire and draw its conclusions.

In the meeting on 26 January 2010, an ad hoc working group was formed to draft more concrete guidelines for this knowledge services.

2. Programmes and schemes to support mobility

The document "Towards a new European Hospitality", June 2008, triggered feedback on the content and led to the start of a thematic working group. The subgroup engaged many practitioners. Working meetings were organized in Paris, Amsterdam and Brussels and the group looked into and compared existing support programmes and schemes in Portugal, Lithuania, Finland, Austria, Poland, the Czech Republic and Italy as well as the

Nordic-Baltic support programme. The working group made good use of the experience of culture networks and expertise i.e. Trans Artists & Res Artis⁵, Pepinières.

3. Intermediaries

Considering the complexity of the issue, the lack of available exhaustive data on intermediaries as such and the tight deadline of the working group, the subgroup decided to make best use of the knowledge of the experts of the subgroup. Taking into consideration the legacy of the UK subgroup leader, and after some discussions on the topic a questionnaire was elaborated by the subgroup leader. Each expert was asked to answer it as well as to submit it to an intermediary that they were free to choose in their country. Data collected on intermediaries is based on 11 answered questionnaires as well as on study reports⁶. This approach to the subject, allowed to maximise the experience-based knowledge of practitioners and to identify major needs.

The draft reports and recommendations were discussed, within the subgroup as well as with the other experts in the plenary meetings.

4. Addressing visa issues

To get an overview of urgent problems to be solved, members of the subgroup participated in different conferences and meetings on these issues in the last two years. The subgroup selected case studies which were particularly relevant to visa issues. These case studies and some other relevant documents were uploaded on CIRCA.

The subgroup discussed the draft of the report contributions in a subgroup meeting in February 2010 in Bonn and they were presented and discussed in the plenary meeting of the OMC-working group in March 2010.

5. Measuring mobility

The discussion in the plenary meetings was based on the note "Contribution for reflection on the observation of the mobility of artists and culture professionals in Europe".

All studies undertaken on the problems of the mobility of artists and culture professionals show the lack of comprehensive and comparable information. There is no regular and systematic approach allowing to measure the development of the mobility of artists and culture professionals in Europe. Moreover, the national programmes to support mobility pursue very diverse objectives (cf. study ERICarts) and do not include workable evaluation logic at European level.

According to the note the measurement of the mobility of artists and professionals raised primarily the question of the definition of the field concerned: Which mobility does one want to measure? Who are the artists and culture professionals whose mobility we want to measure in Europe? What type of mobility do we want to measure? Can we separate the mobility of artists and culture professionals from the circulation of artistic productions?

In January 2010 an expert meeting took place in Brussels involving Eurostat and other DGs as well as Member States' representatives. The reflection carried out was furthermore supported by consultations with the professionals or specialists in cultural observation, as well as the work of the OMC group.

⁵ Res Artis, Association of International Residential Art Centers – the residency hosts
Trans Artists: Trans Artists primarily focuses on the needs of individual artists, who are searching for information about residency opportunities – the residency guests.

⁶ Mobility Matters, ERICarts; Impediments to mobility, R. Polacek; Information systems to support the mobility of artists and other professionals in the culture fields: a feasibility study, ECOTEC.

III. RECOMMENDATIONS

As a result of its deliberations the OMC working group on mobility of artists and culture professionals agreed to recommend measures

- to improve information service on mobility in the cultural field;
- to develop programmes and schemes to support mobility;
- to install and improve intermediary functions;
- to address visa issues;
- to take initiatives on measuring mobility.

Before presenting any recommendations, the expert working group wanted to stress that mobility is a consequence of culture policies supporting and promoting the arts and cultural activities at large. This means that that efficient and diversified policy on arts and culture is needed to lay the basis for mobility.

The development of arts and culture is depending on the availability of inter alia education and training, venues and centres, residencies, support programmes and schemes for individual grants and grants for organisations, contacts and networking, intermediaries, career, market and employment opportunities.

The expert working group found it crucial that artistic and cultural production is strongly supported, and even more so that working conditions of artists and cultural professionals are viable. This also implies the access to the fiscal and social security system for those who undertake professional activities in the artistic and cultural field.

The expert working group highlighted three transversal issues forming a backdrop to all recommendations: the status of artists, geographic imbalances and the need for horizontal information sharing.

Professional status of artists

It was concluded by several subgroups that the professional status of artists is a crucial question in relation to their mobility.

There is no "uniform" status of artists in Europe⁷. During their career(s), artists/culture professionals can have the following status:

- Employees: Artists/culture professionals can be employed under long-term contracts (e.g. in a museum, in an orchestra) or be employees with different short-term contracts with the same employer or different employers (e.g. dancers).
- Self-employed: Many artists (performing arts, visual arts) are self-employed or "free-lancers";
- Special status: in some countries artists have a special status (French "intermittents", Belgian "artist" status);
- A combination of several status: either being alternately self-employed/employed or cumulating several status at the same time; this includes artists/culture professionals who are working part-time in another profession (e.g. as teachers);
- In particular in the performing arts sector, work is often performed in "ensembles" and groups (e.g. dance ensembles, music ensembles, theatre groups). Inside such groups there can be a variety of employment status;
- No status. Due to working patterns of artists & culture professionals (complex employment situations – limited and insecure work contracts, multiple jobs, variety of employment situations) in some countries culture professionals do not have any status at all. As a consequence they are insufficiently (or not at all) insured against illness, unemployment, and pension.

⁷ cf. EP report on the status of the artist, 2006.

Special attention should be paid to the mobility of self-educated artists, especially from third countries, as artists are usually required to present an artistic educational certificate to prove their artistic profession.

European host or inviting countries should facilitate the entrance of self-educated artists, especially from third countries, when being invited by a reliable artistic, EU funded or European organization or project⁸.

Geographic imbalances

It is clear that on every issue the existing imbalances - East-West imbalances (in Europe) and North-South imbalances (globally) – resulting in fewer culture professionals being mobile in and to these areas, need to be addressed.

As obstacles to mobility often accumulate in these areas (less information on mobility, fewer programmes and schemes supporting mobility, fewer intermediaries) imbalances are reinforced and result in structural drawbacks.

The OMC group even considered establishing standards to make clear what is needed (e.g. which type of programmes and schemes should be in place) but it chose instead to tackle imbalances in a comprehensive way: addressing all issues and involving all levels of governance.

Information sharing between stakeholders at all levels

Information on new initiatives and regulations is often communicated vertically e.g. within external relations, the social or the culture competence or remit, but rarely horizontally. Mainstreaming culture concerns in related policies also implies informing of progress and initiatives made in all fields supporting mobility, no matter if they are pursued for different objectives, or for all citizens.

The culture sector is very heterogeneous and diverse, and it is usually self-organized in disciplines with their own specific demands and needs (e.g. visual arts, performing arts, literature, and audiovisual field). Breaking down these barriers and enhancing information sharing among culture structures, culture organisations and culture professionals is also a priority.

3.1. Improve information service on mobility in the cultural field

3.1.1. Introduction

In organizing its work the expert working group agreed as its first priority area the multiple problems related to information⁹ on mobility in the field of culture.

Quality information provision makes a key contribution to solving specific¹⁰ and more general¹¹ obstacles to mobility and to gaps and imbalances in provision of programmes and schemes to support mobility.

At this point information to support the mobility of culture professionals is not responding to the needs as one, some or more of the following features are accumulated:

Information is not

- available, easy to track or sufficient
- accessible
- reliable (updated)

⁸ Austria has discussed in the inter-ministry working group the establishment of a list of AT institutes. Artists invited by these institutes would automatically be recognized as artists to speed up the procedure.

⁹ processed information, intelligence or knowledge, advice, guidance, administrative support, etc.

¹⁰ specific mobility obstacles: regulatory issues, procedures and formalities.

¹¹ more general mobility obstacles: e.g. country profiles, training and employment opportunities.

- processed or interpreted
- concrete and practical
- accurate
- relevant, clear, targeted and ready to use
- customized to the user
- coherently brought together
- problem solving
- multilingual (information is not translated)

Moreover there is an information deficit: possible solutions/ applicable information is not known¹².

Various information systems - initiated by different stakeholders at different levels – do exist, but information remains fragmented. As shown by studies and in conferences and meetings, the information problems for artists & culture professionals persist.

The proposed Mobility Information Services are primary services providing relevant, reliable, accurate and regularly updated information through a web based presence as well as through personal contacts.

The handling of the mobility information issues in the expert working group was largely based on the results of the feasibility study on information systems conducted by ECOTEC¹³ and the ongoing project Practics.

In the recommendations of the said study the main focus of activity was placed on Member States where mobility information services would act as hubs for developing information activities and networks. Member States would have full discretion to select organisations to act as hosts for their own information service. They may decide to have more than one service depending on their size or/and national administrative structures. The national information services should be built on strategic action lines and partnerships. The information services would act as mediators between culture professionals and information providers.

Coordination and networking at EU level was regarded as essential to complement and support the work at Member State level. Consequently, it was recommended that the European Commission would provide a secretariat to coordinate and service the national information services and would host a web portal to provide a gateway to other relevant information services.

According to the study all information on mobility should be as customised and responsive to the needs of individual users as possible, and provided through personal as well as automated contacts.

Another relevant initiative with regard to the improvement of information is the ongoing 3-year pilot project PRACTICS launched in December 2008 and supported by the EU. Practics aims at developing and piloting mobility information services¹⁴ in Member States and by that means overcoming existing obstacles and promoting coordination and networking. The final outcomes of the pilot project are expected by the end of 2011.

¹² AT – inter-ministry working group: an information deficit between authorities and the arts community was concluded. E.g. artists didn't know that in AT they could register as job seeking in between projects and in that way accumulate discontinuing working days.

¹³ "Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study", ECOTEC, 2009
http://ec.europa.eu/culture/key-documents/doc2039_en.htm
In the ECOTEC study mobility information services are called "Cultural Mobility Knowledge Centres", to stress that they have to provide processed or interpreted information.

¹⁴ In the pilot project Practics mobility information services are called "Cultural Mobility Contact Points" now shortened to "info points".

Experiences and results of the pilot project thus far have been presented and discussed in the working group.

3.1.2. Recommendations

The main objectives of the following recommendations are:

- To make accurate mobility information accessible and usable for a specified target group all over Europe, namely artists & culture professionals who are qualified as highly mobile workers
- To meet the needs for development and employment of persons working in the culture sector and foster the positive effects and impacts of culture mobility on individual, organizational and societal levels

- *Recommendation 1- to the Member States and the European Commission:*

Member States, in cooperation with the European Commission, should establish and finance national mobility information services for artists and culture professionals and build a network of these services. In this network activity is critical on the Member State and the European level.

Member States should make a strong political and financial commitment to the implementation of the Mobility Information Services, as the main focus of follow-up will be placed on the national, or in some cases regional level. The main financial responsibility lies at national and regional levels.

Member States should join the network of Mobility Information Services by using the organisational structure/s considered most appropriate in their own context.

Member States should ensure that their Mobility Information Service cooperates with similar information services in (all) the other Member States.

The OMC working group agreed on this solution where information services operate at national level complemented by networking at European level.

Discussing the findings of the feasibility study¹⁵ there was a general convergence about the value of a decentralised system relying on the national level, but with strong coordination through a network of national mobility information services.

The OMC working group emphasised the crucial role of the Member States and their respective culture authorities in the implementation of the mobility information services and their network at national and European levels.

The OMC working group agreed that each Member States should map and select the organizational structure that is needed at national level and use the organizational structure/s which it considers most appropriate to its own situation. Member States should invest in finding a sustainable structure/organization to host the mobility information service. The key features of such an organisation are the ability to build strategic partnerships, to process information, to network, to ensure accessibility etc. (cf. annexed guidelines, item 3).

The OMC working group stressed the need to invest in networking, with the support of the European Commission (see infra, Recommendation 2 to the EC). This network will

¹⁵ The study concluded there was a great heterogeneity in the cultural sector, concerning both the concrete needs of artists and cultural workers and the information provision. Because of this, there was a need for a decentralised system; for building on existing resources to provide information that is as tailor-made and as responsive to individual needs as possible, provided through personal as well as automated contact.

also guarantee information provision from the hosting country to culture professionals wanting to be mobile.

The OMC working group stressed the need for a joint initiative in order to involve all Member States, and the need to spell out the role of the Member States and of the Commission.

In the process of improving mobility information provision to culture professionals the expert working group discussed the need to build on existing quality initiatives and on the work that has already been done in this field and recalled the possibility to involve the well functioning co-funded Cultural Contact Points.

- *Recommendation 2 - to the Member States:*

Member States should provide the necessary conditions to ensure that their Mobility Information Service for artists & culture professionals cooperates

- in strategic partnerships with existing services at national level to gather and build up information provision on national regulations and procedures,
- with authorities and culture operators at EU-level and at national level.

Mobility Information Services for artists & culture professionals also should collect the data on mobility in the culture field that they build up whilst providing the service.

In the OMC working group it was stressed that the information is available in national structures that have to be identified. Strategic partnerships with national services should meet the need.

Moreover, the working group stressed the need for networking, for building on and reinforcing the existing information sources, currently used by mobile professionals in the cultural field.

Finally, it emphasised the function of collecting data by the services in order to improve information provision.

Visa and work permits are an essential part of the information topics covered by the Mobility Information Services and their network (cf. annexed guidelines).

- *Recommendation 3 - to the Member States and to the European Commission:*

Member States should agree upon guidelines for Mobility Information Services for artists & culture professionals, including common minimum standard of quality information service at national level (cf. annexed guidelines).

The Commission is requested to establish a working group of experts to concretise further the guidelines on information topics, quality standards, strategic partnerships and communication. This elaborated draft protocol/agreement should then be presented to the Cultural Affairs Committee.

The format of a minimum information service takes into account that the starting points in Member States differ. A consensus was reached in the OMC working group taking into account that minimum "entry standards" are preferred in order to allow as many Member States as possible to swiftly participate in the network of Mobility Information Services. Member States will have the option to start at different stages and to progress following their own tempo. A progressive approach is recommended; each Member State can proceed at its own pace.

An agreed framework of guidelines and protocols will guarantee quality standards. The working group agreed on the provision of this minimum information service by each Member State. These guidelines also map out the fields in which common standards should be defined and respected. They are essential to the success of the network.

As the "Guidelines for Mobility Information Services" need to be elaborated further in depth and detail in particular as regards information topics and standards, the setting up of a working group of experts is recommended in the second half of 2010.

- *Recommendation 4 - to the European Commission:*

The Commission should explore the possibilities to co-finance the start-up and maintenance of the network of Mobility Information Services for artists and culture professionals in the current Culture Programme and incorporate the support into its proposal for the future Culture Programme.

National information services and their interconnectivity for example by means of a common secretariat¹⁶ should be supported by start-up funding or co-financing in the framework of the current and future Culture Programme.

The OMC working group invites the Commission to investigate how starting up the activity and the interconnectivity of the national mobility information services might be supported in the current and future Culture Programme.

- *Recommendation 5 on evaluation and monitoring – to the Member States, the European Commission and the culture sector*

Member States and the Commission should monitor and evaluate regularly the Mobility Information Services and their network.

The culture sector and its various actors are invited to cooperate in setting up and supporting the activities of the network of Mobility Information Services for example to clarify the needs, to build up capacity and to provide feedback.

At the national level, the information queries and feedback from customers should be recorded and collected, analysed and reported for monitoring purposes with the aim of improving the quality and accessibility of the Mobility Information Service(s). Recurrent and structural problems should be reported to the competent national and EU services in order to improve mobility conditions.

At the European level, the network of Mobility Information Services as a whole should also be evaluated regularly with the aim of identifying in which respects the network is working well, whether it should be continued, where there is room for improvement and, crucially, how this improvement might best be achieved.

It is vital that the new culture mobility information services and their network are built in close cooperation with the culture sector and its various actors, such as culture

¹⁶ At European level the ECOTEC study proposes to complement and support the work at national level by:
- providing a secretariat to service the network of "Cultural Mobility Knowledge Centres" ;
- hosting (possibly, like EURAXESS, through a contracted service provider) a web portal to provide a gateway to other services where there is information of relevance. It would link notably into relevant and quality controlled provision, which might be provided by sector bodies e.g. On-The-Move, Connect Culture Info (Euclid) (see supra Recommendation 6). Key features of the EU-level are defined in the guidelines (see annexed Guidelines, section 5).

institutions, organisations, artists & culture professionals in the Member States and at the European level. In the enforcement of the culture mobility information network, transparency and openness towards the culture sector should be the guiding principles.

3.2. Develop programmes and schemes to support mobility

3.2.1. Introduction

The OMC group reached a wide agreement on a certain type of organisations that need funding opportunities. They are called "small-scaled" but there is no consensus on the terminology to use in the recommendations. They were described as more informal, less institutionalized work associations and organizations. They can be less formalized, more flexible, starting up or emerging projects (size not important) and take place in all parts of the chain (creation and circulation) being often international, involving young artists as well as emerging artists from third countries.

In this context "small" is referring to a type of working methodology: dynamic, short term, less red tape, network-like relationships, peer-learning and vocational training, experimental, exciting, innovative, influential, etc.

These structures are important as they often are a key to development in the arts and culture sector and beyond, often interdisciplinary, looking for relations with other domains e.g. science, technology, social and physical environment and economy.

The international network of these emerging initiatives often extends far beyond the borders of Europe and mutual international exchange is great. Relationships with the more established cultural environment are sometimes antagonistic but predominantly symbiotic through which the innovative and projected value for the culture sector and infrastructure is considerable.

The crucial question was how to promote sustainable and long term mobility making use of new channels through these types of projects?

Another recurring issue was tackling geographic imbalances. It was stressed that imbalances can only be tackled if all stakeholders at all levels take part / get involved in another approach. Building cooperation with these areas while taking into account that they have limited resources is a starting point.

Furthermore the OMC group wanted to stress that not only artists, but also a broad category of culture professionals should be addressed as a target group within programmes and schemes focusing on culture mobility.

The broad category of culture professionals also includes intermediaries, intermediary organizations and their networks (cf. recommendations on intermediaries).

The present support programmes and schemes in the Member States and at the European level are generally open to various types of culture projects: low budget arts initiatives as well as large-scale organisations, new initiatives as well as established institutions from all regions of Europe. However, often unintentional barriers regarding the "small-scale" operators maintain and can even increase imbalances among the beneficiaries of the support schemes.

The recommended support for "small-scale" culture initiatives is not intended to be an exclusively national responsibility. It should also apply to the Culture Programme and the development of support programmes and schemes for culture at the European level. After all, small in budget often turns out high in impact.

3.2.2. Recommendations

The main objectives of these proposals are to:

- Strengthen the position of emerging, small-scale, often less formalised arts and cultural initiatives in support programmes and schemes;
- Minimize the imbalances in opportunities between regions within Europe, especially between East and West as well as globally between North and South;
- Stimulate the participation of arts initiatives, inter alia residencies and artists' initiatives, from third countries in two-way exchange programs.

- *Recommendation 1 – to the Member States and the European Commission*

The European Commission and Member States should screen and assess their mobility support programmes and schemes in order to identify barriers and problems to small-scale culture operators and their projects or networks regarding possibilities to benefit from these programmes and schemes.

The European Commission will be requested to create a group of field experts to analyse and assess the results of the screening of the support schemes and to translate these findings into concrete adjustments to the criteria and procedures of the support schemes and programmes.

The European Commission and Member States should earmark a budget for small-scale or less institutionalised cultural operators and their projects, including projects in which artists and cultural practitioners from third countries actively participate.

In preparing the support programmes on EU and Member States level the Nordic-Baltic model should be closely looked at as it includes small-scale projects and individual artists.

The European Commission support schemes on Lifelong Learning, like the Grundtvig Programme in the field of adult education, should be promoted in the culture sector and adjusted to better serve its needs.

The main aim of this screening and assessment is to strike a better balance between the initiatives of small-scale operators and more institutionalised often larger cultural organisations and their projects.

In practical terms these barriers can involve issues such as: matching funding amounts, absorbing a percentage of structural costs, red tape, and duration of application procedures and granting criteria for receiving national support. Excessive rules for matching amounts can be an insurmountable barrier for small-scale organizations in accessing important funding possibilities.

The conditions set for co-financing are often not realistic for low-budget organizations relying to a great extent on voluntary and unpaid labour. Thus it is important for small-scale and younger organizations (e.g. operational for less than two years) to be able to incorporate structural costs in their applications. This ensures the continuity of the organization and the longer-term return on the project investment made.

Standard application and accountability formats and requirements can also be unnecessarily complex and burdensome for less institutionalized operators. Having a more open way to apply and conduct content-oriented accountability in retrospect would do more justice to the innovative and exploratory nature of these organizations.

Procedures in which there is a large interval between application, decision and payment of the grant, do not fit well with the dynamic programming in the highly flexible and mobile informal circuit. Moreover, they lack the financial buffers to provide start funding for projects and to ensure the continuation of the organization.

Earmarked budgets and adjustment to the thresholds in the implementation of the matching principle could lead to more successful applications from culture initiatives from all regions in Europe and help to reduce geographical differences.

The Nordic-Baltic model includes small-scale projects and individual artists and other culture practitioners. Therefore it should be carefully looked into in the preparation of the new Culture Programme beyond 2013 (maybe already in the mid-term evaluation of the current Culture Programme) and also in the development of national support schemes.

The European Union's Lifelong Learning Programme enables individuals at all stages of their lives to pursue stimulating learning opportunities across Europe.

The Leonardo da Vinci programme funds a wide range of actions, notably cross-border mobility initiatives; co-operation projects to develop and spread innovation; and thematic networks. The potential beneficiaries are similarly wide – from trainees in initial vocational training, to people already in the labour market, as well as professionals and private or public organisations active in this field.

The Grundtvig programme focuses on the teaching and study needs of those in adult education and alternative education streams, as well as the institutions and organisations delivering these services. The programme aims to provide adults with ways to improve their knowledge and skills. It not only covers learners in adult education, but also the teachers, trainers, education staff and facilities that provide these services.

The Grundtvig programme is open to professionals from the culture sector. However, participation from the culture sector has stayed low due to a lack of information, low profile promotions and sometimes misinterpretations of the selection criteria at the national level. It can be expected that active promotion of this programme to artists & culture professionals would probably lead to increased applications from the culture field. Therefore, also additional funding should be considered to meet this increased demand.

The OMC group discussed also the opening up of other new funding opportunities to mobile artists & culture professionals¹⁷.

- *Recommendation 2 – to the European Commission*

Small-scale grants should be available in short-term application procedures and administered in a non-bureaucratic and decentralized way, preferably (partly) beforehand.

Small in scale does not necessarily mean small in impact and small in amount. If small amounts are contributed, a low-cost procedure is necessary.

Small amounts for projects - or even for individual applicants - can be very effective in the incubation phase. For example, the costs of travel to meet and develop plans with potential partners can only be judged in retrospect as being well spent or not. The same goes for hiring a consultant to transform a strong idea into a sound financial plan.

By the administration of the earmarked budgets at national level and in a flexible way, the amount of the grant and bureaucratic costs can be kept in balance.

- *Recommendation 3 – to the Member States and the European Commission*

¹⁷ e.g. Erasmus for young entrepreneurs <http://www.erasmus-entrepreneurs.eu/index.php> ; supporting opportunities for young people e.g. in the frame of Youth on the Move strategy.

The European Commission and the Member States should initiate funding for the development of professional infrastructures and schemes in Eastern and Southern Europe in order to create networks involving start-up initiatives and to provide support for future professionals.

Often Member States with limited cultural budgets tend to be reluctant to fund emerging, often less institutionalised arts and cultural initiatives. Support possibilities at European level can strengthen awareness of the importance of this kind of projects at regional and national levels.

The criteria for making grants at European level should be developed so that national support in the emerging phase is not always a prerequisite, but the project must provide perspective in gaining an important position in the local cultural infrastructure and receiving future funding by the Member States.

The implementation elements of the Nordic-Baltic support programme offer a useful and in practice tested model for developing new partnerships between different regions, a support system for cooperation circles for artists' residencies and to share resources and experiences between different parts of Europe.

- *Recommendation 4 - to the culture sector*

The culture sector and its various actors are invited to combat and lessen mobility imbalances at grassroots level and to raise awareness of the ecological footprint caused by mobility.

Government support programmes do not dictate or steer mobility patterns, but only follow movements in the culture field and provide support. The removal of imbalances in mobility begins when artists and culture operators give more priority to initiating and funding projects with partners from, for example, new Member States or non-European countries.

The proliferation of social media communication, on the Internet and by mobile phone¹⁸ makes the sharing of artistic products and inspiration possible in many new ways. The culture sector is invited to seriously consider how the expanding virtual mobility could contribute to a more selective use of physical mobility, and to raise more awareness regarding the ecological footprint of physical mobility in the culture sector.

- *Recommendation 5 on evaluation and monitoring – to The Member States, the European Commission and the culture sector*

The European Commission, Member States and the culture sector should support the measurement (quantitative and qualitative) of the approach that gives more opportunities to small-scale initiatives.

The extent to which the proposed improvements lead to increased and diversified use of mobility support programmes and schemes should be recorded and shared e.g. for the development of good practices and the improvement of information provision.

¹⁸ The time spent on social networks in 2009 grew by 82% and the number of Twitterers rose by 500% to 75 million. There are now 105 million, Twitter announced in April. Google stated that in 2013, 60% of the internet will consist of movies. A valid assumption is that the growth rates within the cultural sector are significantly higher than this overall average.

3.3. Install and improve intermediary functions

3.3.1 Introduction

The general objective in the handling of the multi-faceted and complex issue of intermediaries in the culture sector was to identify ways intermediaries could be supported to facilitate mobility of artists & culture professionals. It was therefore necessary to define what an intermediary is and especially to identify the specificities of those supporting mobility.

In the initial preparatory document the OMC working group observed the following description of the task: Issues of scale - from managing individuals to large scale companies; Horizontal issues or vertical - issues common across scale and subsectors meaning not culture specific; The public and the private sector - independent commercial organisations and the public sector or "arms length agencies"; Management of individuals, of projects or careers; Issues on quality and effectiveness; Issues on new paradigms and new technologies.

It is very difficult to define the group of culture professionals called "intermediaries". A fundamental interface function, a primary liaison between an artist and the public and/or other intermediaries, is the common denominator to all intermediaries in the arts and culture sector. This interface function implies high managerial and networking skills.

Even though other culture professionals can incidentally or even regularly undertake an interface function (e.g. an art school that presents its students' work to distributors) the OMC working group is focusing on specialists whose core business is intermediary work.

Intermediaries manage mainly (not necessarily only) tasks that are necessary for the production, promotion, distribution and sale of artistic work. These issues gain in complexity in an international context, therefore intermediaries are important to foster mobility. Intermediaries have a multiplier effect. They service from a few to thousands of artists and ensembles.

The OMC working group identified six different interface topics or functions for intermediaries supporting mobility¹⁹:

¹⁹ Details of the types of functions:

Information provision for artists and culture professionals that are either candidate to mobility or mobile. The type of information needed in artistic mobility context can be of different nature and cover mainly the other issues we have identified (that is: financing, artistic production, management, promotion of artists and sales & diffusion).

Examples of information intermediaries: Culture Contact Points, export agencies, networks, foreign cultural or international institutes, National professional organisations, etc.

Financing of production and/or of mobility of artists and cultural professionals.

Examples of financing structures: art and culture agencies, foundations, networks, art organizations, Cultural operators, NGO, festivals, event organisers, etc.

Artistic production means activities that deal with the realisation of artistic works. This function is addressed as support to artistic content rather than to the business management (see function below). Even though these functions are analytically different, they are often undertaken by the same intermediaries. The artistic production activities are mainly meant for artists and often require the intervention of intermediaries.

Examples: residencies, managers, producers, etc.

Management activities are to be considered as the "business side of artistic activities" as all intermediaries manage something. This includes: legal and administrative aspects concerning the artists' and cultural professionals' mobility.

Examples: music manager, agents, distributors, labels, editors, collecting societies, contract and activities managers, etc.

1. Information provision
2. Financing
3. Artistic production
4. Management activities
5. Promotion of artists and venues
6. Sales & diffusion

Not all intermediaries deal with all these issues, but most of them undertake more than one function.

The topic or function on information provision will be taken up by the Mobility Information Services (cf. recommendations on improving information service) as proposed by the OMC working group.

It appeared from data collected in the working group through a questionnaire and from a previous study that the main obstacles to mobility are in order of importance: those related to rules and regulations²⁰; financial issues; promotion.

To overcome these obstacles, intermediaries working in an international context find solutions by contacting peers (in their home country and abroad) and spend much time on issues they do not necessarily master. Some intermediaries - such as Culture Contact Points, Mobility Information Services²¹ and specialized "Administrative Structures"²² are specialized in specific topics which provide accuracy and time-saving benefits for those who use them and serve a wide range of artists & cultural professionals, including other intermediaries.

The OMC working group's recommendations in this area are still basic. The working group observed a diversity of actors in this interface function: a market of commercial private professions/ enterprises active in this field, public authorities' initiatives and a range of granted or mixed initiatives in some countries.

At the same time the working group observed "closed" national internal culture markets showing the need to create "an open market" for cross border supply and demand of culture goods and services which could be a possible role for intermediaries. The "added value" created by the interface function remains vague for some. Others stress that they are culture professionals that can apply to existing programmes and schemes when opened up to small scale initiatives (cf. infra, recommendations on programmes and schemes).

Many intermediaries link artists to sales and distribution structures (directly or indirectly). If intermediaries are mobile, it is easier for them to network and to connect to artists and sales and distribution structures from different countries. Mobile intermediaries could in this way facilitate the "opening" of the market.

The main objectives of the following recommendations are:

Promotion of artists and venues are activities that promote artists and cultural professionals nationally or internationally. In the context of mobility, it mainly concerns the development of artistic opportunities and markets as well as the development of partnership building for artists and cultural professionals.

Ex: export & cultural agencies, CCP, agents, networks, foundations, NGO...

Sales & distribution are activities that enable sale or distribution of artistic works. They are purely public/audience oriented. The sales refer to how the artistic work generates income and is analytically distinguished from how the artist or cultural professional earns money from the sales (which is relevant to the management function).

Examples: theatres, festivals, art galleries, etc.

²⁰ Impediments to mobility, R. Polacek

²¹ cf. supra recommendations on improving information service: Establishing Mobility Information Services.

²² These intermediaries are structures specialized in national regulations and procedures. They translate legal and administrative information into operational ready to use procedures. Such administrative procedures are of vital interest for artists and cultural professionals on a national basis, but even more so in the context of mobility.

- To better understand the role of intermediaries and enhance their visibility and recognition.
- To get a better picture of the needs of the culture sector and the work of intermediaries and to identify those specialised in core issues fostering mobility;
- To support intermediaries in their international activities as they have a multiplier effect on mobility of the culture and artistic field.

3.3.2. Recommendations

- *Recommendation 1 – to the Member States and the European Commission*

Member States and the European Commission should recognize the role and the importance of intermediary functions in their culture policy and in the promotion of culture mobility.

Financial strands²³ related to mobility of artists and culture professionals should be accessible to intermediaries (cf. recommendation 1, programmes and schemes supporting mobility).

Most intermediaries are small and medium-sized enterprises (SMEs) and do not have enough cash flow to undertake expenses related to mobility. Opportunities to find support for their activities are crucial, as networking is a fundamental part of intermediaries' daily work.

In some countries budget lines for the mobility of artists are in place whereas in some others they should be raised to a sufficient level. They rarely encompass culture professionals in general, especially as regards intermediaries. Such budget lines should be available in all EU countries, in all artistic fields and opened up to intermediaries to allow them to network and meet peers and artists abroad.

From these budget lines grants could be made to cover for example travel and accommodation costs, costs to network and build international partnerships, costs to attend showcase festivals abroad.

Recommendation 2 – to the culture sector

The culture sector (e.g. networks of intermediary organizations, interest organisations) with the support of the European Commission and interested Member States should organise a seminar for intermediaries in order to allow them to meet and present their needs.

Organising a properly prepared seminar with specific workshops on the complex and vast issue of intermediaries is a highly recommended bottom-up approach.

It would allow intermediaries throughout Europe to meet and network as well as to discuss and specify their needs. Workshops could be organised around the issues identified as major obstacles and major incentives to mobility, e.g. barriers linked to rules and regulations (information, visa and administrative issues), management solutions, formal networking solutions, promotion and financial issues. This type of seminar can later be organized in different areas of Europe.

The seminar could be linked to the exploratory study (cf. recommendation 3) for example to discuss intermediate results.

²³ Existing and new financial strands.

The culture sector does not have the financial and logistical capacity to organise such an event. Therefore, a project application addressed to the European Commission should be prepared in order to clarify the purpose and agenda of the seminar.

Applications at the Member State level for intermediaries to attend such events would also be necessary (cf. recommendation1).

- *Recommendation 3 – to the European Commission*

The European Commission should launch an exploratory study mapping the jobs, functions and services of intermediaries and proposing options for their organisation and different forms of facilitating their activities.

The domain of intermediaries is complex and under-explored in the culture sector. Although networking is important and essential to do their work, there is an obvious lack of consistent networks.

As shown in this report intermediaries cover a great variety of jobs and functions.

Therefore the focus and the content of the exploratory study needs to be carefully examined before launching it.

The study could screen intermediaries demonstrating the added value of intermediaries in arts & culture and their support to mobility. Intermediaries specialized in overcoming mobility obstacles tend to have a multiplier effect. They serve a larger number of artists & culture professionals.

The study could tackle possible solutions to improve the efficiency of the intermediaries and especially to foster their networking capacities and address the question how to make best use of existing formal networks, peer learning possibilities and the potential of new technologies.

The study could allow the elaboration of appropriate and targeted incentives for intermediary functions for the benefit of the culture sector, involving the culture sector (artists, culture professionals/institutions, organisations and SMEs), all levels of governance (EC, MS and regional/local authorities)and existing intermediary agencies/services, etc.

To this aim, the intermediate results of the study could be presented and discussed in the framework of the recommended seminar for intermediaries (cf. recommendation 2) or in a specific workshop related to the study.

3.4. Addressing visa issues

3.4.1. Introduction

Various studies and several meetings held especially in 2009 and related to obstacles to the mobility of artists & culture professionals have shown that four central issues (taxes, visa matters, social security issues and training) are decisive for artists and culture professionals. Various players involved considered visa issues a particularly important and urgent problem to be resolved.

Long-stay visas are an issue which is closely linked to questions of social security, work permits and taxes.

In April 2010, the Directorate General for Justice, Freedom and Security (DG JLS) provided the expert working group with information on an improvement made to long-

stay visas which also largely concerns the culture sector. This new Regulation²⁴ aims at facilitating the circulation within the Schengen area²⁵ of third-country nationals legally residing in one of the Member States on the basis of a long-stay "D" visa issued by that Member State.

The conditions of issuing a D visa did not change: they are still in the national competence of the Member States.

However, if a D visa is once issued, it confers the following rights to the holders:

- All valid long-stay visas allow for free circulation in the Schengen area for three months in a six month-period. A third-country national holding a long-stay D visa issued by a Member State is allowed to travel to the other Member States for three months in any half year, under the same conditions as the holder of a residence permit. In accordance with the Regulation, this rule also applies to long-stay visas already issued before 5 April 2010, including still valid D+C visas;
- For D visas already issued, the six months reference period will start on 5 April 2010. In case of D+C visas issued before 5 April, the period of stay should be calculated on the basis of actual stays in the other Member States before and after 5 April 2010;
- Member States are allowed to issue long-stay visas for a maximum period of validity of one year. Long-stay visas already issued before 5 April 2010 for a longer period of validity than one year, should be converted into residence permits after one year calculated from 5 April 2010.

The Blue Card Directive²⁶ which is part of a legislative package on labour migration announced in the Policy Plan on Legal Migration²⁷ was adopted in May 2009 and presented and discussed in the OMC expert working group.

This common European immigration scheme creates a fast-track and flexible procedure for the admission of highly qualified third-country immigrants. It also aims at creating attractive residence conditions for them and their family members, including certain facilitations for those who would wish to move to a second Member State for highly qualified employment. Member States shall transpose this directive into national legislation at the latest by 19 June 2011.

The new scheme does not specifically focus on workers in the field of culture, but they could be concerned whenever they fulfill the conditions laid down by the Directive, including in particular, a work contract or binding job offer, the relevant salary threshold and proof of the required educational qualifications. The salary threshold shall be fixed at 1.5 times the annual average wage in the Member State concerned, with the possibility of setting a lower threshold (1.2) for the so-called "professions in need" (ISCO 1 and 2 major groups).

The following considerations, however, will mainly focus on short stay visas. According to the stakeholders and to the results of the said conferences, short-stay visas are also more urgent, because of the quantity of requests/applications.

With regard to the short-stay visas, the stakeholders in the culture sector have considered the following obstacles and problems particularly serious:

- Lack of harmonized application procedures for visas;
- No obligation to state reasons in case of rejections;

²⁴ Regulation EU No 265/2010 of the European Parliament and of the Council amending the Convention Implementing the Schengen Agreement and Regulation (EC) No 562/2006 as regards movement of persons with a long-stay visa. The regulation was adopted in 2010 by the European Parliament and by the Council and entered into force on 5 April 2010.

²⁵ Schengen area and cooperation:
http://europa.eu/legislation_summaries/justice_freedom_security/free_movement_of_persons_asylum_immigration/133020_en.htm

²⁶ COUNCIL DIRECTIVE 2009/50/EC of 25 May 2009 on the conditions of entry and residence of third-country nationals for the purposes of highly qualified employment.

²⁷ COM(2005) 669 of 21 December 2005.

- Lack of transparency in the procedure of extensions of visas issued in the Schengen area;
- Some Visa authorities insist on an official confirmation of the applicant being an artist;
- Personal application required because of the enrolment of biometric data;
- Lack of harmonized definitions and status issues concerning artists (self-employed or employed artists);
- No comprehensive "information system" on all Schengen states for artists;
- Bureaucratic and lengthy procedures.

In July 2009 the European Parliament and the Council adopted the Community Code on Visas²⁸. It does not particularly target artists and culture professionals but applies horizontally to all citizens. In this common visa policy on short-stay visas the duration of the stay or transit is max 90 days in a period of 180 days. Territorial validity is limited to the Schengen cooperation (22 Member States and three associated States: Norway, Iceland and Switzerland. The UK and Ireland do not participate in this cooperation but apply national rules).

The Regulation clarifies which Member State is responsible for processing a visa application and defines the different phases for examination and decision taking. It includes new provisions on the issuance of multiple-entry visas under certain conditions and contains a non-exhaustive list of the documents a visa applicant must submit and the procedures for their verification. These lists are to be adapted to local circumstances. According to the Regulation a decision should generally be taken within 15 calendar days. The Regulation requires Member States to notify the grounds for refusal to the person concerned and gives such persons the right to appeal. This measure becomes mandatory from April 2011.

Furthermore, a "Handbook" to ensure a harmonized application of the legal provisions and for the processing of visa applications and the modification of issued visas, has been drawn up.

On account of the new Visa Code several of the above-mentioned obstacles and problems in the culture sector seem to be resolved. The main improvements are as follows:

- The regulation clarifies the Member State responsible for processing a visa application and defines the different phases for examination and decision taking. The regulation also sets deadlines for the various steps of the procedure.
- It includes new provisions allowing for multiple-entry visas under certain conditions;
- It lists the documents a visa applicant needs to submit and the procedures for their verification;
- It harmonises the fees that can be charged and sets common standards for the service provided. The decision must respect the principle of non-discrimination. A decision should be taken within 15 calendar days;
- From 2011 the regulation requires the Member States to give refused applicants the reasons for refusal and gives them the right to appeal;
- The purpose of the Handbook is to provide guidance to the Schengen states as regards harmonized application of the Visa Code.

In the recitals²⁹ of the Visa Code a number of objectives are listed. The OMC expert working group considers the following objectives important and pertinent as regards the mobility of artists and other culture professionals:

- The Member States should ensure that a "one-stop" principle for the lodging of applications is applied to all applicants (recital 7);
- Provided that certain conditions are fulfilled, multiple-entry visas should be issued in order to lessen the administrative burden of the Member States' consulates and to facilitate smooth travel for frequent or regular travellers. Applicants known to the

²⁸ REGULATION (EC) No 810/2009 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 13 July 2009 establishing a Community Code on Visas (Visa Code)

²⁹ Recitals in principle only explain the articles and are not as such legally binding.

consulate for their integrity and reliability should as far as possible benefit from a simplified procedure (recital 8);

- In order to facilitate the visa application procedure of any subsequent application, it should be possible to copy fingerprints from the first entry into the Visa Information Service (VIS) within a period of 59 months (recital 10).

Several obstacles are likely to be removed in the near future due to the new Visa Code. On other issues, the OMC expert working group makes the following culture policy recommendations.

3.4.2. Recommendations

The main objectives of these recommendations are:

- To emphasize the practical importance of visa issues for the mobility of artists and other culture professionals and to adjust implementation processes where needed;
- To recognize the urgent need for implementing a monitoring process;
- To point out the need for close cooperation between culture and visa authorities at all levels;
- To raise awareness of the implications of the new Visa Code for the culture sector and the participation of the sector in the monitoring process.

- *Recommendation 1 - to the Member States and the European Commission*

The Member States and the European Commission should take all issues related to long and short stay visas duly into account in integrating and strengthening the cultural dimension in external relations of the European Union.

Member States and the European Commission should effectively monitor visa policies and practices in the cultural field.

The European Commission and Member States should strive to enhance cooperation in visa issues with European non-Schengen countries as regards artists and other culture professionals.

Visa issues have crucial practical importance in the process for reconsidering the status of culture as part of the Community's development cooperation and relations with third countries. This process has been launched by the Commission and is underway with the support of the Member States.

In order to effectively monitor visa policies and practices the Member States and the Commission should organise workshops for the exchange of experience with the Culture Mobility Information Services (cf. recommendations on improving information service, 3.1.2.). The aim of these workshops would be to reflect upon the difficulties reported by the customers of the Services. Similar workshops are also needed for culture officials in the Member States' embassies and for stakeholders in the culture field.

The OMC expert working group would invite the Visa Committee set up under the new Visa Code regulation, to include visa issues concerning artists and other culture professionals on its agenda by organising a special session focused on this issue or in another appropriate manner.

The purpose of the monitoring process is to develop and adapt the Handbook and other instructions to better take into account the specific concerns of mobile artists & culture professionals.

The need for improved cooperation with all European–non-Schengen countries is particularly important e.g. in order to facilitate the entry to these countries of artists and culture professionals with third country nationality and permanent residency in the Schengen area.

Recommendation 2 - to the Member States

The Member States should closely follow and adjust the implementation of the Blue Card Directive from the perspective of the specific needs and concerns of the cultural sector.

A vital issue is the Blue Card Directive concerning visas and work permits for highly qualified workers and its current implementation. National cultural authorities and stakeholders should closely follow this implementation process. This requires consultations with national authorities in charge of the implementation to provide them with information on the specific concerns of the culture sector, including expertise and help in defining highly qualified cultural workers and the criteria for their admission as well as problems associated with the application of salary thresholds.

The salary level for highly qualified workers in the cultural sector is usually substantially lower than that in other sectors. To prevent the Blue Card having only limited significance for the cultural sector, the salary threshold applied in the Member States for the cultural sector should be lower than the general threshold applied in the Blue Card regime. Practical experiences from the Netherlands show that such a differentiation is possible and effective³⁰.

• *Recommendation 3 - to the Member States*

The Member States should promote close cooperation between culture and visa authorities at all levels and especially within embassies on implementing the Visa Code³¹.

The Member States should organise training for the consular staff regarding the specific concerns of artists and other culture professionals.

The Member States should see to it that the national Mobility Information Services will from the outset serve artists and other cultural professionals as regards visa issues (cf. Recommendation 1 on improving information service and the annexed Guidelines).

³⁰ In the Netherlands, with the implementation of the so-called 'migration regulations for the top segment of the cultural sector' for appointing creative and performing dancers and musicians as well as curators in the museum sector, a salary threshold is applied that is derived from the highest scales of the relevant collective labour agreements but is still lower than the general threshold. These specific admission criteria were formulated in close cooperation with the Government Departments of Social Affairs and Culture and have been approved by the trade unions and employers' organisations active in the cultural field.

³¹ Footnote REGULATION (EC) No 810/2009 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 13 July 2009 establishing a Community Code on Visas (Visa Code)

Quoted articles referring explicitly to culture, are relevant from the cultural perspective and that it is vital to see to it how they will be implemented in order to benefit the cultural sector.

Article 14, 16 Annex II of Regulation 810/2009

[...]

Art. 14 "Supporting documents"

[...]

N° 6. Consulates may waive one or more of the requirements of paragraph 1 in the case of an applicant known to them for his integrity and reliability, in particular the lawful use of previous visas, if there is no doubt that he will fulfill the requirements of Article 5(1) of the Schengen Borders Code at the time of the crossing of the external borders of the Member States.

Art. 16 "Visa fee"

[...]

N° 4: The visa fee shall be waived for applicants belonging to one of the following categories:

Consultations between the culture and visa authorities should take place especially regarding the following questions:

- Supporting documents

(ANNEX II of Regulation 810/2009, Non-exhaustive list of supporting documents: the supporting documents referred to in Article 14 "A ...4. For journeys undertaken for political, scientific, cultural, sports or religious events or other reasons");

- Status as an artist

(Whether the applicant is an artist or other culture professional by the expertise of the cultural authorities);

- Waiver of requirements and visa fee

(Examination of the regulations in Article 14 N° 6 (waiver of requirements); Article 16 (visa fee) N° 4,d), 5, c) and 6 by the expertise of the cultural authorities).

- The length of the procedure. According to the Visa Code Regulation a decision should generally be taken within 15 calendar days. The OMC group proposes to handle short stay visa for artists and culture professionals within maximum 4 days. In the Netherlands a decision on short stay visa is taken within 48 hours.

Targeted in-service training for the consular staff in charge of visa issues is necessary because the conditions of employment and other circumstances in the culture sector tend to be unusual and specific in many respects and need to be understood and taken into account in visa practices.

The establishment of the Mobility Information Services has been recommended in another part of this final report (cf. recommendations on improving information service by establishing Mobility Information Services and their network). It is essential that the Services from the outset inform and advise their customers on visa issues.

This requires close cooperation with the national visa authorities and setting up permanent strategic partnerships. However, appropriate division of labour with visa officials in foreign affairs ministries is required. The Services should also collect information about deficiencies of the existing rules and practices, and give feedback to the Visa Committee and national visa authorities.

- *Recommendation 4 - to the culture sector*

The culture sector should closely follow the application of the Visa Code and the use of the Handbook in the cultural field and actively contribute to the monitoring process.

The stakeholders are also invited to identify and share examples of best practices for the use of the Mobility Information Services. Organisations of professional artists, cultural and arts institutions, festival organisations and other stakeholders are requested to draw up recommendations for improvements to the practices.

3. 5. Take initiatives on measuring mobility

3.5.1. Introduction

The OMC working group does not recommend the launching of an exhaustive procedure for measuring artistic mobility throughout the European Union. Nevertheless, following the recommendations stated below, it will be necessary to devote resources at EU level

... d) Representatives of non-profit organization aged 25 years or less participating in seminars, conferences, sports, cultural or educational events organized by non-profit organization.

N° 5. The visa fee may be waived for:

...c) participants aged 25 years or less in seminars, conferences, sports, cultural or educational events, organized by nonprofit organization.

N° 6: In individual cases, the amount of the visa fee to be charged may be waived or reduced when to do so serves to promote cultural or sporting interests as well as interests in the field of foreign policy, development policy and other areas of vital public interest or for humanitarian reasons.

to the collection of reliable and comparable data. These data, without being exhaustive, will constitute an indicator base.

The data will certainly remain partial, but will provide a clearer picture of the mobility trends of artists and their works – e.g. between two countries, within the EU, with third countries, within one or more professional fields.

The chosen approach would be partial, while covering a very broad field, but it would be a barometer of artists' mobility. Rather than trying to have a complete statistical vision, one could be satisfied with indicators which, even if imperfect, would allow us to assess current trends and measure the impact of the policies followed by both the European Union and Member States.

According to the expert working group it would therefore be advisable to give priority to a pragmatic and simple approach.

3.5.2. Recommendations

The main long-term objectives of the following recommendations are:

- To make better use of existing bodies and instruments, e.g. Eurostat and national statistical institutes or observation posts, to measure mobility even when the data obtained are incomplete and restricted;
- To make better use of existing data available in culture organizations at national level;
- To engage the culture sector in the process of data collection and sharing;
- To start collecting data at EU level and analysing mobility flows, complemented by a qualitative approach to measuring mobility of artists & culture professionals.

- *Recommendation 1 – to the Member States and the European Commission*

Eurostat and the national statistical institutes should be aware of the relevance of common criteria for definition and a more accurate identification of culture and artistic professions among the data on employment and economic migration.

The Member States and the Commission should invite the ESSnet-culture (the European Statistical Systems Network Project on Culture Statistics Development), to take the need for improving culture mobility statistics duly into account in its work.

The European Union, through Eurostat, tries to implement an overall approach to analyse worker mobility and economic migrations. Mobility is in this case measured from the birthplace of the worker, in a different country to his place of employment. However certain States are not yet in a position to provide employment data correlated birthplaces. Furthermore this approach takes account of relatively long periods of employment, while mobility of culture professionals tends to consist of rather short time visits; and finally, it uses data broken down according to the ISCO classification³² that does not seem to have been the subject of a consensus at European level.

The ESSnet-culture consists of the following four thematic Task Forces:

- Framework of cultural statistics and definitions, led by the French Ministry of Culture;
- Financing and expenditure on culture, led by Statistical Office of the Czech Republic;
- Cultural/creative industries, led by Statistics Estonia;

³² ISCO classification (now ISCO-08). Please see it on: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2009:292:0031:0047:EN:PDF>

- Cultural practices and social aspects, led by the Dutch Ministry of Education, Culture and Science

Especially the first and the third task force are relevant in the context of mobility.

- *Recommendation 2 – to the Member States*

Member States should set up or improve the collection of existing data at national level for example by:

- soliciting public or/and semi public bodies directly responsible for mobility to collect and share data at Community and international level.

- setting up in each country a way to extract each year the number of non-national cultural productions hosted/welcomed by using data from a sufficiently broad and representative group of cultural institutions.

- tracking down, as a source of statistical data, the national origin of collected rights in relation to interpretations/performances, creations, revivals, translations related to artists' tours and co-productions. The sales of art works on the art market could be included.

In a number of Member States, organisations stimulate mobility by supporting the presence of national artists abroad (Culturesfrance, Goethe Institut, British Council, Instituto Cervantes, etc). Some other operators also directly or indirectly accompany the reception of foreign artists and productions (ONDA, International Arts City, France's Maison des Cultures du Monde, Visiting Arts in the United Kingdom, etc.). These organisations, which receive significant public support, should be requested to share their data that they are required to supply on the mobility of persons and artistic productions.

The quantity of movements among cultural institutions cannot be observed with certainty. However, the establishment of a means of observation (e.g. by a panel or organized in another way) would, if not exhaustive, show the trends. This reference group would comprise institutions supported either by the national authorities in the case of countries with a unitary structure (ministries of culture, arts councils, etc.) or at regional level in the case of a federal country.

On a voluntary basis, these culture institutions would commit themselves to submitting certain data on their activities of residence, co-production, and distribution to foreign countries or foreign production reception, according to a typology still to be defined in order to be workable at Community level. From this obviously partial vision, we could deduce artistic mobility flow variations and, ideally, observe the development of Community employment in a given professional sector (technicians, dancers, interpreters, musicians, etc.).

Although the OMC working group focused on the mobility of artists & culture professionals, the mobility of productions, performances, works of art, culture services is often closely linked to the artists' mobility.

In this way data on goods or services are possible sources of information as they might also show indications on the mobility of persons.

The collection and the distribution of the rights of artists, writers and performers are not uniform and do not follow the same criteria throughout the EU. However, by drawing on the data provided by collecting societies in charge of the management and distribution rights of authors and performers, we would have a partial view of the circulation of art works and artists on the one hand, and on the reality of a European market for art works and its development, on the other hand. The use of collected rights as a source of data

for this kind of pertinent information was inter alia used in a recent study on culture mobility in Finland.

- *Recommendation 3 – to the culture sector*

The culture sector should actively take part in and contribute to the collecting of data especially in the frame of the proposed "light" methods or practical approach, e.g. by reporting to existing structures/structures put in place (inter alia) to collect data on mobility of artists & culture professionals.

Upstream experience and information is very important to improve policy measures. As many data are collected by individual institutions they are requested to share their knowledge and experience.

The expert working group was informed of the SPACE/Travelogue pilot project supported by the Commission. At the end of this 3-year pilot project, it should be possible to locate, within the network of national cultural structures, the productions and works originating from a country other than that in which they are presented.

This pilot project is all the more interesting as it takes account of the international context of the co-productions right from the creation phase and beyond the simple import-export dimension. Moreover, it takes account of the constant imbalance, also underlined by several studies, between Western and Eastern Europe.

The progress and outcomes of the four pilot projects on mobility devoted to the exchange of information between institutions supporting the artists' mobility should be carefully monitored.

- *Recommendation 4 – to the Member States, the European Commission and the culture sector*

All stakeholders are invited to start collecting data at EU level and analysing mobility flows. To complement this quantitative data a qualitative approach in measuring mobility should be developed.

The expert working group is aiming at promoting long-term and sustainable culture mobility. Apart from collecting, analysing and sharing quantitative data – even in an incomplete and restricted way – a qualitative approach and corresponding methodology for measuring culture mobility should be developed.

What are artists' and culture professionals' reasons for being mobile? What about "compulsory", not voluntary, mobility? What are the criteria of "good" mobility? Why are certain artists eager to work abroad whilst others are not interested even if they can? Relevant questions like these can only be answered through improved qualitative approach in measuring mobility.

IV. FOLLOW-UP

4.1. Visibility and sustainability of project results and outcomes

The expert working group wants to stress that in the framework of the EU pilot project on mobility several useful and good projects were selected. A question that always arises when projects develop new methods and instruments is how to raise visibility and how to organize continuity and sustainability of the results and outcomes.

The expert working group calls on Member States, the European Commission and the culture sector, to take up the results from relevant pilot projects and build upon them as necessary.

4.2. Issues to be further explored

4.2.1. Social Security Coordination

In the OMC working group's meeting on 1 December 2009 Directorate General Employment, Social Affairs and Equal Opportunities (DG EMPL) gave a presentation on the modernisation of Social Security Coordination.

EU law on the coordination of social security schemes ensures that people working in another Member State do not lose their social security protection. However, it is not obvious that these provisions apply as easily and work as well for those types of intra-EU mobility where mobility is an inherent element and implies that work is performed frequently and for short or very short periods of time under varying employment statuses in different Member States, which can be the case of artists.

The modernised Regulations for the coordination of social security systems (Regulation 883/2004 and 987/2009) entered into force on 1 May 2010. The modernised coordination rules strengthen and deepen the principle of cooperation by creating new specific provisions and streamlining the procedures. It appeared to be particularly necessary to improve the information given and accelerate the administrative procedures. This would be useful for all citizens, including for highly mobile workers – such as increasing number of artists.

The new Regulations put in place - at the latest from 1 May 2012 - a system to exchange social security data electronically (EESSI), which will help accelerate the procedures and secure rights. In the framework of the Regulations, Member States have to take the relevant initiatives in order to set up fruitful dialogue and good practices.

The more general topic of social security coverage of groups of highly mobile workers will be the subject of a communication to be presented in 2011.

As social security is an important issue in relation to mobility and new developments in this field are ongoing, the OMC working group proposes to select this item for future work in the framework of the new workplan.

4.2.2. Training and capacity building

The OMC working group on artists and culture professionals planned also to tackle the issue of training and capacity building. Although the issue occurred regularly in the discussions, it was not treated in an in-depth and structured way. Nevertheless knowledge, training, capacity building of artists, culture professionals and multipliers is an overall need.

Adequate training improves artists' knowledge and skills in practical matters and their other managerial skills. At the national level this kind of training can only be realised in cooperation with art academies and other education establishments and the authorities responsible for them (generally education ministries).

Mobility plays a crucial role in developing skills and competences, not only before a career but also during it. European level opportunities are offered by the EU multi-annual education programmes, in which teachers and students of art universities and academies actively take part. The cooperation partners could be European organisations and networks of art universities, academies and schools.

In addition to including mobility training in the curricula of initial education and training, continuing and in-service training should be available to internationally oriented artists already working.

Intermediaries help artists with problems on mobility, but they have to be trained.

This kind of support can be provided by all kind of multipliers (producers, agents, managers, lawyers specialising in taxation and social security questions, small intermediary organisations, consultants, teachers and trainers, labour unions, collecting societies, Mobility Information Services, peers, etc.) In some EU countries, intermediary operations are fairly advanced, whereas other, especially smaller, countries lack professionals who could support and guide artists and culture professionals thus strengthening imbalances.

The OMC working group considers training and capacity building an important issue in the field of which further measures should be taken.

The need for capacity building programmes is also stressed in the "Recommendations on Culture Mobility from the four arts Mobility projects"³³.

4.2.3. Taxes

In this final report issues related to taxation are partly covered by the recommendations on improving information services in the culture field (3.1.). Provision of information regarding regulatory issues and practices related to VAT and other forms of taxation would be one of the main topics of the Mobility Information Services to be established in the Member States.

The OMC expert working group discussed at some length issues related to taxation (e.g. excessive taxation, double taxation, VAT) of mobile artists and culture professionals at its meeting in June 2008. Speakers from the Member States presented national practices underlining the delicate exercise of balancing 'cultural' and 'financial' considerations, which often results in difficulties for mobile artists. They illustrated the problems in establishing an exemption from the standard VAT rate for certain cultural and artistic activities (i.e. design, literature).

The Commission, DG TAXUD, introduced the main concepts of EC legislation on VAT (Directive 2006/112/EC) and their implications for mobility and gave an update on the forthcoming review of the Directive 2006/112/EC on exemptions from VAT for certain cultural services.

Regarding the follow-up on issues related to taxation find here a current state of play delivered by the Commission, DG TAXUD:

- On taxation: The rules on the place of supplies have been modified by Council Directive in February 2008³⁴. The changes made by this directive will impact on the rules governing the place of supply of services relating to cultural, artistic, sporting, scientific, educational, entertainment or similar activities, including services of the organisers of such activities.

³³ Recommendations on Culture Mobility From the 4 Arts mobility Pilot Projects Changng Room, e.Mobility, Practics, Space, March 2010.

³⁴ Council Directive 2008/8/EC of 12 February 2008 amending Directive 2006/112/EC as regards the place of supply of services – OJ L 44, 20.2.2008 p. 11.

Until 31 December 2010, these services continue to be taxed at the place where the activities are physically carried out³⁵. Regarding similar activities, it is clarified that this includes activities such as fairs and exhibitions. It is a rule which applies regardless of whether the supply is made to taxable persons or non-taxable persons.

As from 1 January 2011, this rule will no longer apply for supplies made to taxable persons (or non-taxable legal person identified for VAT purposes, who are assimilated to taxable persons by Article 43)^{36,37}. It will only be applicable if these services are supplied directly to non-taxable persons. When supplied to taxable persons, a new rule, more limited in scope, is introduced for services in respect of admission to cultural, artistic, sporting, scientific, educational, entertainment or similar events (such as fairs and exhibitions) and of ancillary services related to the admission. If the service is not only the admission to an event, it will fall under the general rule, which provides that the service supplied to taxable persons or non-taxable legal persons identified for VAT purposes is taxable at the place where the customer is established³⁸. If the supplier of the service is not established in the Member State where the customer is established, the customer himself will be the person liable to pay the VAT due in his Member State³⁹. This will represent a genuine simplification for the artists providing cultural services to organisers of spectacles in Member States where they are not established.

- The VAT rates on cultural services are very different from Member State to Member State because, first, the 2006 VAT Directive⁴⁰ only fixes minimum levels (15 % for the standard rate and 5% for the reduced rates) and second the application of a reduced rate is optional for the Member States. Under the EU VAT rules currently in force, as a general rule Member States may have a maximum of two reduced rates set no lower than 5%, which they may apply at their discretion to goods and services listed in Annex III (list of supplies of goods and services which may be subject to reduced rates) to the VAT Directive.

The cultural goods and services included in Annex III are: books on all physical means of support, newspapers and periodicals, other than material wholly or predominantly devoted to advertising, admission to shows, theatres, circuses, fairs, amusement parks, concerts, museums, zoos, cinemas, exhibitions and similar cultural events and facilities; reception of radio and television broadcasting services; supply of services by writers, composers and performing artists, or of the royalties due to them.

³⁵ According to Article 53 (as inserted by Article 2 of Directive 2008/8/EC) "[t]he place of supply of services and ancillary services relating to cultural, artistic, sporting, scientific, educational, entertainment or similar activities, such as fairs and exhibitions, including the supply of services of the organisers of such activities, shall be the place where those activities are physically carried out."

³⁶ Article 43 provides that "For the purpose of applying the rules concerning the place of supply of services:

1. [...];

2. a non-taxable legal person who is identified for VAT purposes shall be regarded as a taxable person."

³⁷ Article 53 (as replaced by Article 3 of Directive 2008/8/EC) provides that "[t]he place of supply of services in respect of admission to cultural, artistic, sporting, scientific, educational, entertainment or similar events, such as fairs and exhibitions, and of ancillary services related to the admission, supplied to a taxable person, shall be the place where those events actually take place".

Article 54 (as replaced by Article 3 of Directive 2008/8/EC) provides that "[t]he place of supply of services and ancillary services, relating to cultural, artistic, sporting, scientific, educational, entertainment or similar activities, such as fairs and exhibitions, including the supply of services of the organisers of such activities, supplied to a non-taxable person shall be the place where those activities actually take place".

³⁸ Article 44 provides that "The place of supply of services to a taxable person acting as such shall be the place where that person has established his business. However, if those services are provided to a fixed establishment of the taxable person located in a place other than the place where he has established his business, the place of supply of those services shall be the place where that fixed establishment is located. In the absence of such place of establishment or fixed establishment, the place of supply of services shall be the place where the taxable person who receives such services has his permanent address or usually resides.

³⁹ Article 196 provides that "VAT shall be payable by any taxable person, or non-taxable legal person identified for VAT purposes, to whom the services referred to in Article 44 are supplied, if the services are supplied by a taxable person not established within the territory of the Member State.

⁴⁰ Council Directive 2006/112/EC

In 2007, the Commission adopted a Communication⁴¹ in which it suggested a political debate, in the Council, the European Parliament and with other stakeholders on the way forward in the field of reduced rates.

In 2008, the Commission launched a public consultation⁴² on its website, with a view to gather stakeholders' views on the review of the existing legislation on reduced VAT rates in the context of both a first Proposal for amendment of the VAT Directive, and of a planned more global review of the scope and structure of reduced VAT rates at a later stage.

In 2008, the Commission presented a proposal⁴³ which was intended to be the first step in the process of a revision of the EU legislation concerning reduced VAT rates. A more in-depth review of the whole structure of VAT reduced rates was to follow taking account of the outcome of the general debate on the way forward and the usefulness and cost effectiveness of reduced VAT rates.

After long and thorough discussions, the debate in the Council on the overall system of reduced VAT rates was concluded by the unanimous political agreement of 10 March 2009⁴⁴. This political agreement was the result of difficult negotiations and respects a fragile equilibrium of Member States' interests in the politically sensitive area of reduced VAT rates. It led to the adoption in 2009 of the Council Directive⁴⁵ on reduced rates of VAT.

Concerning the cultural sector, this Directive clarified and updated to technical progress the reference to books in category 6 of Annex III which previously only referred to printed books by adding the precision of "books, on all physical means of support". The result is that under the EU VAT Directive supplies of books on all physical means of support are eligible for a reduced VAT rate as of 1 June 2009.

- On customs: The European Commission, Directorate General TAXUD, manages legislation⁴⁶ that provides for controlling the export of cultural goods such as paintings, sculptures, photographs from the EU, therefore contributing to protecting the cultural diversity and identity of the Member States.

The OMC working group considers that the vast and complex set of obstacles and problems related to taxation and customs deserves to be properly looked into in the follow-up of the work. Given the technical nature of the questions, the presence of experts on fiscal and customs issues from Member States may be considered.

4.2.4. Environmental footprint of culture mobility

Artists and culture professionals themselves are increasingly concerned about the environmental footprint of their mobility.

Work is already being done by artists and culture professionals, e.g. intermediaries, to consider and minimise this impact. Member States and the Commission also have a role to play.

Issues for serious consideration include:

- Using more sustainable transport options;
- Patterns of touring, so more work can be done in a more compact way, and to ensure that best value is achieved;
- Challenging the concept of "exclusivity" agreements which militate against environmentally sustainable touring;
- The better use of digital platforms for both communication and creative practice;
- Encouraging green methods of production;
- Appropriate use of products and sources.

⁴¹ Commission Communication COM (2007)380 final

⁴² The results of this consultation are available at:

http://ec.europa.eu/taxation_customs/common/consultations/tax/index_en.htm

⁴³ COM(2008) 428 final <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2008:0428:FIN:EN:PDF>

⁴⁴ http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/ecofin/106576.pdf

⁴⁵ Council Directive 2009/47/EC amending Directive 2006/112/EC

⁴⁶ Regulations 116/2009 and 752/93

Environmental considerations should be monitored as part of statistics, data collection, evaluation of projects, etc.

ANNEXES

List of annexes

- 1- Guidelines for mobility information services
- 2- List of publications

Contact persons

Chair of the OMC working group on mobility of artists and culture professionals
Mr Risto Kivela
risto.kivela@gmail.com

Secretariat of the OMC working group on mobility of artists and culture professionals
European Commission, Directorate General for Education and Culture, Directorate D Culture & Media
Unit D1 Culture policy, Diversity and Intercultural Dialogue
eac-info@ec.europa.eu
www.ec.europa.eu/culture

Guidelines for Mobility Information Services for artists and culture professionals

Introduction

In organizing its work the Member States Open Method of Coordination working group on culture mobility agreed as its first priority area the multiple problems related to information (processed information, intelligence or knowledge) as well as "intermediary activities" (personal approach including advice, guidance, administrative support etc.) on mobility in the field of culture.

In its recommendations the OMC working group recommended that Member States, with the support of the European Commission, should build a network of Mobility Information Services in which activity on two levels is critical, the Member State level and the European level (model proposed in the study on knowledge systems for cultural mobility, ECOTEC).

A consensus was reached in the OMC working group on a minimum "entry standard" in order to allow as many Member States as possible to swiftly participate in the network of information services on culture mobility. Member States will have the option to start at different stages. A progressive approach is recommended, each MS at its own pace. An agreement on the framework of guidelines and protocols will guarantee quality standards.

These guidelines are based on the common framework that was developed by the project partners of PRACTICS, a 3-year mobility project /2008-2011, co-financed by the Commission in the framework of the Pilot project for artist mobility, that brings the ECOTEC theoretical model into practice using a bottom-up approach.

The guidelines aim at developing and defining:

1. Principles on quality standards
2. Information topics, listed in two phases.
3. Guidelines to map and select a solid structure to host mobility information services
3. A protocol on strategic partnerships
4. Features for the coordination at EU level
5. Principles on a common communication strategy

Definitions:

Mobility Information Services are primary services in (all) Member States providing information and advice to incoming and residing culture professionals including artists. In principle outgoing culture professionals are referred to the Mobility Information Service in the host country. The Mobility Information Service in the home country can facilitate the contact.

Mobility Information Services are defined by common quality standards (see infra section 1), agreed information topics (see infra section 2) and strategic partnerships. Information is processed by cooperating with(in) national and EU networks of competent sources (see infra sections 4 and 5). Mobility Information Services shall collect data on culture mobility. The services can also provide information- and training events to the target group and collect data

The OMC working group agreed that primary information should be provided free of charge.

Target group:

The target group of Mobility Information Services are incoming, residing and outgoing artists, culture professionals and cultural actors.

Apart from individual artists and culture professionals the clients of the Mobility Services are in particular small and medium size enterprises, venues, museums, galleries, concert halls, cultural institutions, festivals, associations, federations, network organisations, funding bodies

and other actors in the cultural field. Mobility Services also serve operators in educational and other administrative sectors as well policy makers and civil servants at national and EU levels. The target group is referred to as clients or customers (rather than as users). The service provided is personalized.

Home and host country:

In this context the "Home country" is the country of origin or the country where the culture professional is working and residing, the country where (s)he is based. The "Host country" is the country the culture professional chooses/ is invited to work and reside for a (short) period of time (without immigrating).

1. Quality Standards

The quality standards define a common obligatory commitment from all stakeholders involved in the (network of) Mobility Information Service(s), this to ensure high quality information to the customers.

Member States, Mobility Services and their partners commit themselves to quality standards

- on information itself
- on information provision
- on evaluation and follow-up.

On information itself:

1) Information is relevant, reliable, accurate and regularly updated. Mobility Information Services have to establish strategic partnerships with national and EU competent services (see infra section 4) in order to reassure permanently the accuracy of information and interpretation on applicable national and EU regulations and procedures and on the (further) information sources and contact persons to which they refer.

Thus Information will be regularly verified or checked before it is released to mobile artists, culture professionals and operators.

2) Information is customised for the target groups. The Mobility Information Services will be confronted with specific employment and mobility patterns which are inherent to the culture sector and cause complex regulatory and procedural situations.

On information provision:

3) Information is provided in a confidential way which protects the service user's identity and privacy, in accordance with the national law on data protection of the country providing the service and without discrimination. The service is provided in a coherent and transparent manner.

4) Information is provided in the main official national language(s) of the country providing the service and in at least one other EU language.

5) Information is provided through automated (e.g. online info, e-mail) as well as through personal contact (e.g. mobility advisor) in order to guide and advice on the specific situation, the needs, questions and queries of culture professionals.

6) Information is provided within a reasonable time-limit, typically 7 working days. The time limit should not exceed two weeks. In urgent cases relevant information should be provided as soon as possible.

On evaluation and follow-up:

7) Basic information and feedback from customers is recorded and collected, analysed and reported for monitoring and evaluation purposes with the aim to improve the quality and accessibility of the Mobility Service(s).

Recurrent and structural problems related to regulations, interpretations and procedures are reported to the competent national and EU Directorates General and Services in order to improve mobility conditions.

2. Information topics

The Member States have the option to start at different stages and to progress following their own tempo to and within the second step. However, the Member States and their Mobility Information Services agree on the provision of the elementary minimum information topics (step 1) as the obligatory minimum information provision.

In providing information two steps are defined:

Phase 1, elementary / basic/ minimum

- 1) Regulatory issues, procedures and formalities
 - social security
 - taxation
 - intellectual property rights
 - visa and work permits
 - regulatory issues for "returning" cultural workers/artists and for cross-border work in border regions
 - customs duties
 - transportation, incl. insurances
 - contracts (employment/service contracts)
 - recognition of professional qualifications
- 2) National and EU funding opportunities for incoming and outgoing cross-border mobility can be provided in cooperation with the Cultural Contact Points and other relevant services.

As these topics are still umbrella categories (national and EU) experts will further elaborate the topics in depth and detail in order to agree on a concrete common service content (see draft report Recommendation 8 on information systems).

Phase 2, other useful information

- 1) Country and region profiles of the home country, including structure and profile of the cultural sector, e.g. existing venues, residencies, events, professional contacts
- 2) Professional and vocational training, internships
- 3) Local job and employment market
 - employment opportunities by referring to competent services
 - co-production, touring, cooperation and project opportunities
- 4) Useful information to help culture professionals build a sustainable career path

As a potential phase 3, some countries may choose to entrust the Mobility Information Service with further functions, such as acting as intermediaries to provide funding, or even artist management or promotion. Moreover, the Mobility Information Services can develop gradually new compatible (more private or commercial) functions. These tasks, additional to mobility information and knowledge provision, are not addressed in this document.

3. Mapping and selecting a solid structure to host a Mobility Information Service for artists and culture professionals

Investing in finding a sustainable structure/organization to host the Mobility Information Service is recommended.

Mapping the existing infrastructures and relations, the actual mobility, the current information provision on mobility etc. together with the general key features such as ability to build strategic partnerships, ability to process information, ability to network, affiliation both to the

culture sector, culture operators, information providers and to national / regional services/ authorities; sustainability; accessibility, , should bring about an appropriate host.

4. Strategic Partnerships

Member States and Mobility Information Services commit to establish and maintain relevant strategic partnerships. These partnerships aim to provide quality processed information built on direct access to first-hand accurate information and to provide feedback on recurring problems (and propose solutions) to these partners.

Strategic partnerships with(in) relevant national and regional services/authorities and with EU services in the domains of visa, work permits, customs, social security, unemployment, taxation and other relevant topics are obligatory in order to guarantee the quality of information.

Other suitable partners for strategic partnerships are inter alia:

- 1) National and EU professional organisations and bodies in the culture sector (employers' organisations, cultural institutes, trade unions, etc.)
- 2) Collecting societies
- 3) Information desks for EU funding such as Cultural Contact Points and Media Desks
- 4) Institutions for professional and vocational training

Strategic partners can be involved in training and information events organised by the Mobility Information Service(s). Partners can promote the service among their own target groups.

5. Coordination at the EU-level

The interconnecting and coordinating structure encompassing for example a secretariat at EU-level is conceived as:

- 1) a light and flexible structure customized to the decentralised approach of Mobility Information Services at national level
- 2) respectful of the diversity of network members as different models will be implemented taking into account the context of each Member State
- 3) supporting the information flow, capacity building and networking at European level
- 4) responsible for the visibility and the branding of the network and for coordinating the communication strategy
- 5) affiliated both to the Member States, the EU and to the culture sector

6. Communication strategy

The Member States and the Mobility Information Services commit to develop a communication strategy which ensures them high visibility and fosters the active use of the information service by the target groups.

The aim of the communication efforts should be improved accessibility to information and transparency as regards applicable national/regional and EU legislation, procedures and formalities.

Uniform branding for all external communication as well as network coordination at EU-level reinforces the identification, visibility and the user-friendliness of the information services.

Publications in the field of „Mobility of Artists and other Professionals“

„Mobility of Artists and other Professionals in South Eastern Europe“

1995 – 2009 – Dimitrije Vujadinovic

“Nobody promised you a living”

Overview on the position of the artists in ECA member countries

1999/2000 – European Council of Artists

“Artists in figures - A statistical portrait of cultural occupations”

2003 – Rhys Davies and Robert Lindley/ Warwick Institute for Employment Research and Centre for Educational Development Appraisal and Research, University of Warwick

“Raport o stanie polskiego teatru za rok 2001”

2003 – ZASP – Związek Artystów Scen Polkich

“Pour un débat national sur l’avenir du spectacle vivant”

2004 – ministère de la culture et de la communication

“from pillar to post – a comparative review of the frameworks for independent workers in the contemporary performing arts in Europe”

2004 – Informal European Theatre Meeting

“Die Geografie der kreativen Klasse in Deutschland”

2006 – Michael Fritsch, Michael Stützer – Technische Universität Bergakademie Freiberg

„Die sozialversicherungsrechtliche Lage der Künstlerinnen und Künstler: Ländervergleich mit Schweden, Deutschland, der Schweiz und Frankreich“

2006 – Juliane Alton - Eine Bewertung der aktuellen Situation in Österreich

„Problemkatalog: "Mobilitätsbarrieren“

2009 zusammengestellt von IG Bildende Kunst und dem Kulturrat Österreich für eine Interministeriellen Arbeitsgruppe

„Making a living as an artist”

2006 – Debra Savage, Research papers

“Mobility matters – Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals”

2006 ERICarts – European Institute for Comparative Cultural Research

“The Economy of Culture in Europe”

2006 – European Commission (DG EAC)

“Schlussbericht der Enquete-Kommission “ Kultur in Deutschland”

2007 – Deutscher Bundestag, 16. Wahlperiode – Enquete-Kommission

„Study on Artistic and Cultural Professional Profiles in non-European Mediterranean Countries”

2007 - Fonds Roberto Cimetta

“Street Artists in Europe”

2007 – EP: Policy Department – Structural and Cohesion Policies

“Cultural statistics”

2007 – Eurostat EU

“Study on Impediments to Mobility in the EU live performance sector and on possible solutions”

2007 Ricard Poláček – Mobile Home, PEARLE

„Entschließung des Europäischen Parlaments vom 07. Juni 2007 zum Sozialstatus der Künstler und Künstlerinnen“

2007 – Europäisches Parlament

„Wirtschaftliche und soziale Risiken auf den Arbeitsmärkten von Künstlern“

2008 – Carrol Haak

„Zur sozialen Lage der Künstler und Künstlerinnen in Österreich“

2008 –L&R Sozialforschung Lechner, Reiter und Riesenfelder Sozialforschung OEG

„Dancers Keep Moving – International careers and transition”

2008 – IVA Policy Research and Consultancy, Tilburg University, The Netherlands

“Alter, Geschlecht und Beschäftigung von darbietenden Künstlerinnen und Künstlern in Europa“

2008 – FIA, Deborah Dean

„26th report in the „Statistical Insights on the Arts“series”

2008 – Hill Strategies Research Inc

“VISAS / the discordant note” - A White Paper on visa issues, Europe & artists' mobility

2008 – FREEMUSE & ELMF, ECA

UK Arts and Culture: Cancelled, by Order of the Home Office

The Impact of New Restrictions on Visiting Artists and Academics

2009 - Josie Appleton & Manick Govinda, manifestoclub

LA CIRCULATION INTERNATIONALE DU SPECTACLE

Guide pratique de la diffusion du spectacle vivant, de la mobilité des artistes et des techniciens

2009 – Cendryne Roé - IRMA/ CIMT

“Forschungsbericht Nr. 577 – Gesamtwirtschaftliche Perspektiven der Kultur- und Kreativwirtschaft in Deutschland “

2009 – Bundesministerium für Wirtschaft und Technologie

„Sozioökonomische Lage der darstellenden Künstler – Einige Befunde und viele offenen Fragen“

2009 – Carrol Haak

„Prekäre Freiheiten – Arbeit im freien Theaterbereich Österreich“
2009 – Sabine Kock, IG Freie Theaterarbeit

„Manifest zur Stellung von Künstlern und Künstlerinnen“
2009 – fim, FIA

„Wie viel verdienen Bühnenkünstler und wie leben Sie damit?“
2009 - Studie des Schweizerischen Bühnenkünstlerverbandes

„A Statistical Profile of Artists in Canada – Based on the 2006 Census; Statistical Insights on the arts, Vol. 7 No. 4“
2009 – Hill Strategies Research Inc

„Report – Darstellende Künste: Die Lage der Theater- und Tanzschaffenden im Kontext internationaler Mobilität“
2010 - Zentrum BRD des Internationalen Theaterinstituts (ITI) und Fonds Darstellende Künste