

**Information systems to support the  
mobility of artists and other professionals  
in the culture field: a feasibility study**

Final Report

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## **Final Report**

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As ever, the contents of the report remain solely the responsibility of the authors. The views expressed do not necessarily reflect those of the European Commission.

# 1.0 Introduction

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Mobility is the lifeblood of artistic and cultural activity. The exchange of ideas and techniques between people from different backgrounds has been central to the flowering of culture within Europe, and also to the development of understanding between peoples. For certain individuals the ability to move freely across Europe has been central to their careers and their artistic endeavours. In some cases mobility has changed the course of artistic history. Perhaps no better example is provided by George Frideric Handel, who, along with JS Bach, played a central role in the development of music in the early eighteenth century.

Born in Halle in 1685, Handel rapidly exhausted the musical possibilities in his home town, and sought inspiration in Italy, which he 'took by storm, earning the accolade 'il caro Sassone' ('the beloved Saxon'), and ... created an astonishing group of magnificent works in every genre for the most important Italian musical centres: operas for Florence and Venice, Latin church music for Rome, a serenata for Naples.'<sup>1</sup>.

Seeing an audience eager for his new 'Italian operas' in England rather than back in Germany, Handel moved to London where he was an instant success. In time his popularity waned, however, and it was through the development of the oratorio – which, by requiring no staging, was more mobile than opera - that Handel found fame and fortune once more. His most famous work, *Messiah*, was premiered in Dublin. Handel died in London in 1759, a naturalised Englishman, with an anglicised version of a German name.

## 1.1 Purpose of this study

In the era of globalisation and easy travel, the European Union provides an historical opportunity for such exchanges and cross-fertilisation to take place on an unprecedented scale. But important obstacles remain. This study examines one of these obstacles – one, indeed that arguably plays *the* pivotal role in enabling cross-border mobility to happen - the uneven and inconsistent availability of information.

The study takes as its starting point the enormous difficulties that are acknowledged to exist when artists and other cultural professionals seek to move across the borders of the EU (and also when nationals of third countries seek to enter and move around within the Union). Whilst these difficulties are now well-known, until this point little has been known or understood *systematically* about where cultural operators source the information that enables mobility to take place and how it might be improved to overcome the information obstacles that exist. This study has been aimed at addressing these gaps and developing practical solutions to how they can be tackled. The box below shows the objectives for the study as set out in the Terms of Reference.

<sup>1</sup> David Vickers (2007) Sleeve notes for Handel's 'Il Duello Amorososo', with Andreas Scholl and the Accademia Bizantina, Harmonia Mundi, HMC 901957



### **Objectives of the assignment**

Provide an overview of existing information systems on the different legal, regulatory, procedural, fiscal and financial aspects to the transnational mobility of cultural workers existing at national level in the 27 Member States of the European Union and the three EEA/EFTA countries

Identify the gaps in the functioning of existing information systems

Make recommendations for remedies to fill these gaps, including what role, if any, should be played by the EU, taking into account its competences, with a view to setting up a *comprehensive scheme designed to provide a Europe-wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level.*

This has been, in essence, a design assignment: the purpose has been to look at various design options for information systems to support cultural workers' mobility and to use a set of agreed criteria for identifying and selecting the information that is needed to facilitate the mobility of artists.

Importantly this means that information is not something that is stored in a system, which in computing terms usually implies some form of database. Instead, it means that information supports actions that facilitate the mobility of artists. There is little to be gained in building a large and elegant database, with all the up-to-date information relating to visa requirements, customs regulations, tax and social insurance requirements, if all that results is that artists are provided with a lot of information which they cannot easily turn into the action of being mobile.

Therefore, although the Terms of Reference for the study speak of 'information' it has become clear during the course of the work that what artists need for their mobility is structured *knowledge*, not just information. They need to know when they travel that 'the following forms need to be submitted to this agency by this time, and in this language' (information), 'and this is how you do it' (knowledge). Knowledge, which is information structured into a form where meaningful action can be undertaken, often through the intermediation of experts, is therefore a key theme that runs throughout our analysis.

Finally, it is important to point out that not all problems can be solved through information provision: some would require significant reforms. Although we touch upon these issues here and there, they have been outwith the scope of the study, and often delve deep into the realm of EU reform.

As we have just noted, the 'what' question is already well understood. Less is understood about *how* cultural workers currently meet their needs. For, despite the problems that clearly exist, cross-border mobility nonetheless takes place, sometimes against all odds (a testament to the determination of those involved to realise their artistic goals in spite of the practical difficulties involved). We have therefore spent some time understanding how workers in the sector currently source information and the roles different sources play. One of the key features of this is the central importance of *networks*, for example associations representing artists from particular sectors, projects that link artists together to

address particular issues, or even commercial companies who sell mobility services through their marketing networks. The networks exhibit varying degrees of formality, and are characterised by a heterogeneity of structures and geographical coverage.

Quite apart from the heterogeneity of the networks is the vast amount of structured knowledge that these networks contain. During many of the interviews we have conducted with organisations and individuals it has therefore become very clear that any attempt to build a single integrated information system would not only be hugely expensive and probably doomed to failure (we explore these issues in depth), but more importantly it would not be able to 'store' the knowledge and action practices that artists and networks use already to facilitate their mobility. In understanding how we could address that issue we looked in depth at some large 'information system' approaches to mobility-related information, we looked at how the networks produce their knowledge, and we then examined how some ICT projects have combined basic information provision with resources that allow knowledge to be shared and structured across the networks.

In developing our solutions we have cast the net wide to look at current formal provision both inside and outside the sector and in the public, private and third sector realms. But in pulling in these wider lessons we have also been mindful of the fact that a central finding to emerge has been the need to build on what already exists. In this sense the solutions that we propose are *organic*: they do not represent a 'big bang' technological solution grafted on to the sector – as we shall show, that simply would not work. Rather, we have devised solutions that work with the grain of current practice and acknowledge the need for a developmental process that will build the capacity to generate and share knowledge (and not just information).

The solutions also take into account the fact that in the long run we need to move from provision that merely *overcomes* mobility obstacles to that which actively helps and facilitates artists and other cultural professionals to realise their ambitions through cross-border mobility, in other words focusing on the artistic endeavour as much as on the mobility issue *per se*. From what we have seen, this is clearly a long-term aspiration and not a short term goal: a key requirement is to ensure that mechanisms are put in place that help mobility periods to be realised effectively. Nonetheless, as an ultimate goal, such aspirations deserve a place in the solutions that have been developed, and the recommendations we put forward would lay the foundations for this as well as enabling immediate short-term obstacles to be addressed.

## 1.2 The method

The methodology used in the study centred around two main phases. The first stage consisted of initial literature review and data collection in order to build an understanding of how cultural operators currently obtain information and the nature of the sources they use. An important feature of this was the tranche of interviews conducted with European level sector bodies and with cultural operators in a set of carefully selected localities (see table below). This stage culminated in the first of two workshops with stakeholders, along with a meeting with Cultural Contact Points (CCPs), at which the outlines of potential options were drawn up and discussed. The outcomes of these events were then used to elaborate two strategic options which fed into the interim reporting process.

During the second stage, which followed the interim report, these strategic options were tested against operational realities, with further, more detailed investigations being conducted into a number of current information providers which seemed to offer potential lessons for the study.

On the basis of this work, a presentation was made to the Expert Group on mobility of artists and other professionals in the cultural sector, established under the open method of coordination, order to obtain their views. This was followed by the final stakeholder workshop, comprised of participants from the first workshop plus a wider audience of interested parties including CCPs and the EC. The table below provides a summary of the main elements of the method, with further details provided in the annexes.

**Table 1.1 Summary of methodology**

Component	Timeline
<b>2008</b>	
Literature review	July - August
Interviews with stakeholders: 35 sector bodies, 10 Cultural Contact Points	September - November
Interviews with cultural operators in six localities (Berlin, Birmingham, Helsinki (telephone), Sofia (telephone), Turin, Vilnius): 40 in total	September - November
Review of provision: over 60 examined, 28 in-depth	August - December
1st Stakeholder Workshop, Brussels	9th December
Workshop with Cultural Contact Points, Brussels	11th December
<b>2009</b>	
Interim Reporting	January
Testing of strategic options	January - February
Meeting with Member State Expert Working Group, Brussels	12th February
2nd Stakeholder Workshop, Brussels	13th February
Final Reporting	February – March

### 1.2.1 Strengths and weaknesses of the methodology

Any methodology has its strengths and weaknesses and this feasibility study was no exception. In the absence of what might be termed ‘hard’ (quantitative) evidence, the study sought to draw on the qualitative views of stakeholders, with the aim of achieving as broad a sample as possible, with good coverage across sub-sectors, countries and type of organisation. Some parts of Europe and some cultural sectors were nonetheless better represented than others, mainly as a result of varying levels of engagement with or interest in the issue of cultural mobility. The research targeted those with greatest interest in the topic, relying to a certain extent on advice from experts, the European Commission and recommendations or word-of-mouth.

One of the main features of the approach was the involvement of stakeholders at key stages, especially relevant sector bodies and professional organisations. Involving these organisations in not only the interviews but also two workshops helped to ensure that the solutions that were developed had a close

fit with the needs of the cultural sector. The study may also have helped to forge links between organisations and people who will be engaged in providing mobility information in the future.

Given the size of the samples generated, the study has not attempted to make quantitative observations. The findings are informed by views and perceptions, but in the area of information provision these considerations are often just as important as any quantitative assessment. While there is always the likelihood of receiving comments that contradict the majority view, there was a very high level of agreement (consensus even) between stakeholders, in terms of both of current problems and potential solutions.

## 2.0 Information and knowledge needs of the cultural sector

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### 2.1 Introduction

We begin the substantive part of this report with an examination of the information needs of the cultural sector. We begin by looking briefly at the structure of the sector as we defined it for the study. We then go on to examine the types of information required by mobile professionals and the sources they currently use to obtain it, drawing on innovative typologies developed as part of the study to help understand the processes that currently take place. We conclude by looking at the deficiencies in the information that professionals receive and the ramifications for the quality requirements of any information solution.

### 2.2 Structure of the sector

The Terms of Reference required the study to take into account the special characteristics of the cultural sector, as well as of careers and mobility in the sector (section 1.2). They also required a broad definition of the sector to be adopted and to this end offered the following:

*...in addition to cultural and artistic activities (performing arts, visual arts, cultural and architectural heritage, literature), [the sector] also includes the cultural industries, i.e. sectors which combine the creation, production and marketing of goods and services and the distinctive feature of which is the intangibility of their cultural content, which is generally copyright-protected.*

In practice, the cultural industries sector is not easy to define, and there is no single accepted way of delimiting it. In some areas, the boundaries between sub-sectors have become increasingly blurred with the advent of new technologies, which have led to new activities such as the production of video games.

Drawing on the work of KEA<sup>1</sup>, we drew a distinction between a cultural sector on the one hand (the field we shall cover) and a creative industries sector on the other. As can be seen from Figure 2.1, the cultural sector comprises a core arts field and a closely linked cultural industries field characterised by the mass reproduction of copyrighted material. In contrast, activities such as design, architecture and advertising fall outside of this field into creative and related industries. We would argue that such activities are distinguished from the cultural sector by being more likely to show the following characteristics:

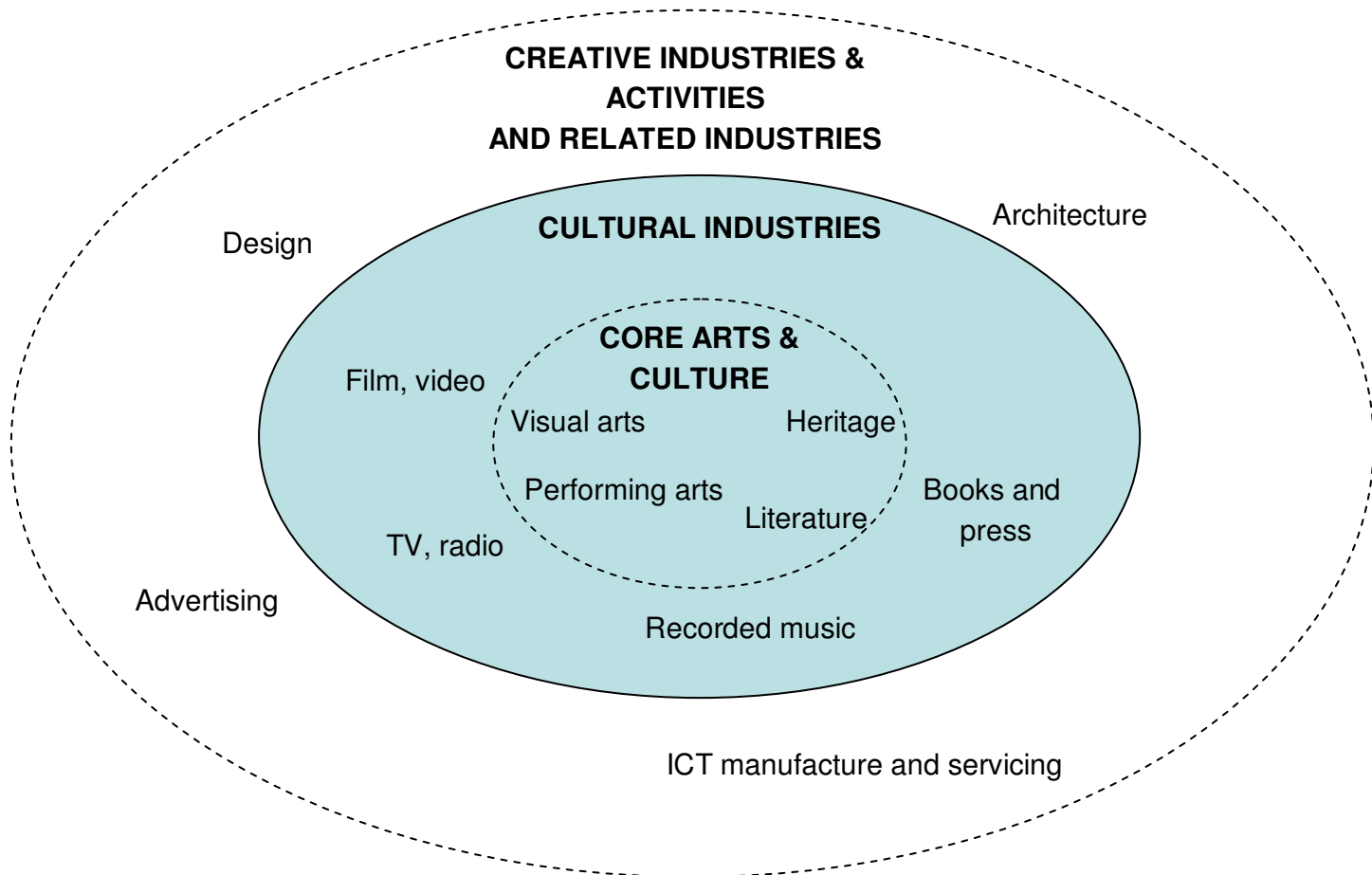
- 1 the cultural and artistic creation in itself is not the goal; rather, it involves the *application* of cultural and artistic skills and content to other uses, e.g. marketing of products and services

<sup>1</sup> KEA European Affairs (2006) Study on the Economy of Culture in Europe

- 2 it has different products and markets – e.g. its customer base includes business-to-business transactions
- 3 it is generally not supported by public subsidy.

We should stress that within the broad field that we delimited for the study, the boundaries between ‘sub-sectors’ often have little bearing on cultural and artistic activities themselves. They are nonetheless a convenient categorisation to help us understand a little more about the nature of mobility.

**Figure 2.1 Scope of the study**



The function, significance and scale of cross-border mobility varies substantially across the sub-sectors that are shown on our diagram (and for that matter for the professions which overlay and cut across this particular categorisation), whilst generally being important within all parts of the sector.

Within the performing arts sector, mobility is commonplace, involving both people (not just artists but technicians, producers and directors) and equipment (stage props etc), and involving both short-term and long-term mobility periods. Short notice, short-term mobility and multi-country tours of varying duration are also a prominent feature. Mobility is also common within the film and video sectors,

involving cross-border projects and co-productions and a wide spectrum of professions including for example lighting technicians and camera operators.

Cross-border mobility is also common in the visual arts, although the problems are probably less acute (less short-notice, short-term mobility) and not as extensively articulated since the base of professional organisations is less well developed than in, for example, performing arts. In contrast, mobility is less common in the literature field, although no less important for the individuals or institutions concerned. In literature, individuals participate in mobility predominantly when it is linked to the promotion of a published work, although arts festivals can also lead to mobility (e.g. for poets). In the visual arts mobility is often linked to (touring) art exhibitions.

In the heritage sector, mobility can involve exchanges of cultural artefacts between museums, along with mobility which tends to be longer term than, for example, in the performing arts, involving individuals in seeking long term appointments and/or training within cultural institutions.

## 2.3 Information types

Through the review of literature and interviews with stakeholders we gathered data on the types of information that mobile professionals in the cultural sector require in order to manage their cross-border mobility smoothly. We were able to distinguish between four types of analytically distinct information types, which are shown in the table below.

**Table 2.1 Main information areas for mobile professionals in the cultural sector**

Topic Area
1. <b>Regulatory issues</b> , including rules on taxation; social security; visas and work and residence permits (for non-EU nationals); customs regulations; intellectual property rights; health and safety, and insurance; civil, commercial and employment law; and professional qualifications.
2. <b>Opportunities for jobs and training abroad and for cross-border projects and co-productions</b>
3. <b>Funding opportunities</b> for cross-border projects and to cover the costs of cross-border mobility
4. <b>Country and region profiles</b> explaining the structure and profile of the cultural sector

Before we look in more detail at these broad types, a number of more general observations need to be made.

First, the types of information needed relate to whether the mobility is short or long term and whether it takes place individually or as part of a group.

Secondly, information needs also vary according to someone's employment status and professional experience: a self-employed person or a professional with little international experience and in particular young cultural workers will need a different type of information.

Thirdly, information needs may vary according to the sub-sector concerned, as particular rules may apply to specific professions.

Finally, the status of the operator doing the hiring or employing (profit/not-for-profit) will also affect the type of information needed.

### 2.3.1 Regulatory issues

Regulatory matters have a vital role to play in cross-border mobility. Indeed interviewees confirmed that information on regulatory issues is particularly crucial to avoid difficulties and an unexpected increase in the costs for mobile professionals and companies. Indeed the nature of their role is such as to distinguish them from the other three types of information in our schema. A number of features distinguish it.

First, the information required by professionals is often highly specific to the individuals concerned and cannot easily be 'read off' from relevant rules and regulations, even by officials. Answers to questions also have to be accurate and *definitive*. This means that the need for interpretation and application can be high.

Secondly, the cost of getting the wrong information can be high. Failure to comply with relevant rules and regulations can result in an inability to get into a country (in the case of non-EU nationals crossing borders); and there is anecdotal evidence of misapplication of regulations by border and other officials which leads to professionals being denied entry even once all other arrangements are in place. Provision of the wrong interpretation of legislation in areas such as tax can be costly for individuals concerned, where mobility might take place only to find that mis-information has been provided (and for example double payments of taxes or social security made).

In general, interviewees declared that information on all relevant regulatory issues is important, but that information needs to be accessible and provided according to the specific activities of professionals in the cultural sector as well as the particular mobility patterns in the cultural sector (i.e. sometimes very short-term mobility or spontaneous, last-minute mobility). Therefore simply accessing very general information, for example on social security schemes, will not meet a mobile professional's particular needs.

In the next sections we look at the information issues concerned with each of the main regulatory topics faced by mobile cultural professionals.

#### **Tax**

Specific information needs here cover such things as:



- applicable rules on withholding taxes for non-resident artists and organisations and all aspects of double taxation: professions covered by the applicable legislation, exemption from withholding tax, income tax returns, tax credit in the country of permanent residence, deduction of expenses, etc.
- applicable rules on value-added taxes (VAT) in the context of cross-border mobility and in particular the applicable VAT rate, exemption from VAT, payment and refund of VAT.

Tax is perhaps the most important issue in the sense that it applies to every mobile professional in some way regardless of the nature of their mobility period, and can be especially important for certain people at certain times undertaking certain types of mobility. This is not the same of course as saying that it is always the most significant issue: other regulatory issues like social security and visas may of course be more important for professionals depending on their circumstances.

### **Social security**

The specific information needs here relate to:

- portability and transfer of pension rights for those cultural workers having spent bits and pieces of their career in several EU (and non-EU) countries
- unemployment insurance
- sickness and maternity benefits
- injuries at work, occupational diseases
- invalidity pensions
- European and national legislation and procedures on “posted” workers and trainees.

Information is needed here for both the employed and self-employed, and seems to be particularly relevant to people on longer rather than short-term mobility periods (with the exception of sickness and injuries). In this sense, it is perhaps less subject to people needing answers at short notice than, say the tax field.

### **Visa and work and residence permits**

Information is needed here for people from non-EU countries (or those EU citizens without the right to work in all EU member states) who want to work temporarily or permanently in one EU Member State and who might also be temporarily mobile in other EU countries. Getting the right information in time is critical for whether mobility happens at all for people in this situation, and is especially acute for mobility at short notice, which is probably most prominent in the performing arts field.

An important issue surrounds the ability of non-EU citizens who are already working in one EU country to cross borders. Not only does this affect people crossing into and out of the Schengen area: it is also an issue with regard to long-term visas and work permits within Schengen.

For this type of information, there can be particular problems as regards the knowledge of border officials, there being many anecdotal instances recorded of the misapplication of the law, with individuals being denied entry despite having the correct paperwork.

## **Customs regulations**

Customs regulations can be highly significant for the movement of artefacts, as in the visual arts, museums and heritage sectors, but also for the transport of equipment such as musical instruments and stage props.

As regards intra EU mobility, customs regulations may become important for example when a cultural operator moves inside the EU and transits a non Schengen area country. However as mobility is not merely limited to the EU, more information to professionals about the EU export licence scheme (Council Regulation 3911/92) is necessary.

The EC is working on a 'paperless' customs environment by 2013, but registration will be necessary which may involve costs that smaller operators cannot bear.

As with visas and permits, misapplication of customs regulations by officials at border crossings can be a problem for individuals.

## **Intellectual property rights**

Here we are concerned especially with: the identification of rights holders, the collecting society responsible and its contracting conditions (clearance of rights, payments of rights, criteria for the calculation of tariffs, terms of licenses, including scope, duration and geographic coverage).

While IPR issues are of significant concern, particularly IPR theft (for example performing a work without permission, the faking of goods in the retail sector), the actual structuring of information about IPR is well advanced and involves a network of national and international actors.

## **Health and safety and rules related to insurance**

In this area, there is a need for information on those laws and regulations which pertain to certain artistic/cultural activities and organisations, like for example street and circus artists (e.g. rules on equipment, public gatherings, fire precautions, animal welfare, etc.), musicians, workers in the film sector and others. The significance of the information needed varies considerably between the sub-sectors of the industry, and are particularly important for those activities with a higher risk of personal or public injury/liability.

## **Civil, commercial and employment law**

There is considerable variation between countries and sub-sectors in both contractual requirements and practices (service contracts, employment contracts, IPR contracts etc.). This can lead to difficulties for mobile professionals in understanding, for instance, all the implications of a proposed employment or co-production contract from a foreign employer or co-production partner.

## **Professional qualifications**

This is a very varied landscape, since professions vary considerably in the extent to which particular qualifications are needed for entry and there is also major inter-country variation in the mutual recognition of qualifications. There is also variation between countries within professions in their degree of regulation. In some countries, professional bodies have legal responsibility for access to some segments of the sector.

Information on professional qualifications is especially important in occupations such as technicians in the performing arts and professionals in the heritage sector. It is also important for all professionals in the cultural sector who wish to work as teachers or professional trainers abroad.

### **2.3.2 Opportunities for jobs, training and cross-border projects and co-productions**

Many of our interviewees indicated that many professionals seek information on job and training opportunities abroad. This concerns employment opportunities (long-term and short-term), but also opportunities for service contracts, project and (co-)production possibilities and for initial and vocational training. All sub-sectors in the cultural sector indicated that this is an important topic and that currently there is not enough specialised information accessible, in particular on-line. Information on jobs, projects and co-productions typically has a short 'shelf-life', whilst that on training and funding tends to have a longer 'shelf-life'. With regard to cross-border projects and co-productions, information is needed on similar companies, festivals, venues and networks. Opportunities for networking should be particularly highlighted since personal contact is critical in this sector, mutual trust in artistic competence being central to the success of cross-border projects and co-productions.

### **2.3.3 Funding opportunities**

Many interviewees indicated that information on funding opportunities to finance cross-border mobility remains crucial for many mobile professionals. This concerns information on all available funding sources (including EU funding) to cover costs for cross-border productions (including co-productions) or travel costs to study and work cross-border, to explore professional training and job opportunities, to negotiate future contracts and to promote work. According to many interviewees, there is a particularly high demand for access to information for funding possibilities for individual cultural workers who wish to study or to work (permanently, temporarily) abroad.

### **2.3.4 Country and regional profiles**

Many interviewees also stressed the need for access to information on the cultural sector in different countries and regions. This should include information on how the sector (and all its sub-sectors) are structured, the main existing networks, professional organisations and artistic trends. In addition, there should also be general information on the country's society, its economy and very specific information on possible local partners for common projects and co-productions or for employment and training opportunities.

### 2.3.5 Conclusions

It can be seen from this review of information types that the nature and magnitude of the challenges presented varies considerably depending on the type of topic for which information is needed.

Equally it is clear that poor information on regulatory matters can be argued to be the most important topic that needs to be tackled; and, within this category, the most pressing issues probably concern taxation, social security, especially for short-term stays in other EU countries, and visas and work permits for third country nationals, especially when moving inside the EU (e.g. as part of an EU-based group). The biggest effect of poor information about opportunities for cross-border co-productions or funding is on determining whether people find out about mobility opportunities in the first place. In the regulatory field, by contrast, poor information can have a range of effects: it can stop mobility that would otherwise have happened from taking place (by being refused entry to a country at a border control for instance); it can financially penalise people (for example by paying taxes twice); it can place them in jeopardy of breaking the law (where the wrong health and safety information is provided); or it can influence the artistic endeavour itself (perhaps where incorrect insurance information results in some potentially dangerous activities being removed from a performance). Alternatively none of these things happen simply because the professional concerned, having failed to get answers to their questions, abandons entirely the idea of taking their activity across a border, judging the risks to be too high. This means that mobility that otherwise would have taken place is blocked. We should add that, although there is no way of knowing how often it happens, there is ample anecdotal evidence to suggest that mobility often proceeds despite the inability to receive satisfactory answers to questions.

In the next section we turn to the sources of information that cultural professionals currently use in order to try and avoid these pitfalls.

## 2.4 Information sources

Our review of information sources was based heavily on our interviews with individuals and organisations in the sector. In this regard it should be noted that many of the European organisations which have been interviewed were articulating the needs and points of views of their members. However, it is also apparent that many of those interviewed, especially at local level, have given personal perceptions about the strengths and weaknesses of each information source. These perceived strengths and weaknesses depend very much on the type of information that is needed by professionals in the various sub-sectors, on the type of mobility (short-term or long-term) of professionals, on how the sub-sector of the cultural sector is structured and organised and on the geographical location of those interviewed. Nevertheless, the results of the interviews in aggregate gave a very clear indication about the shortcomings of available information sources and what the sector values most when it comes to mobility-related information provision. Furthermore, it was possible to validate the picture that developed through the stakeholder workshops that were held.

## 2.4.1 Overview

The individuals and organisations interviewed indicated a wide range of existing information sources for mobile professionals and we have categorised these into the typology shown in Table 2.2 and in Figure 2.2 .

**Table 2.2 Existing information sources used by mobile professionals in the cultural field**

Information source
1. Personal contacts and informal exchanges between professionals
2. Experts (such as tax advisors, lawyers, agents, managers, accountants)
3. Local co-production partners and hosting venues and organisations
4. Professional organisations or sub-sector specific organisations at national and international level
5. Foundations
6. Public authorities (at national and European level)
7. Cultural Contact Points and national media desks

There are seven distinct types of information source, although as indicated by the dotted lines on the diagram, these can be seen as falling into four higher level groupings (with ‘experts’ divided into ‘in-house’ and ‘external’) . The sector at the top of the diagram comprises those sources available on a personal, more informal level, whilst those in the right-hand segment can have a more commercial relationship to the mobile cultural operator (although this is by no means always so in the case of promoters and venues). At the bottom of the diagram the relationship tends to be to an organisation in the third sector, whilst the segment on the left represents the public sector.

It should be emphasised that, whilst these broad differences are important, they are not necessarily dominant and there is much variation between sectors and countries. It should also be stressed that the pattern of information sources used will vary from sub-sector to sub-sector and country to country. Perhaps even more fundamentally, each individual cultural professional will have their own unique ‘map’ of information sources. This reliance on a patchwork of networks has an important bearing on the ability of people to plan and undertake cross-border mobility, and the inability to access effective networks can place individuals at a disadvantage relative to others. We must be pragmatic however, and not argue that it is possible to even up the information landscape so that everyone has equal access to information.

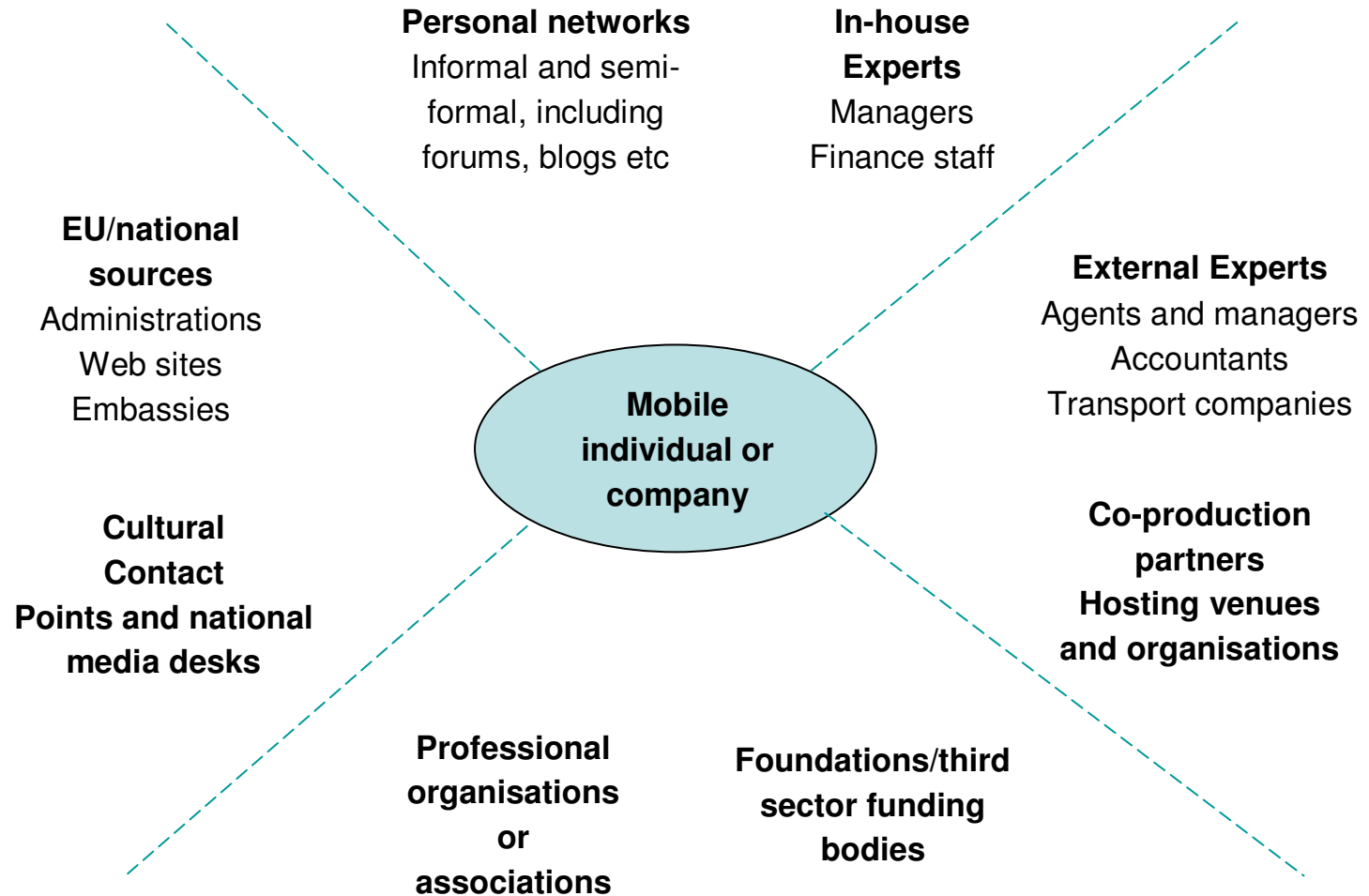
Before we look at each of the information sources in turn, a number of general points need to be made. First, an important characteristic of information flows within the culture sector is that the distinction between organisations that supply information and those that use it is very blurred. Many professional organisations for example are both users and suppliers, and almost by definition the personal networks that are a feature of the sector have this characteristic too.

Individuals and organisations draw on and supply information in complex patterns. Thus, many of the stakeholder organisations we interviewed are themselves information sources for mobile professionals in the cultural sector, but they often refer professionals to other sources or consult other sources themselves to be able to provide accurate information on mobility-related issues.

The second important feature to note is that, looking across this 'landscape' of information sources, there is a highly variable mix of person-to-person and electronic provision. That said, it is also clear that person-to-person contact forms a more significant component of provision in the top and right-hand quadrants of the diagram than in the other two, where public and third sector provision is more likely to make use of electronic provision in concert (to varying degrees) with person-to-person contact.

In the following sections we examine the characteristics of each type of information source and their respective strengths and weaknesses.

Figure 2.2 Sources of mobility information in the cultural sector



## 2.4.2 Personal contacts and informal exchanges between professionals

Many organisations and people interviewed indicated clearly that personal and informal contacts are currently one of the most used and valued sources when it comes to mobility information. This type of exchange increasingly includes use of the Internet through activities such as online forums and blogs.

### *Strengths:*

This source is most appreciated because professionals can receive tailor-made information responding to their specific information needs. This is particularly true as regards the application of rules on taxation, social security and visas, but also more generally as regards funding opportunities and cross-border job-opportunities or country profiles. This source is also valued because professionals can exchange “insider information” informally, which helps to understand how general rules on taxation and social security apply to a given situation or how to deal with public authorities to solve a problem rapidly. Often this information is not written down anywhere.

### *Weaknesses:*

This information source is described as not being absolutely reliable, because recipients have no clear idea about the robustness with which the provider gathered the information. So, the issue is not whether the information provided is official information, but whether the information is ‘fit for purpose’. Personal contact is seen more as “shared personal experience” on cross-border mobility. Professionals are very well aware that information based on personal experiences is not necessarily transferable to their particular situation.

Another weakness of this source is that it is generally only accessible to those professionals who have professional connections and are not “newcomers” to the business. Young artists or cultural workers or those with little or no experience in cross-border mobility and not sufficiently connected to existing networks might find it difficult to access this source. In addition, those professionals who have a valuable experience to share cannot always be identified easily from the outside or are not always necessarily willing to share their experience with a wider public.

## 2.4.3 Experts (such as tax advisors, lawyers, agents and managers, accountants)

Many mobile companies but also individual artists and cultural workers ask experts such as tax advisors, accountants and lawyers for advice. These experts can be “in house” in the case of bigger companies or cultural institutions and venues, whether they “host” mobile artists and companies from other countries or are themselves “mobile”. They can also be “external experts” who deliver their services on an ad hoc and/or commercial basis. In the case of agents and managers, the market has found a solution for those able to pay for it in the form of businesses whose function it is to help individuals and companies on a commercial basis to navigate through the choppy waters of cross-border mobility.



*Strength:*

This source is identified as particularly reliable and tailor-made. It covers particularly well all regulatory issues as well as in some cases (agents, managers) information on cross-border job or (co-)production opportunities.

*Weaknesses:*

Experts may sometimes be quite expensive and smaller companies and independent and young artists and cultural workers in particular will not always have the financial means to pay them. Furthermore, it proved very difficult for us to understand how the commercial agents work with information to construct the knowledge that underpins their commercial services. Since this is what defines their commercial advantage they were understandably very reluctant indeed to share anything with us.

#### 2.4.4 Local co-production partners and hosting venues and organisations

Mobile cultural workers and operators often have close contacts with the hosting venues and organisations or with local partners in those foreign countries where they intend to work.

*Strengths:*

These “local sources” are particularly valued for their knowledge of the regulations which need to be observed by foreign artists or companies (rules on taxation, social security, visas, etc.). They obviously help their partners to deal with many practical aspects of short-term and long-term mobility. Information provided by local partners is described as reliable and sufficiently tailor-made to the needs of mobile cultural workers.

#### **Table 2.3 Example of co-production process**

Menofortas is a private theatre company in Vilnius founded in January 1998 on the initiative of Lithuanian theatre director Eimuntas Nekrošius, his wife Nadežda Gultiajeva, and the Ministry of Culture of the Republic of Lithuania. There are seven full-time employees, and other performers are freelance. The company works directly with festival organisers, where personal contacts are important. If for example the Edinburgh Festival offers them a choice of theatres, people from the theatre will travel to Edinburgh to discuss staging etc., and the festival organisers also travel the world to choose performers and to meet them. Such activities generally cannot be replicated by online virtual tours or videos.

*Weaknesses:*

No particular weaknesses were identified by those interviewed. Again, local partners are obviously part of a formal/informal network of mobile artists and cultural workers, and newcomers and in particular young professionals need first to establish their own networks and find a trusted partner before being able to rely on this information source.

#### 2.4.5 Professional organisations or sub-sector specific organisations at national and international level

Professional organisations in the cultural sector include trade unions, employers' organisations, professional guilds, informal professional networks and associations. They also include sub-sector specific national institutes such as theatre institutes, dance centres or visual arts institutes. Many of them function as primary information sources for mobile professionals and according to those interviewed they are often valued due to their proximity with the sector. At European level this includes organisations such as IETM and Pearle\* for the performing arts, Europa Nostra for the heritage sector or FEP for the literature sector.

It is important to point out that the cultural sector is not organised in the same way in different sub-sectors and within different EU countries. The heritage and the performing arts sectors are well organised at European level. However, professionals in the film sector and in visual arts often referred to a lack of representation at European level. In many countries there is no representative organisation for visual arts, literature or the film industries.

This unevenness of representative organisations throughout the different cultural sub-sectors is due to several factors which have not been examined in the framework of this study but it should be noted that it may have some important ramifications for the information solutions that flow from the study.

##### *Strengths:*

As these organisations tend to be close to the sector's needs, the information they can provide on cross-border mobility is considered by mobile professionals as relevant and tailor-made. Some websites of sub-sector specific European organisations like IETM or On the Move, which provide information for performing arts professionals, are also frequently used as information sources by professionals from other sub-sectors, like the visual arts or literature. Depending on the country and the sub-sector, but also on the financial and human resources of each individual organisation, some of these professional organisations can provide valuable information, especially on funding opportunities and country profiles.

##### *Weaknesses:*

As mentioned above, in some sub-sectors there is sometimes no representative professional organisation at national level. Obviously in those countries one potentially important information source on mobility is not available to professionals of those sub-sectors. If there is in addition no European organisation, professionals from certain sub-sectors are potentially at a disadvantage in terms of obtaining specific information.

Another weakness pointed out by many interviewees is the limited information provided by European professional organisations: that provided by the European organisations cannot be as detailed as sometimes needed by professionals. This is particularly true as regards applicable regulations in different countries, such as rules on visa, taxation, social security, safety regulations, etc. This is due to restricted human and financial resources and limited capacities to deal with these technical topics.

## 2.4.6 Foundations

Foundations include a variety of general foundations (e.g. the *Open Society Institute*) which are not only active in the field of culture, general culture-oriented organisations (e.g. the *European Cultural Foundation*) and sub-sector specific foundations (e.g. the *Yehudi Menuhin Foundation* or the *Felix Meritis Foundation*).

### *Strengths:*

Foundations are frequently quoted as a reliable information source, in particular when it comes to funding opportunities, if they provide funding themselves.

### *Weaknesses:*

Foundations are considered less reliable sources as regards the regulatory issues, which is largely due to the fact that they often operate at a European level, that this type of information is too technical and that information provision on these issues requires considerable human and financial resources.

## 2.4.7 Public authorities

Public authorities are generally considered to be reliable information sources for mobile professionals as they deal directly with the rules applicable to mobile professionals, such as laws on taxation and social security but (sometimes significant) difficulties can be experienced in accessing the specific information needed. They include European administrations, such as the European Commission (especially as regards the rules on the EU's customs' union or the coordination of social security schemes), but are mostly national authorities, including embassies when it comes to information on visas.

### *Strength:*

The strength of this information source is that the information provided is first hand and reliable. It concerns primarily the regulatory issues such as taxation, social security and visas and work permits.

### *Weaknesses:*

The information itself is not always provided in a user-friendly way and often the information given is not tailor-made or adapted to the specific mobility patterns of the sub-sectors of the cultural sector. Long delays before receiving a clear answer are frequent across all EU countries. The authorities are often incapable of answering the specific questions of mobile professionals and cannot give clear indications as to how to understand applicable rules in particular cases.

#### 2.4.8 Cultural Contact Points and national media desks

Many of those interviewed also clearly indicated that Cultural Contact Points (CCPs) and national media desks inform professionals about EU funding possibilities.

##### *Strengths:*

CCPs and national media desks are quoted as reliable information sources on EU funding possibilities. The information provided by CCPs varies considerably. Whereas some CCPs have diversified their services and also inform professionals about national and regional funding opportunities, others even provide some information on regulatory issues or job opportunities abroad.

##### *Weaknesses:*

Many interviewees clearly indicated that the quality of the information provided by CCPs and media desks varies considerably from one country to another. In some countries CCPs are perceived as not functioning satisfactorily at all and are not therefore seen as a useful source of information. In such cases, when information is provided it generally does not go beyond funding possibilities.

#### 2.4.9 Summary of strengths and weaknesses

The table below provides a summary of the strengths and weaknesses of the different types of information source. It is notable that those sources whose main strength is their ability to provide tailor-made information tend to suffer from variability in quality and reliability, whilst those whose strength lies mainly in their reliability tend to have weaknesses centred around their capacity to tailor information to the needs of the sector. Variable coverage across countries and across sub-sectors is a recurring issue.

**Table 2.4 Summary of key strengths and weaknesses of different information sources**

	Strengths	Weaknesses
Personal contacts	Tailor-made	Not always reliable (not official), 'too informal'
Experts	Tailor-made	Expensive for smaller companies, individual artists
Local partners	Tailor-made	Depends on country/partner, Difficult for newcomers to access
Professional organisations (EU/national)	Tailor-made, close to the sector's needs, reliable (depending on country + sub-sector)	Quality of information and advice depends on country/ sub-sector: unequal quality European professional organisations: information sometimes too general Sometimes difficult for newcomers to access
Foundations	Reliable for certain information (funding)	Little capacity to advise on regulatory issues
Public authorities	Official and reliable information	Weak knowledge of sector, Not always user-friendly, No tailor-made information
CCPs/ Media desks	Reliable for certain information (funding)	CCPs/media desks: depends on country: unequal quality

#### 2.4.10 Key levels of information provision

It can be seen from the preceding review that the range of sources used is very wide. Equally, it was also clear from our interviews that there are four distinct levels at which information provision takes place which would need to be factored in to any solution to the issues being identified. These are:

- European level,
- National level,
- Transversal level (European, national and local), of professional and social partner organisations in the cultural sector and the particular sub-sectors,
- User-generated websites and blogs.

Interviewees had very different views about what constitutes ideal information provision, but the vast majority believed that none of these levels alone should be responsible for providing information. A combined, coordinated and coherent multi-level approach was seen by many as a crucial element in improved information provision. Many interviewees also stated clearly that it was important that information reaches the local level and is provided as closely as possible to the beneficiaries. For many, this implied that information is provided by "someone who knows the sector well".

For each of the four levels, interviewees gave clear indications as to how information should be ideally provided and what should be observed at each level:

## 1 European level

The vast majority of interviewees were against any large EC hosted website which would function as a unique source of EU-wide cultural mobility information. They doubted that such a website could provide tailor-made information, since most information on mobility concerns areas which are of national competence (e.g. the regulatory issues of taxation and visas). Consequently, the EC would not necessarily be able to provide precise information on what these rules are and how they apply to a mobile cultural operator or artist. As we have already suggested, and explore from section 3.3 below, there are also sound technical reasons why such an approach would not work.

Nonetheless, many interviewees also believed that the EC could provide added value when it comes to information provision on cross-border mobility and could help establish a clear coordinating structure on cross-border mobility information within the EU. Many interviewees said they would find it useful to have a general EU cultural mobility website functioning as a “gateway”, with the following functions:

- providing a broad overview about the main issues that need to be observed when being mobile across borders in the EU,
- giving clear guidance as to where to find further relevant information, including links to existing information from sub-sector organisations, and national information sources.

This “gateway” would therefore function as a ‘stepping stone’, helping newcomers and inexperienced cultural workers and operators to know where to look to obtain more precise and tailor-made information. It would also help to structure available information sources at European and national level.

Many interviewees also pointed out that much general information is already available at European level (they specifically referred to European websites like On the Move and LaborCulture.org. What they suggested was that the EU should support existing European and national information sources to help improve their services and make them sustainable.

## 2 National level

Many of those interviewed indicated a clear preference for information provided at national level and as close as possible to users and beneficiaries. This would also ensure that professionals have access to personal advice. However, it should be noted that some interviewees from Central and Eastern Europe expressed strong misgivings, indicating that, in their view, information provided at national level stood little chance of being designed or managed successfully in the interest of professionals.

According to those interviewed national\_mobility information contact points could be useful, even though many were not exactly sure by whom they should be run and how they would function. Many said that *Cultural Contact Points* should ideally take on the role of mobility information contact points, as this is already partly done in some countries (the Netherlands, Slovenia). Depending on the country and the sub-sector, interviewees indicated that professional organisations should run such information points.

*Cultural Contact Points* themselves indicated quite clearly that they would not be able to take on such a role within current levels of human and financial resources and given a lack of technical knowledge on regulatory issues.

The majority of interviewees believed that a precondition for a successful national mobility information point is that it is managed by well-trained staff and that it has close links with both the public authorities (in charge of regulatory issues such as taxation and visas and work permits or social security) and the cultural sector (and in particular the professional organisations, including collecting societies), in order to be able to provide targeted and reliable information.

If such national information points were to be set up, interviewees recognised the need for regional and/or local information points in larger countries (like France, Germany, Italy, Spain) to ensure that professionals have access to personal advice.

In general, many of those interviewed did not believe that national authorities should provide a mobility information service specific to the cultural sector since they would not be able to provide information that is tailored to the needs of individual professionals or sub-sectors. A large majority also stated that national authorities have to significantly improve the transparency of rules and procedures and basic access to information (including access to information in English). They argued that an increased effort has to be made to adapt the services provided by authorities to the needs of mobile professionals (e.g. accelerated procedures in the case of short-term or last-minute mobility). At the same time many of those interviewed insisted that whatever system is put in place to improve information provision for mobile cultural professionals, national authorities need to be closely involved in any solution to ensure that information provided on regulatory issues is reliable and up-to-date.

### **3 Transversal level: professional organisations at European and national level**

As we have already mentioned, not all sub-sectors have well functioning professional organisations across EU countries and at EU level. Nonetheless, many of those interviewed (especially in the heritage and film sectors) believed that mobility information should be provided by professional organisations (ideally by sub-sector organisations) at national and EU level to ensure that all information needs are covered: general information about mobility in the cultural sector as well as technical and practical information on national rules and how they apply in given situations.

Many of those interviewed stated that both the EC and national governments should support professional organisations more pro-actively in the provision of tailored information. This should include support to already existing tools such as sub-sector specific websites and information services.

### **4 User-generated websites and blogs**

The vast majority of those interviewed stated that user-generated websites and artists' blogs can be useful additional information sources, but observed that they cannot provide reliable information about applicable regulations. They are considered as 'complementary' information sources and interviewees did not see any major role for them in a system for improved information provision.

## 2.4.11 Conclusions

It can be seen from this review that sources of information cover a very wide range. It can also be seen that the information used is currently both formal and informal, with informal information often filling the vacuum left by the absence of correct formal information, but no less important for that – indeed in any information network, such informality is critical in building up *knowledge*. The existing information landscape thus essentially comprises complex networks of both formal and informal information exchange, which actually use information to build up knowledge about how to tackle problems. In this process, the informal ‘chat’ is as vital to the success of many mobility periods as the formal response from regulatory authorities; it is often the ‘chat’ that helps people to ensure they get the correct interpretation of the correct rule.

This section also shows that an individual’s capacity to participate in mobility can critically depend not only on individual factors such as language skills and income (the ability to pay for intermediaries can be important) but also the extent to which someone can link into existing institutional capacities within their country or sub-sector. As before there is enormous variation across Europe in this respect, with the culture sector operating within highly varied institutional contexts, reflecting differences in both governmental structures, policies and practices, and also in the base of professional organisations to represent the needs of cultural sub-sectors. This variation has played an important part in the development of the solution we offer in this report.

However, it is important to note that the variation observed equally reflects the diverse strategies that artists and other stakeholders have developed. The rich cultural landscape across Europe reflects the considerable mobility that does actually take place, so our task in this project has been to find ways of facilitating and improving it, not in replicating it through an ICT-driven database solution. The goal of improving and extending the activities is then dependent on the extent to which artists can rapidly access networks of knowledge.

At the same time, it is clear that the ability to access networks is not evenly spread. Newcomers to the sector are clearly at a disadvantage in relation to their ability to access a network of support to assist them in planning and undertaking cross-border mobility. It takes time to build up a knowledge network. But so too are people returning after careers breaks, or who are seeking a professional reorientation or who are looking for new opportunities abroad, even though well-established. In addition, self-employed cultural workers and those working freelance (e.g. frequent short-term engagements as employed or self-employed persons) generally cannot access information easily either. In short, people who are established in their careers and/or who are employed already are likely to have some ways and means of getting round the obstacles to mobility.



## 2.5 Current information difficulties and their potential solution

From both the existing literature and the interviews we conducted and workshops we held, it was clear that the general information difficulties that are regularly encountered are well established and that many stakeholders have preferences for how information relating to cross-border mobility should be provided and structured. This includes how far information should be structured according to sub-sectors, professions or the employment status of cultural workers and in what language(s) it should be provided. From this, and the related literature, a number of clear pointers emerged as to how information difficulties should be translated into information quality requirements for the sector.

### 2.5.1 Quality requirements of the sector

The following issues were frequently cited during the course of the study:

- **Information needs to be reliable**

This means that information, in particular as regards applicable regulations, requires prior validation by national authorities.

- **Information must be regularly up-dated**

This means that the information sources must verify regularly if the information provided is still valid.

- **Information should be available in several languages**

If provided nationally, information needs to be available in the national language and at least in English or in “major” EU languages: English, French, German, Italian, Polish and Spanish.

- **Information must also be provided through personal contact**

Although on-line sources are extremely valuable, nothing can replace direct and personal contacts where questions can be asked and answered in real time.

- **Information must respond to the needs of professionals**

This means that the information must be as tailor-made as possible and information providers must respond to the particular needs and the particular situation of mobile professionals. This also means that professionals should have access to toolkits which explain to them how to apply generally applicable regulations to their particular situations and needs. Ideally professionals should be able to access reliable information in urgent cases, especially when something goes wrong for a mobile professional (for example a non-EU national is refused access to the EU despite a valid visa and work permit).

- **Information should be widely targeted**

To make sure the relevant national and European rules are implemented correctly, information about cross-border mobility in the cultural sector should also be targeted at those applying the regulations, including national authorities such as border guards, tax officers, social security inspectors and collecting societies.

- **Information should encompass the notion of a sustainable career path**

This was clearly one of the most important points made by those interviewed. Information should not only be limited to providing “correct” data about applicable regulations or available job or funding opportunities to encourage and ease mobility at any price. Those providing information to professionals (at European or national level) underlined how crucial it is that professionals also receive comprehensive information about the short-term and long-term advantages and disadvantages of their mobility projects. In other words, mobility should not be an end in itself but should remain one of the tools to help professionals build a sustainable career path. For this reason, it is important that information is provided by professionals who know the cultural sector well and the social and financial implications of mobility for professionals.

### 2.5.2 “As general as possible and as specific as needed”

Along with these general quality requirements, stakeholders also articulated their views as to how the information should ideally be made available. Many of those interviewed stated that information relating to cross-border mobility which is generally applicable to professionals in the cultural sector should not be provided in a way that was specific to particular sub-sectors or professions. For example, social security information which applies in the same way to both mobile professionals from the visual arts and those from the performing arts should be presented as general information valid for all professionals from the cultural sector.

The same was true as regards the employment status of an artist or cultural worker or the status of the company or organisations which seek to be mobile across borders. If, for example, information on visas is the same for a non-EU national, whether self-employed or employed, then this information should be provided in general terms for all non-EU nationals.

Generally speaking, those interviewed declared that information should be provided in “as general a way as possible” and as “sub-sector specific or status specific as needed”. This implies that if different information is applicable to a cultural worker from certain sub-sectors or with a particular status, then information should be provided in a visible way and specifically for this category of cultural workers.

## 2.6 Overall conclusions on information sources

From the review of information sources presented in this chapter, a number of clear messages emerge.

Information needs to be: reliable; regularly up-dated; available in several languages; provided through personal as well as automated contact; as tailor-made as possible and with information providers responding to the particular needs and the particular situation of mobile professionals; targeted at those applying the regulations, including national authorities such as border guards, tax officers, social security inspectors and collecting societies. Reliable and regularly updated databases need to be established on applicable national regulations affecting mobility.

However, one size does not fit all, indeed, the information needs can be highly specific (even within the broad sub-sectors such as performing arts which we have used here) and hence the ‘granularity’ of

information that will need to be provided by any information solution may be very fine indeed. This again warns against a solution that focuses on a single database. There is a very complex landscape, looking across the sector and the EU as a whole. It is very rich in information but clearly also in difficulties. Richness should not be lost in any solution but rather should be an integral part of it.

Customised mobility information therefore needs to be developed, combining and integrating both online information *and* access to expert advice in 'one-stop shops'. Online resources should not be seen as *the* solution, only as a means of helping better solutions to be developed. Web-based information should not - and indeed could not - replace more personal advice (face-to-face or by telephone) which is considered to be essential to respond to concrete questions and give tailor-made information to mobile professionals.

Information sources that are currently being utilised should be built upon and developed from the bottom up. As part of this, the information handling skills of cultural workers should be raised, along with those of employers' organisations, trade unions, professional education and training establishments and public authorities. The exchange of good practices amongst professionals and public authorities should be facilitated.

## 3.0 Assessment of current information provision

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The preceding chapter highlighted the great diversity in information sources and practices that currently exists, and also provided an overview of their respective strengths and weaknesses. In this chapter we provide a more detailed examination of information provision that is available in mobility-related areas. We begin with an overview across the range of formal sources that have been provided through EU and other initiatives, concentrating on their information resources. We then look at some of them in more detail, noting also the developments in commercial travel services, to see whether the funding and operational models provide us with guidance for a possible 'artist' solution.

### 3.1 Overview

In undertaking the review of provision, we cast the net deliberately wide, covering both general and sector-specific sources. Whilst the focus was on publicly funded sources, we also took on board lessons that could be offered by the private sector. This section looks at:

- The challenges involved in integrating information in the context of commercial online travel services
- The technical and organisational approaches in mobility-related information systems in non-culture-specific areas, e.g. EURAXESS, EURES, MISSOC
- Mobility-related information systems in other EU areas, e.g. SOLVIT
- Existing cultural sector services e.g. LabforCulture.org
- Mobility information systems in specific cultural sectors, e.g. performing arts
- Good practice amongst national cultural organisations

These services, systems and providers were either already known to the research team and experts or were discovered in the process of carrying out other tasks, such as the literature review and interviews. In addition, some of the web sites reviewed contain links to additional sites or sources of information. While this 'snowball' approach is very unlikely to have produced a complete sample of information providers, it will have found the most visible or well-known sites, i.e. sites that are likely to be found by individuals or organisations in the cultural sector. The criteria used to investigate and evaluate providers were as follows:

- Availability in different languages
- Mandate and scope of support (such as providing individualised support, giving advice, solving problems or mediation)
- Kind of initiative (legislative or voluntary)
- Structure of information services and organisation
- How services are financed
- Whether training is provided for staff
- Timeframe for answering queries and tools used
- Types of information systems: handbooks, web portals (Europe-wide with input from national services or nationally managed), information centres (national, regional, local)

- Whether information is provided for 'third country' nationals
- Whether information is provided to assist European professionals travelling to 'third countries'.

The review also explored, as far as possible, target audiences for the material, its likely usefulness, as well as seeking to highlight any examples of good practice. It focused mainly on web sites, plus other easily obtainable materials, such as evaluations, reviews, guides and newsletters. It also incorporated links to information centres and other sources of information where provided.

### 3.1.1 Key Findings

We investigated 65 information providers in total, 28 of these were of direct interest to this study, so were subjected to more detailed analysis (see the later review of EURAXESS, EURES, and MISSOC). These consisted of 7 generic (or non culture- specific) European-level sites, 16 international cultural sector providers and 5 national cultural providers. A full list is provided as an annex.

This investigation included a number of sites that have been highlighted as representing good practice in interviews or workshop sessions, such as On the Move<sup>1</sup>, IETM<sup>2</sup>, Circostrada<sup>3</sup>, LabforCulture.org<sup>4</sup> and culture.info<sup>5</sup>. It also included a number of national providers that have been highlighted in the course of the research, such as Artservis (Slovenia)<sup>6</sup>, and Kulturkontakt (Austria)<sup>7</sup>.

The sample reviewed here covered providers across a range of different countries, as well as European or international sites. The majority of national providers reviewed are from Western Europe, though this may reflect the fact that better quality information is available in Western Europe, although we have managed to include a number of sites from Lithuania, Slovenia and Malta. The national providers can be broken down as follows:

- France (7)
- UK (6)
- Lithuania (4)
- Belgium (3)
- Netherlands (3)
- Slovenia (2)
- Austria (1)
- Italy (1)
- Malta (1)

<sup>1</sup> <http://www.on-the-move.org>

<sup>2</sup> <http://www.ietm.org/>

<sup>3</sup> <http://www.circostrada.org/>

<sup>4</sup> <http://www.labforculture.org/>

<sup>5</sup> <http://www.culture.info>

<sup>6</sup> <http://www.artservis.org/>

<sup>7</sup> <http://www.kulturkontakt.or.at>

### 3.1.2 Gaps in provision

Based on this sample it appears that sectors such as performing arts, visual arts, music and heritage are much better covered than literature, culture, media<sup>1</sup> and the creative industries in terms of availability of mobility information. We also sought to identify any gaps in provision based on the four broad topic areas we had identified (and analysed in the preceding chapter), i.e. regulatory issues, opportunities for jobs, training and cross-border projects and co-productions, funding and country/regional profiles.

Although it appears that there is regulatory information available from sites such as EURES<sup>2</sup> and Your Europe<sup>3</sup>, this is often very general in nature, and is not tailored for the cultural sector. The most common information relates to general facts about living and working in another EU country, while there is also detailed information on social security issues available from EULisses<sup>4</sup>, MISSOC<sup>5</sup> and trESS<sup>6</sup>. While the more general European sites can be used by cultural professionals, it would appear from the results of stakeholder interviews that these are not particularly highly regarded in terms of the quality or value of the information available and are not very widely used.

There is much less regulatory information available from cultural sector sites, although until recently On the Move provided some information for professionals and organisations in the performing arts sector. Some of the national providers in this sample disseminate regulatory information on issues such as taxation, copyright and contracts, for example Kunstenloket in Belgium<sup>7</sup> and Visiting Arts UK<sup>8</sup>.

Although stakeholders indicated that there is demand for better information on funding opportunities, particularly for individuals, there is more information of this type available, especially from national providers such as Cultural Contact Points and the sites they support, as well as a from a small number of cultural stakeholders and sites such as LabforCulture.org, On the Move and Transartists<sup>9</sup>.

In terms of job and training opportunities, while EURES includes a large number of adverts for permanent positions in the 'writers, creative and performing artists' category, it is not clear whether this site is used widely in the cultural sector. In any case this category includes large numbers of jobs falling outside the definition of the cultural sector used in this study. It would seem there is a relative shortage of work-related information for the cultural sector, especially as regards short term contracts or

<sup>1</sup> Although it should be noted that in the case of the media sector national media desks were reported as sometimes providing very good information.

<sup>2</sup> <http://eures.europa.eu>

<sup>3</sup> <http://ec.europa.eu/youreurope/>

<sup>4</sup> [http://ec.europa.eu/employment\\_social/social\\_security\\_schemes/eulisses/jetspeed/](http://ec.europa.eu/employment_social/social_security_schemes/eulisses/jetspeed/)

<sup>5</sup> <http://www.missoc.org/>

<sup>6</sup> <http://www.tress-network.org/TRESSNEW/>

<sup>7</sup> <http://www.kunstenloket.be>

<sup>8</sup> <http://www.visitingarts.org.uk>

<sup>9</sup> <http://www.transartists.nl>

training opportunities. Some information can be found on sites such as IETM, Move Art<sup>1</sup> and Pépinières Européennes pour Jeunes Artistes<sup>2</sup>.

When we looked for provision of country and regional profiles relative to the cultural sector, it was apparent that this type of information is only available on a limited number of sites such as the Compendium of Cultural Policies and Trends in Europe<sup>3</sup> (although these are characterised as policy profiles, rather than practical information for individuals). EURES includes living and working sections for each country, though as previously highlighted, this is not tailored to the cultural sector.

### 3.1.3 Strengths and weaknesses

There were relatively few providers of specific, practical information on mobility targeted at the cultural sector, and where this is available it is usually targeted to a particular sub-sector (e.g. On The Move for performing arts or Circostrada for new circus or street performers). When we attempted to consider the usefulness or relevance of these sites, the lack of information on site usage, user feedback, or the numbers of page impressions or subscribers, made this very difficult to measure.

A number of reviews and evaluations of the European Commission sites are available, some with user surveys or site statistics. One of the most significant findings from these evaluations is the fact that there appear to be some doubts over the usefulness of self-service information. For example, the evaluation of EURES characterised information provided on the site as only 'moderately good'.

The evaluations include positive comments on the quality of personalised information provided by advisors. However, there are concerns raised over the length of time taken to respond to queries (e.g. SOLVIT<sup>4</sup> responses are often delayed by the need for legal advice from the Commission).

Surveys carried out in the course of evaluating the main European Commission sites also suggest that awareness of the sites and understanding of their purpose is not always good amongst target users. While some contain a great deal of useful information, there is some doubt as to how visible or well-used some of these sites are. These sites rarely appear in the top results using popular search engines, so would require either existing knowledge of information sources and providers, or links that direct users from more well-known or used cultural sector sites.

Often linked to this is the issue of incoherent branding and the apparent lack of a clear strategic purpose for the sites. The motivation behind these sites often appears to be the desire to push general or available information out to as many end users as possible, (laudable in its own right) but without necessarily setting broad aims or specific measures and targets. Looking at the sample as a whole there appears to be a great deal more 'push' than 'pull' information, with information relatively unlikely to be driven or shaped according to demand from end users. There is likely to be scope for adoption of more user-generated content, such as forums where people can share experiences and solutions.

<sup>1</sup> <http://www.moveart.org>

<sup>2</sup> <http://www.art4eu.net>

<sup>3</sup> <http://www.culturalpolicies.net/>

<sup>4</sup> <http://ec.europa.eu/solvit/>

There is great variation in the target audiences for information, ranging from all European citizens and workers across sectors, to artists, companies, museums, cultural centres and numerous points in-between. Many of the sites covered here appear to aim at cultural professionals, companies, agencies and organisations, rather than a single well-defined target group. Examples of this include culture.info, Culture Action Europe<sup>1</sup>, and LabforCulture.org.

However, the main weakness could be the fragmented and heterogeneous nature of the information landscape. There is useful information of different types and formats in different sectors, but no one site or provider has the potential to carry all useful information for the whole cultural sector. This suggests that efforts should be focused on ensuring greater coherence and structure, via an authoritative and visible entry point that is able to lead people to the best, most useful information (considering the variable nature of needs and circumstances).

## **3.2 Findings by criteria**

### **3.2.1 Languages**

While EU sites are usually available in all official EU languages (some also in EEA languages), cultural sector sites are commonly provided in two or three languages, usually English, but frequently French and German. The national sites (Artservis, Kulturkontakt, Kunstenloket) also have some information available in a second language, predominantly English. It is quite common for sites to have navigation and links in a small number of commonly used languages, but downloadable materials available in a greater selection of languages.

### **3.2.2 Mandate**

The sites provide information services in a variety of forms, categorised in the following broad way (from most basic information to the most intensive types of help and support):

- web links, signposting,
- Self-service information on issues, regulations, common questions and problems,
- Disseminated information such as newsletters, email updates
- Database search facilities, e.g. job matching, funding opportunities
- User-generated content, interactive forums
- Individualised support, advice, problem-solving problems or mediation

This typology is also useful in terms of understanding which types of support are most readily available. Broadly speaking, the most easily available information are web links, signposting and self service information, with user generated content and individualised support much less common.

<sup>1</sup> <http://www.cultureactioneurope.org/>



As we have noted, there also appears to be a great deal more 'push' information (e.g. policies, news and research) than 'pull' information, or that driven by demand from end users.

It is also possible to distinguish between sites that are intended to promote the concept of international mobility from those that concentrate on providing some useful guidance or problem-solving information. There are also a small number that seek to provide practical assistance and tips aimed to facilitate mobility assignments (e.g. Circostrada, On the Move, Transartists).

The majority of sites in this sample are voluntary schemes, initiated by NGOs and networks in the cultural sector and aimed at their members and professionals in a particular sector. It would appear that the only services created in response to legislation are European Commission sites such as EURES, the Citizens Signpost Service<sup>1</sup>, SOLVIT, Your Europe and the previously mentioned social security sites. The sites highlighted as representing good practice almost exclusively stem from voluntary initiatives by cultural associations and networks, although LabforCulture.org was developed in response to the Ruffolo Report on cultural cooperation in the European Union, commissioned by the European Parliament in 2001.

### 3.2.3 Structure, organisation, finance, training

The majority of cultural sector providers tend to be non-profit-making NGOs, associations or networks and membership organisations. The sample also included a small number of private sector providers, providing paid-for services (e.g. All Arts tax advisors<sup>2</sup>, Baker Tilly International<sup>3</sup>, Worldwide Visa Bureau<sup>4</sup>). The European Commission sites are often based around a web portal hosted by the Commission, with links to staff in national departments or employment services for more personalised assistance.

The EU and general cultural sector sites tend to be free to use (subsidised using grants from public bodies or social partners), although other research tasks have shown that continuity or security of funding has been a serious concern for many cultural sector providers (specific examples include On the Move and the - no longer active - Mobile.Home portal). A number of the stakeholder sites are supported by subscriptions from member organisations, while the small number of private sector sites in this sample require direct payment or regular subscription. There is little evidence of revenue being generated by advertising or commercial sponsorship, although the team behind culture.info (EUCLID) are developing this aspect of their services.

It has been difficult to obtain information on training procedures for those staffing information services, although services such as EURES and SOLVIT depend on staff employed and trained by national agencies such as the public employment services. Additionally, there are a number of training providers included in the sample (e.g. EUCLID<sup>5</sup>, IETM, Visiting Arts, Pépinières européennes pour jeunes artistes), and many sites contain links to organisations providing education and training relevant to the

<sup>1</sup> <http://ec.europa.eu/citizensrights/>

<sup>2</sup> <http://www.allarts.nl>

<sup>3</sup> <http://www.bakertillyinternational.com/>

<sup>4</sup> <http://www.visabureau.com/worldwide>

<sup>5</sup> <http://www.euclid.info/>

cultural sector. Others provide information sharing seminars, presentations and guides on the topic of mobility.

### 3.2.4 Timeframe for answering queries and tools used

The small number of organisations providing individualised support use different tools, including postal submissions, emails, online forms, faxes or telephone calls. For example SOLVIT processes dispute resolution requests submitted by post, email, or fax and aims to respond within 10 weeks. The Mobile.Home helpdesk was quicker, aiming to respond to emails within 10 days, but this site was targeted for the performing arts sector. Even this timeframe is unlikely to be of much use for urgent situations (such as artists or materials held up at customs or without the proper paperwork).

There is relatively little information available on how regularly the sites are updated, although this is particularly important for sites that operate as web portals as links and content change frequently. News and releases about events, initiatives or funding appear to be most likely to be up-to-date.

### 3.2.5 Types of information systems

The composition of this sample leads us to believe that the most widely available formal information sources<sup>1</sup> are web sites, providing electronic information as well as downloadable newsletters or guides in a number of cases. There are a small number that provide direct access or links to information centres or staffed offices able to offer individualised support or problem-solving (EURAXESS, EURES, SOLVIT).

### 3.2.6 Third country nationals and European professionals travelling outside the EU

A number of the stakeholder organisations in this sample have a broad, international remit, so include information that is also relevant to those either from outside the EU, or citizens of EU states who wish to travel further overseas (this includes culture.info, LabforCulture.org). In line with previous comments on the relative scarcity of regulatory information targeted at cultural workers, it appears that there is even less information on visas, work permits and residence rules that is targeted at nationals of 'third countries'. This is with the possible exception of some of the non-culture specific sites such as EURES. There are some interesting examples amongst this sample of providers, for example EURAXESS has sections aimed at encouraging researchers currently working in the USA or Japan to come or return to the EU.

### 3.2.7 Moving from information to potential operational models

The material in this section has addressed the range of information that is provided by a range of services, databases, and networks. Again it shows the diversity of activity and purpose, and again we bring the debate back to pragmatics – what is the best solution to improving the availability and utility of

<sup>1</sup> As our stakeholder interviews in particular show, informal information sources are also important to the cultural sector.

knowledge that already exists, and how that process could be underpinned by more effective access to basic information about mobility.

Also, and importantly, if the European Commission is to play an important role in the development of solutions, any operational model needs to be feasible within the Financial Regulations that govern EC funding activities. There is little to be gained in proposing models that are not feasible.

Could a fully-commercial solution be proposed – simply to argue that the problems of mobility are best overcome through a market intervention? We looked in detail at commercial travel solutions such as Expedia, and discuss this in the next section. Expedia provides a potentially attractive model which is based not on taking information and integrating it into a database, but on developing a sophisticated software solution that, in real-time, accesses a wide range of travel information (this ICT process is called ‘interoperability’), and uses the information to provide a structured set of travel options for a user. The attraction of such a solution is clear – a single portal provides integrated access to information and solutions. However, achieving such a solution requires considerable investment, and as the following section shows, it does not deliver perfect outcomes.

### **3.3 Learning from commerce – inter-operating between information sources**

The challenges in building integrated information resources can be considered using the example of travel sites where information from a significant range of sources and systems is integrated into a single service offering. Travel portals were some of the earliest information offerings on the Internet, and have matured into highly sophisticated and profitable businesses. One such portal is Expedia ([www.expedia.com](http://www.expedia.com)), with revenue of \$2665.3million in 2007, and an operating profit of \$529.1million, and so this travel company has substantial resources available to build integrated information-driven services.

Nevertheless, the examples that follow indicate that Expedia still does not provide a fully integrated online travel service of the type that could be expected from a knowledge-driven human travel agent. The key differentiation online and offline is that the Internet service ‘disintermediates’, by doing all the work of connecting to the information sources in airlines and hotels, and customers then do not have to do the tedious work of looking at individual airline and hotel sites, and they do not have to contact, or travel to, a travel agent. A traditional human travel agent ‘intermediates’, in that they are a human intermediary that has the skills and knowledge to evaluate travel requests quickly. Depending on the ‘value’ of the service provided, a travel agent could respond to enquiries as they are made by customers, or could provide a ‘bespoke’ service to high-value customers.

Furthermore, the development of Internet sites was predicted to lead to the demise of travel agents, but this did not happen. In the same way the development of cultural information sites has not led to the demise of intermediaries who provide integrated services. In both the travel and cultural sectors the continuing existence of both online and offline information approaches continues, the main reason being that it is almost impossible for a single online service to cover every information option that a complex set of users may need. However, there are real benefits from information portals and services that offer integrated online offerings to users, and that is a key consideration for this project.

For one of the workshops we reviewed the strengths and weaknesses of Expedia using a set of travel requests, which we are not detailing further in this report. The review of Expedia and its travel services, although not directly connected with information about the mobility of cultural workers, provided some important points:

- First, information changes in real-time. Even sophisticated portals such as Expedia cannot hold information within their own systems, and they must interoperate with the systems of the airlines, hotels, trains etc. This has implications for this project, because taxation rules can change rapidly in each country, visa requirements also can change at short notice, and a single integrated system would either need to have information gatherers continually checking for changes, or finding ways of interoperating with tax portals. The difficulty of being up-to-date is, more than anything, where so many information projects fail.
- Secondly, centralised information is seldom 'complete'. What Expedia is doing is to progressively reduce the information uncertainty by providing users with a continually improving portal, and continuous improvement requires resources.
- Thirdly, unless there is a significant and continuous source of funding from the European Commission, an artist mobility solution that uses the Expedia interoperability models must be commercially viable. The initial development of such commercial services required investment (usually from sources such as venture capital), but they fundamentally required a sound business proposition that showed the demand existed, and that any service development would have a viable future.

Overall, there are three reasons to be sceptical about emphasising commercially-driven approaches for the mobility of artists.

- First, it is clear from the difficulties experienced by artists and their mobility that the 'market' is not effectively addressing them. The 'market', driven by competition and profit, is necessarily selective and will focus on the mobility issues which are the most profitable, not necessarily the mobility issues which are the most important for artists.
- Secondly, having reviewed some of the existing commercial services which provide integrated online travel services, it is clear that not even highly-resourced commercial services such as Expedia can access every piece of relevant information to provide every possible travel option.
- Thirdly, it would take a long time for the European Commission to scope, tender, award, and fund a solution through the open competition process. This is not a criticism of the procedures, but an acknowledgement of them. By the time an integrated information solution could be developed, the complex landscape of needs in the culture sector would inevitably be different. Furthermore, a purely information database solution would risk ignoring the rich sector and actor knowledge that at present supports the (admittedly often difficult) flow of artists and cultural workers across Europe.

Therefore we turn now to a pragmatic review of existing projects developed by the European Commission, to understand where they may be able to provide information, and how their operational models can inform a solution for this project.

We examine four services in particular which variously cover database, networking, and knowledge-sharing approaches to information which concerns the mobility of researchers and workers. These are EURAXESS (DG RTD) which covers the mobility of researchers, two DG Employment resources, EURES (a portal which integrates information about jobs across Europe), and MISSOC (a more specialist database which concerns legislation and practice across EU countries), and the PLOTEUS resource (DG EAC) which covers learning opportunities across Europe.

### 3.4 The EURAXESS Services Network

The EURAXESS Services Network is a service system supporting mobility of researchers in Europe, and has been developed by DG RTD. Prior to 2008 there were a number of initiatives relating to mobility, and to “*support the Partnership for Researchers more effectively, a number of existing actions have been re-grouped and re-branded in 2008 under the new ‘EURAXESS Researchers in Motion’ label<sup>1</sup>*”. The “EURAXESS – Researchers in Motion” brand, since the date of its launch, in June 2008, has evolved into a strong, single brand that brings together under a single umbrella four (until recently separate) initiatives for researchers:

- EURAXESS Jobs (former European Researcher's Mobility Portal), a service building on the Researcher's Mobility Portal which strives to publish all public research vacancies in Europe on-line by 2010
- EURAXESS Services (former ERA-MORE, European Network of Mobility Centres), for proximity support to researchers in the ERA
- EURAXESS Rights to advance the uptake by research institutions across the ERA of the principles contained in the “European Charter for Researchers and Code of Conduct for their Recruitment”
- EURAXESS Links (former ERA-link), aimed at linking-up with European researchers active outside Europe and non-European researchers active in Europe.

EURAXESS activities have been politically backed by Commission Communications and by Council Resolutions since 2001. With specific reference to the EURAXESS Services Network, in its Resolutions of 21st December 2001 and 10th November 2003 the Council “welcomes in particular the Commission's intention to (...) intensify efforts to improve the operation of the Researchers' Mobility Portal (now EURAXESS Jobs) and the European Network of Mobility Centres”. The EURAXESS initiatives are funded through the Research Framework Programme (FP7 PEOPLE).

#### 3.4.1 Service Organisation

The EURAXESS Services Network is composed of over 200 centres located in 35 European countries. These centres assist researchers and their families when moving to, or living in another country. Free and personalised assistance is offered on the challenges faced by researchers and their families when relocating.

<sup>1</sup> [http://ec.europa.eu/euraxess/index\\_en.cfm?l1=23&l2=0&l3=1&newsletter=17\\_01](http://ec.europa.eu/euraxess/index_en.cfm?l1=23&l2=0&l3=1&newsletter=17_01)

The EURAXESS Services Network is organised as a structured set of information objects that can be mediated to users by a knowledge network of national coordination partners. 'Mediation' is a vital component of the service since it is accepted that a structured database cannot (unless given significant funding) provide solutions for all possible mobility requirements. Instead, the service uses both structured information and the expertise of people active in the mobility area. The expertise is 'structured' through the EURAXESS Services Centres<sup>1</sup> which are supported by DG RTD. Users (i.e. researchers and their families) are provided with information and support in distinct categories:

- accommodation;
- day care and schooling;
- intellectual property rights;
- language courses;
- recognition of qualifications;
- salaries and taxation;
- social and cultural aspects;
- social security, pension rights and healthcare;
- visas;
- work permits

The budget for EURAXESS is allocated through the Framework Programme(s) Work Programme PEOPLE<sup>2</sup>, devoted to human resources, mobility, training and career, with the current funding for the support of the Services Network detailed in the 2009 Work Programme - FP7 WP PEOPLE 2009<sup>3</sup>.

The EURAXESS Services Network benefits from a single 'brand' image used in each country (logos, images, structure of Web sites, content format, etc.). DG RTD gave start-up funding of €200,000 over three years to national authorities in each country so that they could establish national EURAXESS Services networks based – if already available - on existing structures. One of the work packages was dedicated to the creation of national EURAXESS portals linked to the European one.

This start-up funding resulted in the creation of the network. The collaboration at European level is based on the engagement of actors in each country. With the re-launch of the new brand and the new EURAXESS portal and brand identity, a further effort was undertaken to structure core information. New entrants (e.g. countries in the Balkans) received the same level of support that other countries received at the outset, even though joining later.

<sup>1</sup> <http://ec.europa.eu/euraxess/services>

<sup>2</sup> [http://cordis.europa.eu/fp7/people/home\\_en.html](http://cordis.europa.eu/fp7/people/home_en.html)

<sup>3</sup> [ftp://ftp.cordis.europa.eu/pub/fp7/docs/wp/people/m\\_wp\\_200901\\_en.pdf](ftp://ftp.cordis.europa.eu/pub/fp7/docs/wp/people/m_wp_200901_en.pdf)

Significant efforts are put into maintaining the coherence and quality of the network. The latter has a coordinating body supported by a set of national coordination points which share practice and experience, and ensure maintenance of quality. These National Coordinators represent 35 countries and cover in excess of 200 centres<sup>1</sup> whose 'intermediaries' are networked together to provide support to both mobile researchers and employing institutions.

For example, from the EURAXESS Services Page, clicking on 'Sweden' opens the Swedish EURAXESS Portal<sup>2</sup> with the possibility to search for information online and to send an email request for information<sup>3</sup>. The site for Germany<sup>4</sup> notes that the primary point of contact is the Alexander Humboldt Foundation, and also provides links to over 40 service centres (universities and research institutions) across Germany. A centre in France can contact a centre in Poland to enquire on behalf of an individual who needs to know about social topics in advance of moving to a new job, for example information about health care, child care, etc. There is a network conference planned in Potsdam (March 2009) that will include representatives from all participating countries, and will provide a vehicle for exchange of experience and planning for future improvements.

After the start-up phase granted by the Commission for three years, additional funding is being made available for network developments through a specific call for proposals addressed to the members of the EURAXESS Services Network only. The call was published on 22<sup>nd</sup> January 2009 and will be closed on 22<sup>nd</sup> April 2009.

The EURAXESS Services Network is provided with an 'Extranet' (a private Intranet with access by registered outsiders) to push information towards member organisations, and to provide communication with DG RTD.

In addition to the personalised assistance provided by the EURAXESS Service Network, users can find useful information on the *EURAXESS – Researchers in Motion* portal<sup>5</sup>. This portal is composed of four main sections, Jobs, Services (noted above), Rights, and Links. The operation of the technical portal 2002-2009 has cost approximately €1.6m. This includes feasibility study, development, maintenance, external support and revamping the site. The current portal is operated by a contracting company within DG RTD's Framework Contract and is supported by one full-time (equivalent) Commission officer. Much of the work is now a maintenance job with back-office activity, and the monitoring of links, usually removing broken links, adding new ones, etc. The maintenance contract cost €230,000 in 2008.

EURAXESS Jobs provides a recruitment tool for researchers and research organisations in Europe. For more than 5 years, EURAXESS Jobs has been offering constantly updated information on research job vacancies, funding opportunities and fellowships throughout Europe. Researchers can post their CV online. Companies and research organisations may post job vacancies and search the best candidates to recruit in the Portal's database. All these services are free of charge. Furthermore, the Web site is complemented by the national EURAXESS portals of all partner countries which contain a wealth of

<sup>1</sup> [http://ec.europa.eu/euraxess/index\\_en.cfm?l1=24&CFID=4464483&CFTOKEN=8ff32188c458d473-553B3E40-DFC4-54DC-5A34ABD5ECA0F3B0](http://ec.europa.eu/euraxess/index_en.cfm?l1=24&CFID=4464483&CFTOKEN=8ff32188c458d473-553B3E40-DFC4-54DC-5A34ABD5ECA0F3B0)

<sup>2</sup> [http://www.researchinsweden.se/RIS\\_templates/Page.aspx?id=75](http://www.researchinsweden.se/RIS_templates/Page.aspx?id=75)

<sup>3</sup> [http://www.researchinsweden.se/RIS\\_templates/Xform.aspx?id=336](http://www.researchinsweden.se/RIS_templates/Xform.aspx?id=336)

<sup>4</sup> [http://www.eracareers-germany.de/portal/the\\_german\\_mobility\\_network.html](http://www.eracareers-germany.de/portal/the_german_mobility_network.html)

<sup>5</sup> <http://ec.europa.eu/euraxess>

additional information on research jobs and funding opportunities in their own country. Each National EURAXESS portal uses a common template, graphics, logos and house style.

EURAXESS Rights provides complete information on the European Charter for Researchers and the Code of Conduct for the Recruitment of Researchers, both launched in 2005. The Charter sets out the rights and duties of researchers, as well as research and funding institutions. The Code aims at ensuring equal treatment of all researchers in Europe and increasing transparency in their recruitment.

EURAXESS Links is a networking tool for European researchers, scientists and scholars abroad. Launched in the US in 2005 and in Japan in 2008, it keeps European researchers in these regions fully informed of EU research policies, career opportunities in Europe and opportunities for collaboration with Europe. China is in the pipeline.

### 3.4.2 EURAXESS – Lessons for EAC Mobility Support

There are a number of important lessons to be gleaned from the EURAXESS approach.

Political and policy support is essential, and EURAXESS is linked to the FP7 ‘People Programme’<sup>1</sup> which is “*dedicated to human resources in research*. From there it derives not only policy direction and funding, but also ideas, rationale and initiative coming out of the many different discussions and actions of relevance to mobility of workers and research collaboration.

EURAXESS is not a database aiming to provide an automated solution via structured information and keywords. It is a ‘knowledge network’ which is facilitated by DG RTD, but which works as a service system and so is only as strong as its participants. Their continued energy and collaboration relies on supporting and facilitating that network over time.

Furthermore, the network is largely self-organising within the parameters set by DG RTD, and it has a shared governance approach. Having a common style and ‘brand’ has allowed a stronger buy-in from stakeholders, but that also means the brand must be protected. This is partly undertaken by the network itself, where national coordinators must sign a declaration of commitment<sup>2</sup>. The network has a ‘Quality Working Group’ that can recommend a member being asked to stop using the EURAXESS logo and brand if it is not maintaining the expected level of quality. The quality of the service reflects upon the brand and so the logo must be earned. The current evaluation underway at service centre level will support refinement of ideas on how that issue can be managed.

Allowing network actors to ‘compete’ to host the EURAXESS Network Services conference (the latest took place in Potsdam, March 16<sup>th</sup> -18<sup>th</sup> 2009) ensures the highest input of energy from the community of interest. The voluntary basis of the network removes central pressure to conform to a particular solution, and instead encourages creativity across the network within the confines of agreed standards and practices.

<sup>1</sup> [http://cordis.europa.eu/fp7/people/home\\_en.html](http://cordis.europa.eu/fp7/people/home_en.html)

<sup>2</sup> See for example the declaration for Switzerland <http://www.crus.ch/dms.php?id=7169>



The actual information content of the services is quite volatile. Laws change, regulations change, government structure and contact lines change. Quality and updating are key issues. However, rather than to take this as a purely informational problem (for example investing significant technical resources in updating information constantly), EURAXESS focuses on using both structured information online, and access to the extensive knowledge that exists across its service network.

The portal contractors provide a technical gateway to structured information, but to expect the technical contractors to focus on constantly updating the data would require a contract that funds that level of activity. So, in this case a decision will be made on the necessary update period (for example every six months), so as to free up the bulk of funding to develop and maintain a network.

Furthermore, the EURAXESS Network shows that the network partners will contribute significant levels of staff resource to the project (they are not normally funded for their time, but for their activity) thus increasing the overall resource available for the project. DG RTD thus puts much effort into managing the network and the technical contractors. A key success factor is the enthusiasm and energy of the stakeholders. The network is a real community of interest and so is supported by the facilitators and services, with contributions from different participants in the network.

The EUROPA-provided statistics on portal use are limited and so the service has switched to Google Analytics<sup>1</sup> to allow a more in-depth view of usage, customers, where they come from, etc. The service can show how many researchers are supported each year.

## 3.5 EURES

EURES<sup>2</sup> is the European job mobility portal. It provides access to job vacancies in 31 European countries, and allows posting of CVs by job-seekers so that employers can search CVs to seek suitable candidates. EURES also provides workers with substantial information about living and working in each of the countries addressed. It functions as a network for exchange of employment vacancies, CVs, information of the state and trends of labour markets, and information about living and working conditions.

### 3.5.1 EURES Broad Objectives and Legal Basis

EURES was launched in 1993 as the “European Employment Service”. It is essentially an integrator for National Employment Services, and so is a European level reflector of current employment service practice. While it was initiated by interests from Member States, the growth and interest generated led to a review of its legal basis, and in 2002 a Decision<sup>3</sup> was adopted, establishing the principle that all job vacancies and applications made by the EURES partners must also be made available throughout the European Union. This decision also defined the key players, the main programming and monitoring

<sup>1</sup> <http://www.google.com/analytics/>

<sup>2</sup> <http://eures.europa.eu>

<sup>3</sup> See European Parliament text at <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P5-TA-2001-0718+0+DOC+XML+V0//EN>

instruments, and arrangements for decision making and operation. In 2003 the 'EURES Charter'<sup>1</sup> was adopted, detailing activities, operational objectives and quality standards.

EURES is designed to fulfil articles 3, 39 and 40 of the treaty establishing the European Community concerning the free movement of workers in Europe. It also responds to the Council Regulation (EEC) 1612/1968 on freedom of movement of workers in the community, and the Commission Decision (2003/8/EC) of 23 December 2002 implementing the Council Regulation (EEC) No 1612/68 as regards clearance of vacancies and applications for employment.

The Job Mobility Action Plan (2007<sup>2</sup>) identifies EURES as the one stop shop for mobility in Europe. The action plan emphasises four main areas :

- Improving existing legislation and administrative practices on social security coordination and on the portability of supplementary pensions,
- Ensuring policy support from authorities at all levels, for example by supporting the implementation of the European Qualifications Framework,
- Reinforcing EURES (European Employment Services) as the one-stop shop for job mobility in Europe, by improving services to targeted groups such as long-term unemployed, young workers, older workers, women, researchers, self-employed workers, seasonal workers),
- Increasing awareness of the possibilities and advantages of job mobility among the wider public, by organising European job fairs and supporting pilot projects.

The arts and culture community are not nominated as targets within EURES, but artists did get some coverage in 2006 during the Year of Worker Mobility<sup>3</sup>.

### 3.5.2 EURES – Organisation of Service

The EURES Charter defines the EURES activities, job matching services, cross-border cooperation, monitoring and assessment, tackling obstacles to mobility, quality standards and obligations, the integration of national databases, exchange of information, EURES personnel qualifications and training, steering committee, network, evaluation activities, and system and model uniformity (data exchange, common content and format, etc.).

The EURES service is organised via a single portal which integrates information on job opportunities and CVs from Member States, and allows registrations from both employers and employees (workers).

<sup>1</sup> [http://europa.eu/eures/docs/20030404\\_EURES\\_Charter\\_fin-EN.pdf](http://europa.eu/eures/docs/20030404_EURES_Charter_fin-EN.pdf)

<sup>2</sup> [http://ec.europa.eu/employment\\_social/news/2007/dec/com\\_2007\\_0773\\_en.pdf](http://ec.europa.eu/employment_social/news/2007/dec/com_2007_0773_en.pdf)

<sup>3</sup> [http://ec.europa.eu/employment\\_social/workersmobility\\_2006/index.cfm?id\\_page=503](http://ec.europa.eu/employment_social/workersmobility_2006/index.cfm?id_page=503)

- Job seekers can: search for a job; post a CV online (structured as a EUROPASS CV); gain information about living and working in another country; search for a EURES adviser in a specific region or location.
- Employers can: search CVs; advertise jobs; search for a EURES adviser in a specific region / location.

A specific section on learning directs users to the PLOTEUS portal on learning opportunities (see the later section for a description of PLOTEUS).

Living and working is the main support, after job search and training. This information covers:

- Labour Market Information: Short overview of the labour market; Where are the available jobs?; Where are the available workers?; Statistics
- Living and Working Conditions: Rules on the free movement of workers; Finding a job; Moving to another country; Working conditions; Living conditions; Social security and insurance
- Free Movement: Information on the transitional rules governing the free movement of workers from, to and between the new member states.

Each of the above topics, when selected, then expands into a series of specific sub-topics such as pension rights, transfer of pensions, payment of taxes, etc.

The national information addressing living and working in specific countries is provided by employment services acting as intermediaries to other government service areas, to other employment service agents, to EURES advisors, and to workers seeking mobility. However, as with any such information resource gathered from a wide variety of sources, there is a risk that the information may be unevenly updated. Thus for the UK the information about the labour market is dated May 2006, 'How to find a job' information is April 2007, and tax information is only updated to April 2007.

Thus, while the portal does contain a wide range of structured information, the information is variably updated. To overcome this problem, and to deliver a more personalised service, users can contact EURES advisors<sup>1</sup> who number 700 at present, and who mainly work from employment centres. They collaborate, and so provide a value network delivered via multi-channels (email, online, phone etc.).

People can extract information from the web site in 25 languages, but whether information from any national employment service is entered into EURES is a matter for that service, so there is no guarantee that information is equally rich across all countries. If people have unanswered questions, they can contact a EURES advisor. At present the usage shows natural bias – e.g. in Poland the advisors mainly help workers (migrant labour) while in UK/FR/NL, the main activity is employer support. This 'knowledge network' is based on shared information, explanation, support and assistance for improved understanding and problem solving by mobile workers and their potential employers.

<sup>1</sup><http://europa.eu/eures/main.jsp?acro=eures&lang=en&catId=3&parentCategory=3>

The primary investments for EURES have been in people. The data originates from employment services in participating countries, and most investment has been in networking, training, and awareness actions.

### 3.5.3 Portal and Costs

The development of the EURES portal is managed by the Commission and subcontracted to IBM with a budget of about €1M per year. The technical platform will be renewed by the end of 2009 with web 2.0 technology to facilitate social networking. At a European level the information management of the EURES portal is managed by the Commission, with input from EURES members and subcontractors concerning content.

In addition to funding the portal costs, other costs for network member coordination, training of EURES advisors, and specific European awareness campaigns and events, are covered by the Commission. At Member State level, EURES team receive an annual grant for communication activities, events, job fairs, publications etc. with a total annual budget granted to national and trans-national activities of about €14M.

### 3.5.4 EURES – Lessons for EAC Mobility Support

The job finding and worker-employer matching could be of use to cultural workers who are seeking long term careers abroad, for example a year or two working in another country. However, the presence of such jobs may be in limited quantity, due to the nature of the arts and culture community not generally being heavy users of official employment services to advertise and recruit jobs. Up-to-date 'living and working' information can be of use for longer-term plans for relocation.

However, the majority of the information, while providing added value for workers intending to move long-term (e.g. settlement), is not presented in a way that would answer all questions for short term workers (e.g. artists doing a three month tour). The underlying regulations would have to be 'interpreted' and 'explained' in the context of mobile cultural workers.

This information could be used (25 languages) as a basis for a specialist support network in which advisers are experts in the arts and culture area and so could 'interpret' and add value by developing explanations, frequently asked questions and answers, etc. for mobile workers in arts and culture.

One potential problem is that while some of the information is already interpreted, the underlying regulations (laws, procedures, rules, forms, processes), which would have to be re-interpreted for short-term workers in arts and culture, are not explicitly linked in a way that provides users with a comprehensive 'action list'.

The above comments notwithstanding, the existing network of EURES advisers could be used as contact points for other advisers to gain further knowledge and advice to assist their constituency.

## 3.6 MISSOC

MISSOC is the Mutual Information System on Social protection. It was established in 1990 by the European Commission as an instrument to facilitate exchange of information on social protection. It includes coverage of the 27 Member States plus EEA (Iceland, Lichtenstein and Norway), and Switzerland<sup>1</sup>.

### 3.6.1 MISSOC Broad Objectives

MISSOC aims to facilitate open exchange of information about social protection between countries who seek to share information and understanding about the organisational structure of social protection in each country, the instruments and practices, and the situation of self-employed persons.

### 3.6.2 MISSOC – Organisation of Service

MISSOC is based on close cooperation between the European Commission, the network of the official representatives of the participating countries, and the secretariat appointed by the Commission. The coordination of MISSOC is administered by DG Employment, Social Affairs and Equal Opportunities.

Each participating country is represented by correspondents from the 31 national ministries or institutions responsible for social protection

The information is contained in a database and is presented as 12 tables which each allow comparison between countries for the given topics. The tables are: Financing; Health care; Sickness – Cash Benefits; Maternity and Paternity; Invalidity; Old Age; Survivors; Employment Injury and Occupational Disease; Family Benefits; Unemployment; Guarantee of Sufficient Resources; and, Long Term Care.

Within each table there are a range of relevant sub-topics, and each of these is divided into information fields, providing around 300 core data items. Each of these data items is derived from a law, regulation, or established protocol or procedure, and so can be interpreted in terms of applicability to a given person/group/family in a given situation.

The content of the tables is synoptic (it is organised by specialist theme such as tax, social insurance etc., rather than being structured in a way that can solve a solution such as 'I am performing in Latvia, what should I know?'), and is targeted at experts in national administrations and researchers, and so requires deep knowledge for interpretation. A sister unit handles EU regulation 1408/71 dealing with 'social security rights of people moving within the EU' and provides web information that is more directed to individual persons<sup>2</sup>. Thus the contents of MISSOC are not tuned to the topic of the mobility, and it targets the more stable living and working scenarios of people 'normally resident' in a specific country.

<sup>1</sup> [www.ec.europa.eu/missoc](http://www.ec.europa.eu/missoc)

<sup>2</sup> <http://ec.europa.eu/social/main.jsp?catId=26&langId=en> and [http://ec.europa.eu/employment\\_social/social\\_security\\_schemes/national\\_schemes\\_summaries/index\\_en.htm](http://ec.europa.eu/employment_social/social_security_schemes/national_schemes_summaries/index_en.htm)

MISSOC correspondents work with a contracted secretariat and update content twice each year. This is seen as adequate since the legal basis of social protection, and hence the emerging instruments and processes, normally only change on 1st January or mid-year.

The portal is funded by DG Employment as part of ongoing programme support. The secretariat has around three person years of effort per annum funded, plus 5-6 external experts for small amounts of time (specialist input). The secretariat work is let on a one year contract renewable for up to three years maximum, and the current cost is about €500k per year.

The activity also funds two meetings per year (around €125k per two-day meeting). The participating countries use these meetings as a forum for discussing particular issues such as “survivor pensions” etc. (e.g. transferability of rights to surviving partner, etc.).

MISSOC is perceived as a knowledge network supporting collaboration wherein experts can be used as channels between ministries, and can work together on common concerns and problems.

During 2009 the tables will be released in another 19 languages probably as PDF files. The future prospects of further access to information and advice are being discussed continually by MISSOC, for example responding to suggestions for changes from the users.

The future development of MISSOC will become more coordinated with EURES

### 3.6.3 MISSOC – Lessons for EAC Mobility Support

The service is a knowledge network set up and maintained for and on behalf of social protection experts within governments, and so the table structure and the detailed content is designed for use by this kind of expert group.

The unit responsible recognises that EURES covers ‘living and working’ in a way that is easier to read for mobile workers.

The MISSOC table entries are derived from legal sources (laws, regulations, procedures, protocols) but there are no links to these sources. This makes the data hard to use for anybody but an expert in social protection. Advisers helping mobile workers make use of information on social protection would themselves have to seek advice and answers from ‘interpreted’ sources.

## 3.7 PLOTEUS

PLOTEUS (Portal on Learning Opportunities throughout the European Space) is a portal run by DG EAC which “aims to help students, job seekers, workers, parents, guidance counsellors and teachers to find out information about studying in Europe”<sup>1</sup>.

The portal states that it provides entry points for information on:

<sup>1</sup> <http://ec.europa.eu/ploteus/>

- Learning Opportunities: Learning opportunities and training possibilities available throughout the European Union. This section contains a lot of links to web sites of universities and higher education institutions, databases of schools and vocational training and adult education courses.
- Exchange & Grants; Exchange programmes and grants (Erasmus, Leonardo da Vinci, Socrates, Tempus) available in European countries. Who to contact, how to apply for grants, etc.
- Education Systems: Education and training systems: descriptions and explanations about the different education systems of European countries.
- Moving to a country: Everything you need to know when moving abroad to another European country: cost of living, tuition fees, finding accommodation, legal framework and other general information for European countries.

There is also the facility to 'ask a question' and to receive an email response.

Until 2008, the PLOTEUS section on learning opportunities– the defining section of the portal – was based on a search engine browsing a database of information sources on learning opportunities, which is maintained and updated by the Euroguidance network.

Since September 2008, a new phase started to be available to the public, based on the interconnection of national or regional databases on learning opportunities.

Users are now able to reach directly the information record within the information source, as the system searches directly through the databases of learning opportunities updated at the national/regional level. Where such databases do not exist or are not yet connected to PLOTEUS, the existing search method will be applied.

Five national databases are currently interconnected, while a further eleven are in the process of establishing the interconnection.

The information on 'Moving to a Country', which is provided to complement the main section on learning opportunities, illustrates again the challenges for users noted with EURES and MISSOC, where they may quickly be directed to technical information on taxes and mobility, but there is then the challenging question of '*and how do I use this information to help me in my planned mobility?*'

For example, searching for information on 'Moving to the UK' and asking for social security and tax information, the resulting information is for two UK services:

- Inland Revenue. News and information on tax and national insurance matters in the United Kingdom.
- DWP - Department for Work and Pensions. Government organisation dealing with job vacancies, benefit payments and pensions.

There are hyperlinks on each name, and when the Inland Revenue link is clicked another window opens with another hyperlink to the main Inland Revenue site. As such, therefore, all that is being provided is a link to a national service, rather than structured advice for mobility.

The same is evident when requesting 'General Information about a Country' for the UK, where PLOTEUS returns nine sources of information ranging from the office of the Prime Minister to a site called 'The 24 Hour Museum'. Apart from one-sentence descriptions for the sites, users are then linked directly to respective home pages.

The PLOTEUS section 'moving to a country' therefore does not currently provide an informational model which could be recommended for Artist Mobility needs, because it focuses very much at present on short summary information and then links to the external sites.

### **3.8 Conclusions from the information landscape**

The review of a range of information-based resources highlights that:

- Providing accurate, real-time, and targeted information is an expensive task, and cannot easily be done by integrating information into single databases. There needs to be consideration of 'interoperability', where systems can communicate in real-time with the official information sources, for example in tax authorities.
- Information services deliver value to the customer by making the information 'work for the users', not just providing them with raw information. For example, a database that has information about tax rules does not in itself help a cultural worker to understand the process, or to fill in the relevant forms.
- Information changes in real-time. Taxation rules can change rapidly in each country, visa requirements also can change at short notice, and the difficulty of being up-to-date is, more than anything, where so many information projects fail.
- The information around 'living and working', be it social protection, taxation, citizen registration, education or whatever, is derived from legal sources. These sources are not explicitly linked from explanatory texts, and to do this through a database approach in a comprehensive manner that would satisfy the diverse and often urgent needs of cultural workers would require significant investment. Therefore, the explanatory texts themselves have to be maintained by teams of experts, and linking the information to the needs of users is undertaken less by a database, and more by a network of advisors.
- Centralised information is seldom 'complete'. The overhead cost of checking and revising information means that database updates occur over longer time periods than the actual change in information.
- Unless there is an unlimited source of funding, services must either benefit from resources provided by the stakeholders (for example through networks and associations committing staff



and other resources) or simply be commercially viable. If commercial viability is a target, then services must deliver sufficient value to persuade cultural workers, or cultural organisations, to pay for using the services. However, the EU Directive on the Re-Use of Public Sector Information means that charging purely for the provision of information may be difficult, because there is an increasing expectation that public sector information should be made available without a charge being levied on users.

In all cases effective knowledge networks benefit from similar features. They:

- Are driven by real needs in the user constituencies.
- Utilise a network of agents in all participating countries.
- Locate control of content with experts who can understand and interpret sources.
- Provide interpreted (added value) information to their users.
- Utilise a secretariat which is a service agency to its network.
- Benefit from European Commission facilitation that helps bring national interests together, and injects knowledge and experience, but without interrupting the free flow of dialogue, network control, and the evolution of practice.

### 3.8.1 Features of relevance to potential solutions

From the general organisation of the projects above we can identify particular practices that could benefit the development of information systems and services for cultural workers:

- Successful network operation appears to benefit from having a national coordination point, which then organises a set of specific actors to deliver advice and support to the target constituency within a country.
- Networks utilise a working group of coordinators to focus the energy, interests, ambitions and service needs of the specific delivery actors and end users. The coordinators, and the other national actors, can provide significant extra resources (usually through the provision of their time) in addition to core EC funding.
- The Commission support typically addresses infrastructure resources, branding and training, and operational support of the coordination group activities. Activities such as conferences are utilised to allow free group evolution, coordination, and development.
- Tenders are let for external agents who are used for secretariat, expertise, and related services where these cannot easily be managed within the expert network.

- Information about living and working is provided by agents who rely on either existing national sources (EURAXESS) or collected and interpreted (centralised and translated) resources (EURES).
- Maintenance of quality is a key issue for advice networks. There has to be a system (including practices for quality and information branding) for alerting changes in laws, regulations, processes and procedures affecting mobile citizens. This could be made easier if support for arts and culture mobility utilised an existing source of translated information as a starting point (e.g. EURES) and arranged to have alerts whenever that trusted source changed (thus driving updates towards target communities).
- Building a resource is more effective when the interests of the user community are naturally linked to a legal basis that defines the operational scope of an ongoing programme.
- The likelihood of EURES providing job links for arts and culture workers is real, but of limited scope since the data are derived from employment services which do not cover a great deal of such work. The information on living and working is of high potential value and addresses all of the mobility issues. However, the 'interpretation' (value added) tends to focus on longer term work and non-culture sector jobs.
- There could be value in developing partnerships between some form of mobility information point (dealt with in more detail in section 4) and the existing network of EURES advisers to gain further knowledge and advice.

## 3.9 Building on service strengths towards a resource for artists and cultural worker mobility

### 3.9.1 Service principles

The services reviewed above provide a set of principles through which a possible service solution for artists and cultural workers could be structured. A key lesson from the preceding considerations is that utilisation of existing relationships, networks and channels can reduce cost and risk, while increasing ownership by the beneficiary community.

The principles involve coordination, knowledge networking, service infrastructure, service content, knowledge sources, and ICT infrastructure.

- *Coordination*: Identify clearly who is responsible for directing and steering the service. Agree what will be the level of engagement in the project by all the actors (from users to information owners and providers). Be specific about how the service will be monitored and on what key performance criteria will it be evaluated. Identify the processes needed to ensure that all the target countries are contributing to project success.

- *Knowledge Networking*: Identify the existing knowledge networks that can be used to build the service. Understand the gaps in expertise across Member States, and identify suitable organisations/people which can help overcome them. Specify the strategy to maintain and develop a knowledge network.
- *Service Infrastructure*: Specify the best channels for delivering information and services, such as organisational channels, expert channels (networks and advisers), and delivery channels (web, telephone, email, call centres etc.).
- *Service Content*: Provide a comprehensive information map (ownership, copyright, thematic and spatial coverage, update, costs, translation requirements, format etc.) showing from where the required information can be sourced. What information is needed, and what sources exist? Using the information map, identify if any specialised information need to be constructed.
- *Knowledge Sources*: Be clear about who should be the content providers and content consolidators. Identify the agreements and protocols need to be developed with content providers. Agree with the potential service users what will be the optimal information update cycle. Structure processes for the service to proactively monitor changing, or new, information sources.
- *ICT Infrastructure*: If the ICT delivery is to be undertaken internally, specify the ICT infrastructures needed to support the information services, content management, and the knowledge network.

This sequence is used because it is a top-down consideration of issues (one leads to another). However, in discussion of options for each, it is necessary to iterate between various topics because of co-dependency. For example, an initial view of the knowledge network might change after consideration of the necessary services, content, then sources of content, since such sources may turn out to be relevant actors for a knowledge network exploiting their content.

The review above of the services identifies that while workers in arts and culture sectors may be addressed by the services and information already in place through other Community supported initiatives, they do possess characteristics that require additional support. For this reason, they are engaged with support and information networks in their respective countries and, while this may include the employment service, it also includes many organisations who are specialised in arts and culture support and who provide services and expertise not available elsewhere.

Because this constituency utilises different sources of support, and hence different organisational and informational channels (and content), maintaining coherence in future support should recognise the benefits already demonstrated in the one-stop approaches in the best practice examples.

Provision of a one-stop approach needs to consider whether the mainstream mobility support approaches (e.g. EURES) could adapt to special requirements of another specific interest group such as cultural workers, or whether different services can interact. For example EURAXESS does not replicate EURES, but does engage its users with EURES services and content where appropriate: this can be a EURAXESS expert using EURES information and communicating it to a user via telephone or

email. An overall structure might follow the general EURAXESS structure (ideally with a network of agents in both governmental and non-governmental organisations), and build in usage of EURES resources and content which addresses 'mobility, living and working in each country' (translated content).

The role of knowledgeable intermediaries in the networks can therefore be a cost-effective way of targeting information to the specific and diverse needs of the beneficiary community. Examples of bottom-up initiatives doing this kind of activity include the CAGEC<sup>1</sup> service (which is a free information resource for people coming to work in France, published by CAGEC management, with the support of the Ministries of Foreign Affairs and Culture) , but this is currently targeted mainly to advice to French employers engaging arts and culture workers from abroad.

### 3.9.2 Coordination

The experience of EURAXESS shows clearly the value of a central coordinating role being provided by the European Commission which in this case provides support to National Coordinators and the network of over 200 centres providing services..

### 3.9.3 Knowledge network

The contact points could provide evidence of existing knowledge and support networks in target countries. These may be at different levels of maturity, and may need to be enhanced either through training, inclusion of missing expertise, or other such support. It is expected that existing network actors will have significant gaps in knowledge concerning 'living and working' in other countries, and the networks themselves will lack integration of support on these issues.

A simple strategy for consolidation, initially, would be to introduce usage of EURES content and services ('living and working' advice), as well as any identified necessary 'interpretation', such as added value on arts and culture specific topics, exceptions, or special considerations. Delivering this via a branded identity would strengthen awareness (innovation), initial usage, and stakeholder buy-in. Adding awareness events for community interaction in the context of the new initiative might also strengthen self-development in that community of interest.

### 3.9.4 Service infrastructure

By using EURES content (and any links to national sources from EURAXESS), an initial service could allow arts and culture workers, and advisors, to develop answers to mobility questions via a set of planned information and advice services.

As experience grows, the network could develop its own time-saving content such as frequently asked questions (FAQs). These might normally only cover general issues, since in each country the scope for change in regulations might mean 'maintenance' of FAQs could become unwieldy.

<sup>1</sup> <http://www.artistes-etrangers.eu/>

The service infrastructure could address only added-value that is specific to arts and culture, and differentiating short-term and long-term working where appropriate. And then the service function could:

- direct beneficiaries to EURES resources where they are appropriate for cultural workers
- direct beneficiaries to members of a support network.

The added-value services could be integrated with existing services and content at the point-of-offer (e.g. through an Internet portal, or an advice centre) to ensure the benefits of a one-stop approach. The implication here is that no matter what channel a cultural worker uses to receive advice, that advice should be structured using only one agreed source of information. If this does not occur people will receive potentially conflicting advice.

Having determined the appropriate services, these services and content should be assigned to appropriate channels. Selection of channels should offer the broadest practical set to ensure ease of access and the inclusion of the widest set of beneficiaries (e.g. web, email, phone, face to face)

### 3.9.5 Service content and sources

Advice and support on living and working (at a general level) is available from EURES.

Sector-specific content is already in existence within arts and culture networks. Where this is the case, the content should be structured so it is comparable in scope with EURES (currently 25 countries, translated into all official languages).

Agreement with EURES might include arrangement of alerts whenever EURES content is updated and changed (including identity of changed knowledge objects) so that any advisors and intermediaries using such content can adapt advice, FAQs, or any value-added services.

### 3.9.6 ICT infrastructure

The ICT infrastructure should support the services and content options selected, and as with EURAXESS, EURES and MISSOC the provision and maintenance of this infrastructure can be competitively tendered.

Web Portal – a one-stop focus for channels to living-and-working information, finding mobility contact points, access to EURES and other sources of knowledge and support. This could be part of an existing DG EAC initiative, or launched under a special 'brand' as part of the promotion and awareness strategy (attracting usage, buy-in, participation and sustainability).

The portal could be organised to have country pages (e.g. each has links to appropriate language content in EURES and national sources). Alternately, or even in addition, the portal could include the selection of national language / country for redirection to appropriate EURES pages (and other multi-language sources).

Email – Lists can be used to support coordination of the knowledge network.

### 3.10 Towards the future: recent developments

In this chapter we have set out our assessment of existing information services and shown how they can contribute to the development of a solution for mobile cultural professionals. At the same time, it is important to end by drawing attention to the most recent developments designed to support cross-border mobility in the sector which are likely to generate further lessons in the coming months and years. For this we should briefly highlight the four mobility-related cultural pilot projects which are currently being funded by the European Commission. These projects will provide important lessons in relation to many aspects of the proposed solution which we set out in the next chapter.

Probably the most significant of these projects for our purposes here is the *PRACTICS* project which will seek to establish four pilot 'Cultural Mobility Contact Points'. The 'Cultural Mobility Contact Points' shall act as one-stop shops for mobile artists and cultural workers. As part of the project, strategic partnerships will be established between national professional organisations and with national authorities like tax and social security offices to access accurate information and give advice that is tailor-made as possible. In addition, the pilot contact points will develop communication strategies to reach out as widely as possible at national level and in Europe to inform cultural professionals about their existence. The main aim of the contact points is to inform "incoming" and "outgoing" mobile cultural workers. Providing information and advice about regulatory aspects shall be at the core of their activity.

The aim of the *e.mobility* project by Pépinières Européennes pour Jeunes Artists creates an interactive community network between young artists. The main objective is to facilitate exchanges between artists and places and to stimulate mobility and thus to act as an information and promotion tool. Although information on regulatory issues does not appear to be at the core of this project, some important lessons can be learned about the needs of young artists when being mobile which could help to "fine-tune" existing or future information systems.

The *SPACE* project by ONDA plans to carry out some research to address difficulties in mapping mobility of performing arts productions in Europe. The project also aims to build the capacity of professional organisations, in particular in central and eastern Europe. The outcome of the research will give a clear indication of the particular information needs in particular geographical areas of Europe and how to overcome "imbalances" in mobility. It will also help strengthen the information capacity of professional organisations.

The *Changing Rooms* project by Trans Europe Halles will study and evaluate a cultural professionals' exchange and training programme. It involves a training programme on mobility issues and also an on-line mobility toolkit, as well as a 'wiki' space.

All projects therefore have important elements which could be built into the model which we set out in the next chapter..

## 4.0 Towards a solution

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Having set out the findings in relation to both information needs and current supply in the previous chapters, we turn in this chapter to a consideration of the solutions.

### 4.1 The process of developing a solution

In order to develop a viable solution to the issues examined, a series of options was developed and considered against a range of criteria during the course of the study, as indicated in section 1.2. This process ultimately led to the selection of the option we present here. Table 4.1 presents a summary of the main options and their strengths and weaknesses.

In developing the solutions presented here, it is important to highlight the important role played by our meetings with stakeholders and Member States. Whilst the conclusions and recommendations remain our own, the emerging options and final model were in no small part developed and tested with organisations most likely to be affected by the findings, should they be implemented. The two workshops and the meetings with Cultural Contact Points and Member States were especially significant in this respect (see the description of the methodology in section 1.2).

In particular, as we pointed out in section 1.2, a key part of the methodology was to develop two major strategic options at interim reporting stage, which were subsequently tested against operational realities. We will not repeat these options here (though they are presented in the document contained in Annex Five), since when we presented them to the final workshop, and to the Member States Expert Group, there was general agreement that neither option fulfilled all requirements, and that a hybrid option would be preferable. Therefore we present in this chapter the key issues that we took into account in developing our recommendations to show how the structures and processes we propose represent an effective and efficient response to the challenges currently being faced by the sector.

### 4.2 Key considerations

The preceding sections have highlighted a number of clear issues that confront anyone charged with developing a solution to the mobility information issues facing the culture sector. These are:

- the very heterogeneous nature of the sector and across Europe, which makes for a very fine grain to the information needed by individuals and sub-sectors
- the richness of information along with its complexity and very dynamic nature, the complementary nature of different information sources, and the mutually supporting roles played by informal and formal information sources

- the great variation in the capacity of current information infrastructures and institutions to respond to any new demands for information provision



**Table 4.1 Summary of strengths and weaknesses of main options considered**

Option	Strengths	Weaknesses
Build a new and dedicated information system for the mobility of cultural workers	An idealised approach	A long lead-time to specify the service need, develop calls for tender, evaluate and award contracts, and then wait for the system to be developed. This option is best suited to a stable information environment, and the mobility of cultural workers is an information environment that is diverse and dynamic.
Develop an existing EU portal to focus on the mobility needs of cultural workers	This might provide a comparatively rapid solution. The most suitable EU portal for consideration is a network service model (EURAXESS). Would require collaborative arrangements across DGs.	There is a risk that by adding a new, and different, dimension to the services of an existing portal, that the development of two different stakeholder groups could cause strategic tensions.
Acknowledge that the problems are too complex for a single service and leave the solution to be developed ad hoc by the stakeholders and the private sector	Could allow the EC to focus on regulatory issues that have been identified by stakeholders	Risks focusing solutions on those who can pay, making the uneven access to information worse, both geographically (in new Member States) and structurally (small organisations and individuals having the most difficulties). Also relies on very uneven capacity across the sector, which would disadvantage certain professions and sub-sectors.
Federate a solution among existing portals and services	This is an idealised solution, where it is assumed that the existing services and portals could find a way to interoperate technically. It has the potential advantages of avoiding significant development times in creating a new portal.	It assumes that the existing portals have, among them, enough service offerings to make it worthwhile interoperating. However, strong contractual arrangements would be needed to ensure that the individual services and portals do not cease to support the necessary service offerings.
Develop a knowledge network that can build focused resources at national level for the mobility of cultural workers	This builds on the existing value network of knowledge and information that exists across the cultural sector. It therefore allows the development priorities to be focused on the mobility needs of cultural workers, through a network of 'service centre(s)' in each EU Member State.	Making a distributed network function effectively requires a degree of central organisation, and commitment by the stakeholders (in terms of contributions of time etc.). However, the successful functioning of the EURAXESS service network shows that this can be achieved.

- the important role played in many cases by professional organisations in understanding the needs of the constituencies they represent and in filling information gaps where these are not being met either by the public or private sectors
- the vital role played by knowledge networks in an individual's or company's ability to navigate their way through the obstacles to mobility
- the critical role played by regulatory issues in particular in sometimes making mobility impossible, or making it a complex and time-consuming process to achieve
- the fact that the provision of raw information (of a general nature), although helpful, does not go far enough to meet real needs. Factual information often needs to be backed-up with human mediation in order to help people, for example, to fill in the correct form or to understand the process
- the fact that the construction and maintenance of large databases (at European level in this case) is not a feasible option; rather, what is needed is a form of 'interoperability' between relevant existing systems and then a more focused approach to providing the information not available elsewhere.

From this we concluded that a number of principles should be considered in identifying a solution:

#### Guiding principles

Any solution should:

- build on the rich landscape of information that already exists, including the strengths of the sector as providers of their own information
- be decentralised to allow – and take advantage of – the vast heterogeneity in the sector so that solutions can be tailored, within an overall framework, to national or regional circumstances
- take into account the core differences between the types of information needed
- invest in the people component of the system as much as the technical electronic element
- incorporate networking opportunities for professionals as an integral component.

In implementing these principles two challenges arise:

- strategically who should be involved and what roles should they play?
- operationally, what is the best solution for the types of information that need to be delivered?

### 4.2.1 Key players and their roles

To answer the first of these questions, on the basis of the research we would identify three main sets of players, Member States, sector organisations (including professional organisations and social partners) and the European Commission.

#### **Member States**

We have concluded that the locus of any system - and the primary relationship between the European Commission and stakeholders - should be at the Member State level (or regional level depending on governmental arrangements). Member states constitute logical 'cultural entities' and also possess an institutional platform on which a solution can be built, notwithstanding the variations in capacity we have acknowledged elsewhere in the report.

Member States should be free to determine their own particular solution within a framework agreed at European level. However, we have also concluded that a central component of any solution should be Cultural Mobility Knowledge Centres *which should be separate from national authorities*. Such separation is important since we believe it will mean that the CMKCs are clearly dedicated to serving the needs of the sector and will be better able to perform the crucial mediation function which is required with relevant authorities on regulatory matters. CMKCs need to act on behalf of those mobile cultural professionals making enquiries and the ability to do this independently may be compromised if CMKCs are part of national authorities. It is also very important that they are not only independent but are *seen* to be independent.

While Member States vary considerably in their capacity to respond to the model proposed here, they nonetheless all possess some form of institutional platform on which appropriate structures could be established. They can therefore play a key role in:

- increasing transparency about applicable national regulations to mobile cultural professionals by making information accessible, including in English and/or French
- configuring information provision to match their national/regional situations
- supporting existing, or create appropriate, structures to support mobility

#### **Sector or professional organisations**

These organisations already play an important role in some branches of the culture sector. However, their capacity is highly variable across Member States and between cultural sub-sectors. Nonetheless, they are repositories of both knowledge and human resource that have a key role to play in relation to information delivery in those regulatory areas where there is strong sub-sectoral variation, i.e. health, safety, insurance, commercial law, qualifications, IPR. These are sub-sectors where a close connection to their constituencies mean professional organisations have the potential to produce user-friendly guides, to be a direct point of advice, and to facilitate networking. They have particular strengths also in jobs, training, projects, co-productions and funding where they are already the source of much information and advice.

They can play important roles in:

- developing dialogue and cooperation within the sector
- engaging in dialogue with the European Commission and national authorities
- being a focus of support to raise the sector's information delivery capacity.

### European Commission

The European Commission has an important supportive role to play. We have seen already the central role of the Commission in focusing issues in the policy arena. We also see, with services such as EURAXESS, the Commission providing resources to Member States, coordinating the 'brand' of a project, and providing a vital organisational framework within which a service can be developed. Actions include:

- providing resources (co-financing) to Member States for the development of information points. This is particularly important for new Member States and various possible formulas exist in this regard
- helping Member States to make information about national rules (tax, social security, visas and work permits, other rules) transparent and easily accessible
- providing support services to the network including a portal dedicated to cultural mobility and providing a gateway to other provision
- stimulate improved provision by making funding available through existing mechanisms

#### 4.2.2 The optimum solution by information type

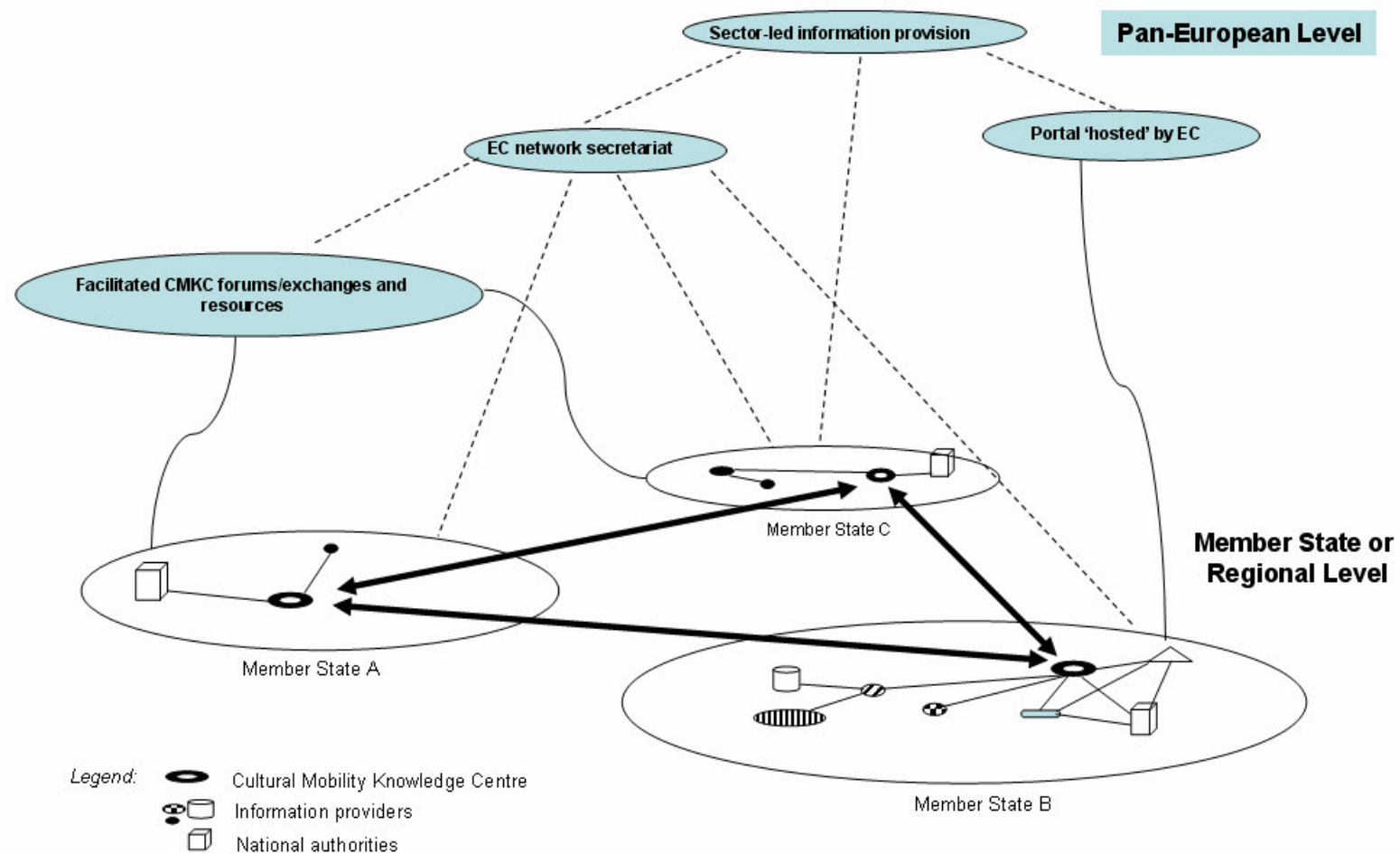
In order to answer our second, operational question, we need to consider the best solution according to the types of information that will need to be delivered:

- Information relating to **regulatory issues** places very high demands on information systems since aside from needing to be up-to-date and accurate; it is also often specific to individuals and their own particular circumstances. This requires the *interpretation* and *application* of rules and regulations, which makes it almost inescapable that both strong links to national authorities and some form of human mediation will be required.
- In relation to the areas of **funding, and jobs and training** the driving need is for information provision that is able to gather data from a very wide variety of diverse sources and to make it available to as wide an audience as possible, along with guides and resources at various levels (European, national, regional/local), and opportunities for networking to meet the need for personal contact which is critical to the success of artistic and cultural ventures. Sector organisations have a strong potential contribution to make to any solution here.
- Meeting the need for **country and regional profiles** is by comparison to these areas quite straightforward, with a need for some form of national/regional validation of information but with data being drawn in from a number of sources.

### **4.3 Recommended model**

On the basis of these considerations, and in light of the extensive discussions we have had throughout the course of the study, the solution we recommend is a Serviced Knowledge Network, which is illustrated pictorially in Figure 4.1.

Figure 4.1 Serviced knowledge network for the culture sector



In this model, there are essentially two inter-linked levels of activity, a pan-European level and a Member State level. Member States may decide to establish more than one CMKC, for example at regional level, depending on their national administrative organisation or size.

The Member State level is represented by the oval shapes in the bottom half of the diagram, with three countries (or regions) represented by one oval each. In the centre of each country oval is a Cultural Mobility Knowledge Centre, which is at the centre of a national network of information providers. Each Member State has its own particular range of information providers feeding into the CMKCs. All the Member States are in turn networked together via the CMKCs (represented by the thickest arrows).

The pan-European level is represented by the shaded ovals in the top half of the diagram. At this level there is a range of support services and other provision into which the Member State networks can connect, including the EC network secretariat, a portal hosted by the EU (but managed under contract by an external provider), sector-led information sources and forums. In the following sections, we look at these basic levels in more depth.

#### 4.3.1 Member States

The main focus of activity is placed at Member State level, where Cultural Mobility Knowledge Centres (CMKCs) would act as the hubs of the networks that would develop. In this decentralised model Member States would have discretion to select organisations to act as hosts for their own CMKCs within a framework of guidelines, protocols and quality standards agreed and owned by the network as a whole. Professional organisations or Cultural Contact Points as well as public bodies might therefore act as hosts.

Each country would have its own particular configuration of players making up its network of information providers (as depicted in Figure 4.1). Different countries would be starting from different points and some countries are clearly in a position where they have a 'head start' on others. Sharing of good practice has thus been built into the model as an essential element in building capacity across the EU.

CMKCs would have responsibility for:

- making and maintaining working relationships with other CMKCs to provide the backbone for effective functioning of the network, through exchange of information and good practice
- making and maintaining relationships with national authorities with regard to regulatory matters in order in particular to provide the mediation required between authorities and individual mobile professionals, enabling queries to be answered efficiently and effectively; this is especially critical in the fields of tax, social security, visas and work and residence permits and customs regulations.
- working with national authorities to ensure that 'front-line' officials (tax office staff, border guards etc) are aware of the correct interpretation of relevant regulations with regard to the cross-border mobility of cultural professionals
- bringing into their networks relevant sector organisations who can contribute to overcoming information obstacles and to improving the supply of information, especially in areas where there is

strong sub-sectoral variations in information needs, i.e. health, safety, insurance, commercial law, qualifications and intellectual property rights, along with jobs, training, cross-border projects and co-productions and funding (e.g. through the provision of guides, resources and networking opportunities)

- maintaining national databases that interoperate with the European-level portal (see below)
- preparing country and regional profiles of the culture sector in partnership with national authorities and professional organisations.

It should be noted that our working assumption is that mobile professionals would be routed to the CMKC within their own country/region, who would then make the initial contact with the corresponding CMKC in the country/region to be visited.

CMKCs would act as points of focus for the knowledge held by individuals and organisations in the network of excellence that would develop. As such, they might develop their own websites, which could be linked to the portal hosted on the EU's *europa* site, described in the next sub-section, and which could provide links to other value added web-based services. Indeed, we would expect this to emerge through the development of good practice examples that would be shared around the developing network, although it might also be part of the detailed guidance and protocols which would need to be drawn up by Member States (see recommendations section below). This approach draws heavily on the EURAXESS approach as described in section 3.4.2.

We also recommend that over time, CMKCs should seek to provide a value added service to enquirers. This would involve, for example, not just providing contact details so that professionals pursue their own enquiries, but acting on behalf of individuals, taking their query to relevant authorities and finding a solution.

#### 4.3.2 The European level

Activity at European level is essential to complement and support the work at Member State/regional level.

The two primary responsibilities of the European Commission would be:

- to provide a secretariat to service the network
- to host (probably, like EURAXESS, through a contracted service provider) a web portal to provide a gateway to other services where there is information of relevance, which also has a resource of information specifically targeted to the mobility needs of artists and cultural workers, and which also supports communication mechanisms among users (blogs, discussion forums, and structured best practice<sup>1</sup>).

<sup>1</sup> The DG INFOS eGovernment portal [www.epractice.eu](http://www.epractice.eu) contains some of these facilities



### The secretariat service

The secretariat function would be along the lines of practice within EURAXESS. Functions would include:

- servicing the network as a whole, for example through directly supporting the development of CMKCs, including through facilitating training for CMKC staff
- coordinating the consistency of the 'brand' by setting design and other standards for the portal, and for national web sites that are built by CMKCs
- facilitating networking and exchanges of experience among the CMKCs.

### Services available via an online portal

The Commission should dedicate space on the *europa* website to cross-border cultural mobility. The facility could provide a general introduction for those wishing to undertake cross-border mobility in the sector (and hence be targeted principally at professionals new to the field and/or mobility). It would also link into relevant – and quality-controlled – provision, which might be provided by sector bodies or professional organisations. Critically, it would also provide contact details for the national/regional CMKCs, the point of principle being that the portal would signpost individuals to their own country's/region's CMKC (which it might do through a link to CMKC web pages). It could also provide opportunities for participation in discussion forums, either amongst CMKCs or cultural communities in general. It could also host central resources for the network of CMKCs.

In terms of how this might be operationalised by DG EAC, it is clear to us that EURAXESS provides a highly relevant model. Each participating country received €200,000 start-up funding for the setting-up of the service centres and there is ongoing support for training and networking (staff costs are met by each participating country). The EURAXESS portal has cost €1.6m since 2002 (including feasibility study, development, maintenance, external support and revamping), with the maintenance contract costing for example €230,000 in 2008.

What is less clear is what information themes could realistically be serviced by links to EURAXESS, EURES, MISSOC, PLOTEUS or other services. First, these services are constantly developing. Second, the technical tasks of interfacing with these services is something that will depend on the type of portal to be developed.

What we recommend therefore is that the portal be a service to be provided through a competitive tender, and that the Terms of Reference for the tender ask the proposers to provide their own scoping of the information landscape (based on and extending this report) with their own technical recommendations about the feasibility, and the value, of linking to other services<sup>1</sup>.

<sup>1</sup> Tenderers might therefore be asked to complete the table shown in Annex 13

With regard to the issue of whether existing services such as EURES could be developed to better service the needs of the culture sector, it is difficult for us to make substantive technical recommendations. We have instead noted how both services provide some information that can be of use. For example, EURES focuses more on information for longer-term jobs, and not for short-term mobility, but the information could, as we note in the review of EURES *“be used (25 languages) as a basis for a specialist support network in which advisers are experts in the arts and culture area and so could ‘interpret’ and add value by developing explanations, frequently asked questions and answers, etc. for mobile workers in arts and culture”*.

EURAXESS in effect does this, and we note *“It is a ‘knowledge network’ which is facilitated by DG RTD, but which works as a service system and so is only as strong as its participants. Their continued energy and collaboration relies on supporting and facilitating that network over time”*. Consequently, the value of the existing EU services is not to be gained through technical modifications (although if the services can respond to the short-term mobility needs of cultural workers that is to be welcomed), but through the ability of a network of CMKCs to make the widest possible use of existing information sources when providing structured advice and support to cultural workers.

#### 4.3.3 Essential features of the network

The Serviced Knowledge Network we propose has a number of essential features which deserve to be highlighted:

- Critically, this model is not designed as a ‘big bang’ response to the problems identified. Resources are not available to support such an approach and in any case it would not be appropriate to current circumstances. Rather, the model has been conceived as strongly developmental: the network will evolve over time.
- Related to this, the network should seek not simply to provide information but to share knowledge and to build up a capacity to provide higher added value services such as advice and guidance.
- Although called a network, this solution is essentially a network of networks.
- The network is essentially owned by everyone in the network. It exists for and is organised and run by its members situated at the level of EU Member States, serviced by a secretariat provided by the EC and might have similarities with the successful model of EURAXESS.
- Member States, the EC and sector bodies all have important roles to play and must work in partnership at both European and Member State levels to deliver the model.
- Member States should commit to make information available at national level. Member States should also commit funds and resources to the maintenance of the network. It is essential that CMKCs are seen not as structures funded by the Commission, but as structures that are co-resourced by Member States and the Commission.

- Quality control will be vital to the credibility of the network. For example, providers have to commit to keeping information that is hosted on electronic databases up to date. A charter should be set up between all parties to the network which states their commitment to cooperate in providing information. The agreement of quality standards will thus be critical to the effectiveness of the network.

## 4.4 Implementing the model

In this section we look at the steps that would be needed to implement the model set out above. In setting out our suggestions, we have taken into account a range of factors shown in the box below:

### Factors taken into account in implementing the model

1. Some countries and sub-sectors will have further to travel than others to realise the ambitions set out here. This is especially so for countries in central and eastern Europe and sub-sectors like the visual arts which do not benefit from the same level of institutional capacity as western Europe and the performing arts, for example.
2. We recognise that funding for the cultural sector tends not to be extensive either at Member State or EU levels, and is likely to be an area of public spending to suffer during the current economic downturn. In terms of resources likely to be available to support the recommendations set out here, this is not, therefore, an ideal time. We have also taken into account the fact that new money – in the sense of new budget lines – is also unlikely to become available. We have therefore worked on the basis that existing funding streams will be used. This will affect the pace at which implementation will be able to take place and also its scope.
3. The emphasis we have placed on Member States means that the model will only ‘get off the ground’ with the full commitment and backing of relevant national authorities: this is an essential pre-requisite for success.
4. It will not be possible to meet all the needs expressed by the sector, and so setting priorities will be essential. Priority should be given to tackling regulatory issues which present the greatest difficulties for mobility.
5. Account should be taken of the cultural pilot projects already being funded by the European Commission (see section 3.10). These projects will be evaluated in 2010 and 2011 and especially in relation to the PRACTICS project the Commission, Member States and professional organisations will be able to evaluate if this “model” is delivering added value and helps to fill gaps in information provision.

#### 4.4.1 Cost and legal implications

Achieving the model described above will depend on a number of factors but critically upon (a) the commitment of Member States and the EC and (b) the availability of funding at Member States and EC level. It is therefore important that we examine the cost and legal implications of the model we are recommending.

Turning first to the legal framework, it is clear that the model generally fits within current frameworks and respects the subsidiarity principles of the EU. The free movement of professionals in the cultural sector covers areas with a shared competence between Member States. It makes most sense to develop CMKCs at national level and have a coordinating unit at EU level, which also helps to increase the mutual transparency of existing rules to ease cross-border mobility.

With regard to costs, the model proposed is essentially a low cost solution to the problems facing the culture sector. It avoids major expenditure on large on-line databases, which, as we have seen, can face not only large set-up costs but major on-going expenditure dedicated to trying (and typically failing) to keep data up-to-date. It also has the added advantages that (a) the cost profile over time can gradually build up, depending on available resources and (b) it has the potential for achieving high rates of leverage on other resources, in other words of pulling in and pooling existing resources (including in-kind) from elsewhere. What remains critical at the start is that the right investment is made at the right point in the system, and we believe this to be in pump priming expenditure on the right human resources. Consideration also needs to be given to the cost implications of providing added value services over and above the comparatively simple (and cheaper) provision of information.

To give an indication of the overall costs that are likely to be involved we have looked to examples elsewhere. As noted above, we were not able to obtain detailed information about the funding structures for EURAXESS, beyond the important headline figures. The costs for EURES and MISSOC, based on the headline figures obtained during the interviews, are significantly higher. Section 4.3.2 contains EURAXESS headline figures and we would expect that a network of CMKCs could be developed for a similar budget.

Regarding the question of where funding might be found to develop the model, options could be explored across the EC but the most obvious source are resources that already exist to support culture through the Culture Programme.

#### 4.4.2 Recommended development steps

In light of the factors we have set out above and the cost and legal implications, we propose that a range of steps be taken to implement the proposed model. The most critical condition is to ensure the political commitment of Member States to the establishment of the network and its financial implications (especially the co-resourcing principles) since without this the proposals we set out here cannot be achieved.

It is difficult to propose a definite timeline for the actions since they depend on so many issues. However, a natural structure to events is in a sense provided by three factors: first the rhythm of funding opportunities provided through the cycle of the Culture Programme, secondly the development of the next culture programme, and finally the milestones of the currently funded pilot actions. Lessons from the latter projects will start to become available from 2010 onwards and these will provide valuable experiences to feed in to the development of the network. The new culture programme will commence in 2014 and work will begin in 2010 to define its focus in order that it can be accepted by the college of Commissioners in 2011.

All of these factors point to a process in which Member State commitment is developed and a way forward agreed during 2009 and into 2010, with lessons from the pilot projects being fed in during 2010 and 2011 to fine tune the way forward. Depending on the rate of progress and degree of Member State commitment, some limited funding under the current Culture Programme could potentially be made available to support activity from 2011 or 2012 up to the end of 2013, with funding then being available through the new culture programme from 2014 onwards. Much will depend on the pace at which Member State commitment is secured, but this timescale would appear to be realistic and reasonable. However, it should be noted that on the basis of our work, we would recommend avoiding a funding gap opening up between 2011/2012 and 2014 since it is our opinion that this would lead to disillusionment in the sector.

The following actions are recommended:

### **Member States**

- **Establish a working group** - An essential first step would be for this group to take forward the recommendations and examine potential models for national/regional networks with CMKCs as the key information hubs. Since Member States are already working on this topic through the Expert Group on mobility of artists and other professionals in the cultural sector<sup>1</sup>, we recommend that this is used as the nexus for this activity. This group could develop guidelines, protocols and quality standards for the network in cooperation with the Commission, including performance indicators for CMKCs, using the existing operational model of EURAXESS as the basis. Ideally, the charter and the guidelines for the network at national level could be one of the outputs of the OMC for the end of 2010 to coincide with the end of the triennial Work Plan for Culture 2008-2010.

### **Cultural organisations**

- **Optimise existing funding streams** - Cultural organisations should make use of the existing opportunities under the Culture Programme and at national level to take forward the objectives embodied in the model. Sector bodies could explore ways of: jointly developing appropriate provision; organising networks at European level that might underpin the development of communities of practice; sharing practice and reflecting on learning within the sector; and finding ways to structure experiences into good practice.

<sup>1</sup> Established under the Open Method of Coordination in culture.

### **Member States, European Commission and stakeholders:**

- **Use the experiences of the pilot projects** - The PRACTICS project will seek to establish its four CMCPs during 2009 and agree a common framework, with activities starting during 2010. An interim evaluation will take place in mid-2010. Lessons learned should be drawn upon in order to provide valuable insights into how parts of the model might be operationalised.

### **European Commission**

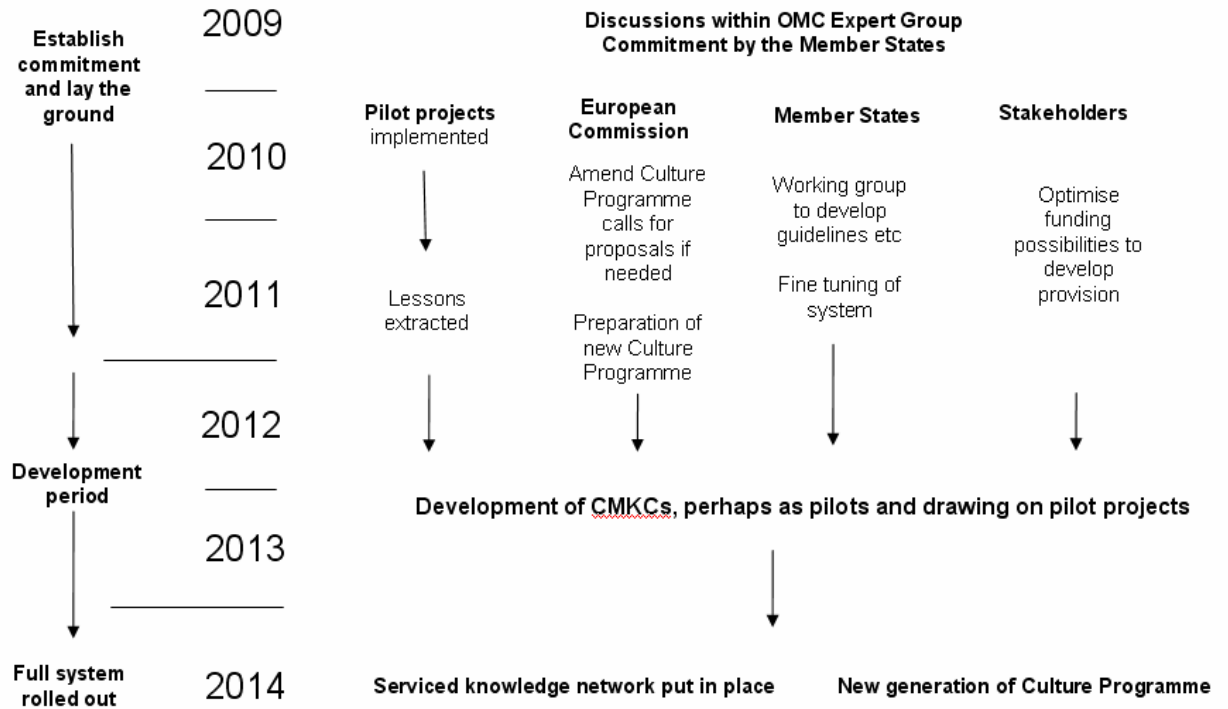
- **Ensure information for mobility is a priority in the next culture programme** - A strong mobility dimension should be incorporated into proposals for the next Culture Programme that will run from 2014 (and into the impact assessment process). Consideration should be given to whether and how the new programme might support the model recommended here. Depending on the progress made, the new programme should be used either to complete construction of the network or to add value through additional services. (The proposal would of course need the support of the Member States and the European Parliament in the decision making process). Depending on the progress and results of the PRACTICS project, and the necessary commitment and support from Member States, the Commission should examine whether any adjustments to the calls for proposals in the framework of the existing Culture Programme are necessary and possible, in order to avoid a funding gap in 2012-2013. The financing would have to be planned and agreed in line with the committee procedure for the programme.
- **Establish the secretariat and online portal** - The European Commission should consider ways in which an online portal and secretariat services might be established to support a network.
- **Ensure quality** - A system of quality awards for provision of mobility-related information should be set up. A system of high-level awards has run successfully where DG INFSO supports an EU-wide competition for excellence in eGovernment and eInclusion where awards are made during Ministerial Conferences every two years. The awards receive substantial numbers of applications, they promote the activities politically at the highest level, and they maintain political buy-in to eGovernment and eInclusion. A similar scheme could be considered for innovative projects and services being developed in Europe to support and facilitate the mobility of artists and cultural workers

#### **4.4.3 An outline roadmap**

The table below presents an outline roadmap for implementation. As can be seen, the most critical component is that Member States endorse and commit to the model; without this, progress will not be possible.

**Figure 4.2 Outline implementation roadmap**

Outline implementation roadmap



# **Annex One: Terms of Reference**



## **TERMS OF REFERENCE**

**Feasibility study for a comprehensive scheme designed to provide a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector**

**Contracting authority : European Commission**

## General information

### Background

Transnational mobility of cultural players is of major importance in helping to make a common "European cultural area" a reality. Artists and cultural workers need to travel beyond borders to extend their scope of activities and meet new audiences; to find new and inspiring sources of inspiration to make their creations evolve; and to exchange experiences and learn from each others.

Cross-border mobility of artists and culture professionals has been a priority of the Culture programme since 2000. It has been further reinforced as one of the three specific objectives of the Culture programme for the period 2007-2013, as a means of enhancing the cultural area shared by Europeans and encouraging active European citizenship.

In 2007, the Commission Communication on A European agenda for culture in a globalising world was adopted. The mobility of artists and professionals in the cultural field is a specific objective of this Communication. The strategic objectives of this Communication have been endorsed by the Council which has included mobility as one of its priority areas for action in its work plan for 2008-2010.

Various studies<sup>55</sup> have highlighted the different barriers to mobility for artists, as well as possible remedies to the situation. The main structural issues that cultural workers face when working across borders derive from regulatory and practical discrepancies in the areas of taxes, social security, work permits and visas in the EU. Beyond the efforts already devoted to tackle some of these difficulties, many schemes have been developed by Ministries of Culture and/or other public or private organisations in the various EU Member States at national and local levels to enhance transnational mobility in the cultural sector on a European scale. In this context, cultural

<sup>55</sup> We can mention, among others :

AUDEOUD OLIVIER: *Study on the mobility and free movement of people and products in the cultural sector*, 2002, commissioned by the European Commission (Directorate-General for Education and Culture), [http://ec.europa.eu/culture/pdf/doc913\\_en.pdf](http://ec.europa.eu/culture/pdf/doc913_en.pdf)

ECOTEC Research and Consulting Ltd.: *A feasibility Study Concerning the Creation of a European Observatory of Cultural Co-operation*, 2003, commissioned by the European Commission (Directorate-General for Education and Culture), [http://ec.europa.eu/culture/pdf/doc934\\_en.pdf](http://ec.europa.eu/culture/pdf/doc934_en.pdf)

The European Parliament (Ctee. on Education and Culture, Rapporteur: Claire Gibault): *Report on the social status of Artists*, 2007, <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A6-2007-0199+0+DOC+PDF+V0//EN&language=EN>

KEA European Affairs (with Turku School of Economics and MKW Wirtschaftsforschung): *Study on the Economy of Culture in Europe*, 2006, commissioned by the European Commission (Directorate-General for Education and Culture), [http://ec.europa.eu/culture/pdf/doc913\\_en.pdf](http://ec.europa.eu/culture/pdf/doc913_en.pdf)

MKW GmbH: *Exploitation and development of the job potential in the cultural sector in the age of digitalisation* (2001), commissioned by the European Commission (Directorate-General for Employment and Social Affairs), [http://ec.europa.eu/culture/pdf/doc924\\_en.pdf](http://ec.europa.eu/culture/pdf/doc924_en.pdf)

POLACEK RICHARD (PEARLE\*/the Performing Arts Employers Associations League Europe), *Study on impediments to mobility in the EU Live Performance Sector and on possible solutions*, 2007, Mobile Home Project,

[http://portal.unesco.org/culture/fr/files/34855/11888223103Pearle\\_report\\_FINAL\\_impediments\\_mobility.pdf](http://portal.unesco.org/culture/fr/files/34855/11888223103Pearle_report_FINAL_impediments_mobility.pdf)  
[/Pearle\\_report%2BFINAL\\_impediments\\_mobility.pdf](http://portal.unesco.org/culture/fr/files/34855/11888223103Pearle_report_FINAL_impediments_mobility.pdf)

STAINES JUDITH and IFACCA: *Artists' International Mobility Programs*, 2004),

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

Possible Handbooks at national level

stakeholders have stressed that improving access to information on such schemes as well as on the social and tax legislations in the Member States could be very helpful, in addition to complementing and/or better coordinating the mobility schemes.

At the end of 2007, the European Parliament voted a budget line (15 04 45) dedicated to supporting the environment for the mobility of artists on the 2008 budget (1.5 million euros), comprised of three elements. This tender concerns the first of the three elements of the EP amendment:

- *a feasibility study for a comprehensive scheme designed to provide a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level*

It should be noted that the Commission has recently launched a study on the mobility schemes for cultural workers in Europe (within the framework of the Culture programme (please see: [http://eacea.ec.europa.eu/about/procurement/calls\\_2007\\_en.htm](http://eacea.ec.europa.eu/about/procurement/calls_2007_en.htm)). This initiative was planned prior to the EP amendment. This study will report in September-October 2008. It is important that the feasibility study be complementary to this study.

Special characteristics of the cultural sector and careers and mobility in the sector

The feasibility study must take into account the special characteristics of the cultural sector, as well as of careers and mobility in this sector.

In this context, the cultural sector is defined broadly and, in addition to cultural and artistic activities (performing arts, visual arts, cultural and architectural heritage, literature), it also includes the cultural industries, i.e. sectors which combine the creation, production and marketing of goods and services and the distinctive feature of which is the intangibility of their cultural content, which is generally copyright-protected.

In this context, "cultural workers", i.e. the target groups/cultural sectors that would make use of the information services, are: professional artists within all disciplines (such as performing arts, visual arts, music, literature, etc.), as well as other categories of culture professionals including producers, promoters, cultural institution managers, organisers, touring companies, researchers, journalists, and other operators in the cultural field.

The concept of mobility applies when these individuals travel outside of their country of residence in order to perform, learn, create, cooperate and exchange for professional or training purposes. To give some concrete examples, "mobility" for an EU cultural worker means being able to take up an employment or a service contract in an EU country other than his/her EU country of residence to perform as a "posted" worker or self-employed worker with an EU live performance or cultural company that is performing or active in another EU country, for example through residences or exchanges between cultural institutions.

While certain forms of mobility are "stand alone", in that they are based on an individual initiative (such as residence schemes), others are intrinsically connected to the mobility of works and performances, therefore involving a different set of economic actors. Both aspects are relevant for the scope of this study.

Careers in the sector are very diverse. They are often short (especially in the case of dancers) and interrupted (due for example to market conditions such as short contracts in the field). Employment status differs (employed, independent/self-employed) and many workers further change employment status during their career.

Mobility actions in the cultural sector are often characterised by a short duration (particularly in the performing arts field), and this may make organisational, practical and social arrangements more complex compared to other sectors (e.g. research). Indeed, in many cases an individual will only need to work abroad for 2-3 days, such as when an (performing) artist travels to take part in a production with only one performance. This type of mobility is extremely short compared to the practice in other economic sectors. While some mobility stints are therefore extremely short (less than a month), others are longer, such as play season contracts and other type of contracts lasting for several months. For the purposes of this study these will be considered as medium length, whilst those lasting over one year will be viewed as long-term.

The study needs to consider the main factors that can stimulate or hinder mobility. In the light of the above, the concrete needs for information and support to enhance transnational mobility within the sector include, among other things, information on taxation, social security, visas, work permits, residence permits, intellectual property, as well as vacancies and funding possibilities.

## **CONTRACT OBJECTIVES AND ANTICIPATED RESULTS**

### General objective

Taking the special nature of the cultural sector, and of the types of careers and mobility within the sector into consideration, and based on a needs analysis of cultural operators for information on mobility, the study must provide the European Commission with:

- An overview of existing information systems on the different legal, regulatory, procedural, fiscal and financial aspects to the transnational mobility of cultural workers existing at national level ) in:
  - the 27 Member States of the European Union as of 1 January 2007 (Austria, Belgium, Bulgaria, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, the Slovak Republic, Slovenia, Spain, Sweden, United Kingdom) and the three EEA/EFTA countries (Iceland, Liechtenstein, Norway);
- An analysis of gaps in the functioning of existing information systems
- Recommendations for remedies to fill possible gaps, including what role, if any, should be played by the EU, taking into account its competences, with a view to set up a *comprehensive scheme designed to provide a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level*

Specific objectives and outcomes to be achieved by the contractor

In carrying out the feasibility study, the contractor will be required to proceed in two phases:

- Phase 1 (4 months): A needs analysis of cultural operators for information on mobility and mapping of existing information systems on legal, regulatory, procedural, fiscal and financial aspects to the mobility of cultural workers at the national and EU level thereby focussing on describing and typologising rather than listing the content; identification and analysis of possible gaps and obstacles

This should include both general information systems and information systems specialised with regard to mobility in the cultural sector.

It should also include information relevant to artists and professionals travelling out from the relevant country, as well as information to those travelling to it as well as links between information systems (compare the SOLVIT network of DG MARKT)

Elements that need to be considered:

- Language (is the information available in other languages than the national language?)
- The mandate of already existing information systems (such as providing individualised support, giving advice, solving problems or mediation) and how this mandate is attributed (legislative procedure or voluntary initiative)
- The structure of the information services and their financing, training provision for staff and coordination of these centres (both legal structure and organisation/administrative structure)
- The timeframe for answering queries and tools used for that purpose
- Types of information systems: handbooks, web portals (Europe-wide with input from national services or nationally managed), information centres (national, regional, local)
- Information provided on visa, work permit and residence rules for third country nationals employed within the cultural sector within these countries
- Information provided to assist national artists/culture professionals to travel to third countries.

- Phase 2 (2 months): Draw conclusions and make recommendations on how to fill possible gaps to arrive at a comprehensive information system at European and national level

- The contractor will have to come with recommendations concerning the feasibility and implications (expected benefits or non-benefits) of designing an information system at EU level for the culture sector. Various possible scenarios should be included with different degrees of ambition, e.g.:

- no development of an EU information system/scheme
- extension of existing information services with a particular focus for the cultural sector
- preparation of a practical handbook
- inclusion of a Europe-wide information web portal with input from national affiliates
- the setting up of information centres and a European coordination office

- the setting up of information centres at national level giving personalised advice co-ordinated by a European coordinating office + a Europe-wide information web portal

The recommendations should include a clear assessment of the legal and budgetary implications and the level at which action should be taken.

The contractor should consult stakeholders, and organise and animate at least one workshop with relevant stakeholders to test draft conclusions and recommendations with experts identified during the research project.

## Scope

### General

#### Description of the project

The contractor will carry out a feasibility study for a comprehensive scheme designed to provide a European wide system of information on the different legal, regulatory, procedural, fiscal and financial aspects to mobility in the cultural sector in Europe in order to meet the general and specific objectives as well as secure the outcomes described in points 2.1 and 2.2.

#### Geographical area to be covered

The study will cover the 27 Member States of the European Union and the three EEA/EFTA countries. If relevant, good examples from other countries should, however, also be presented.

#### Specific activities

The contractor will be required, for the purposes of the study, to:

- form and direct a team of experts and correspondents covering all the countries covered by the study, and possessing the scientific, academic and technical expertise needed to cater for all the matters examined;
- consult and draw heavily on the recent literature and studies devoted to the questions covered by the study in the countries concerned, including any statistical surveys, on the 2000-2007 period;
- collect through interviews or any other means deemed appropriate (case studies, surveys, opinion polls, workshops, etc.) the information needed to achieve the objectives and outcomes set out in point 2; thereby ensuring a good coverage of all the countries
- analyse the information amassed with a view to achieving the objectives and outcomes set out in point 2;
- liaise with the contractor of the study on mobility schemes in Europe (within the framework of the Culture programme), EricArts, to obtain information on preliminary results and end results of the study
- deliver, within the time-frame specified, the inception, interim and final reports mentioned in point 6 and submit these reports to the Commission, as well as a power point presentation in +/- 15 slides;
- organise a minimum of one workshop with stakeholders to test the draft conclusions from the intermediary report at the end of Phase 2;
- upon request by the Commission, make a presentation of the results of the study to the representatives of Member States and/or other stakeholders.

It should be noted that all the documents produced as part of this project must mention that it is being financed by the European Commission.

Management of the project

Administrative Unit responsible within the Commission

The contract will be managed by the Culture Programme and Actions Unit of the European Commission.  
European Commission

Culture Programme and Actions Unit

Place de Madou, 1 (MADO, 17/42)

B - 1049 Brussels

Belgium

Steering group

A steering group will be set up within the European Commission to monitor the progress of the study.

## **LOGISTICS and TIMETABLE**

Places of work

Apart from the trips necessary for collecting and analysing data, the contract will be performed at the contractor's offices.

The contractor will also meet with the European Commission in Brussels for the launch of the study and for the presentation of inception, interim and draft final reports.

Commencement date and period of execution

The project is scheduled to start in June 2008, but the actual starting date will be the first day following the date on which the contract is signed by the two parties concerned.

The contract period will extend over 8 months (submission of draft final report 6 months after contracting).

Timetable

The table below gives an overview of the timetable envisaged for the activities:

<b>Timeframe (starting from the date on which the activities commence)</b>	<b>Document to be produced/Action</b>
Within 1 week after the signature of the contract	Contractor to attend a start-up meeting at the Commission in Brussels in order to confirm the overall approach for the study and refine, if need be, the methods to be applied.
Four weeks	Contractor to produce an <b>inception report</b> for submission to the steering group in Brussels.

By the end of the 4 <sup>th</sup> month	Contractor to produce an <b>interim report</b> for submission to the steering group in Brussels.
By the end of the 6 <sup>th</sup> month	Contractor to produce a <b>draft final report</b> , complete with a summary, for submission to the steering group in Brussels.
After the 6th month and in accordance with 6.1 and 6.4 of these terms of reference	Contractor to produce the <b>final report</b> to be sent in hard copy version and electronically within 15 calendar days of receiving the Commission's observations on the draft final report.

The timeframe and deadlines for the submission of reports is given in section 6.

#### Budget

The study will have a total budget, including all the outcomes to be achieved by the contractor as set out in point 2 above, of EUR 250 000.

#### Requirements

##### Personnel

##### Overall requirements

The Contracting Authority estimates that between 400 and 600 person-days of work will be required to perform the tasks satisfactorily. The tenderer remains free to propose any allocation of resources which he believes will best achieve the desired results.

#### Key experts

All experts who have a crucial role in implementing the contract are referred to as key experts. The experts mentioned in the bid will be the experts in charge of the study. They will be backed up by as many experts and consultants as the contractor deems useful to cover the full range of issues and countries to be dealt with in the study. The profile of the key experts for this contract is set out below. The team proposed by the tenderer must possess all the skills and experience described below:

##### Profile:

##### *Qualifications and skills*

University degree. Excellent project planning and project management skills. Excellent oral and written communications skills. Team building and team management skills. Skilled in literature review and analysis

##### *Occupational experience*



Thorough up-to-date theoretical and practical knowledge of the cultural sector in Europe and in European programmes. Solid experience of conducting similar studies in an international setting. Experience in conducting interviews.

The members of the team must also be capable of providing comparatively broad language coverage.

Facilities to be provided by the contractor

The Contractor must ensure that experts are properly supported and equipped, particularly in terms of administrative, secretarial, translation and interpreting facilities, to enable them to concentrate on their primary responsibilities.

## **REPORTS**

Preparation and submission of technical reports

Six copies of each report must be submitted to the responsible body (see section 3.3 above) in printed form, and each report must also be sent to the responsible body by e-mail. Electronic files must be in Microsoft ® Word for Windows format.

The reports must all be drafted in English, with an executive summary for the final report in English, French and German applying a style compatible with dissemination to a broad public (excellent language quality) by the European Commission.

The period within which the responsible body will comment on all reports is specified in sections 6.2 to 6.4 below. In the absence of observations from the responsible body within the deadlines specified, the report will be considered to have been approved.

Within 15 calendar days of receiving the responsible body's observations, the contractor must submit the report in definitive form, taking full account of these observations, either by following them precisely, or by explaining clearly why they cannot be followed. If the responsible body still considers the report unacceptable, the contractor will be invited to amend the report until the Commission is satisfied.

Inception report

The inception report must be drafted in English and submitted within four weeks of the date of entry into force of the contract. The responsible body must communicate its comments on this report within 10 calendar days of receiving it.

The report must include at least:

- a presentation of the main issues of the study and the methods to be used
- the structure of the study
- a preliminary inventory of existing literature
- an indication of the preliminary outcomes.

### Interim technical report

The interim technical report is to be drawn up in English and submitted within four months after the date of entry into force of the contract. The responsible body must communicate its comments on this report within 20 calendar days of receiving it.

The report must include at least:

- comprehensive information on progress so far and activities pursued with a view to achieving the outcomes set out in point 2.2;
- problems encountered, solutions found or proposed and their impact on the remaining tasks to be performed;
- the full results of the research conducted, as well as orientations for the next phase;
- the details of timetable and methods for performing the tasks.

### Final technical report

The final technical report – including the study in the strict sense – is to be drawn up in English. The draft of this report is to be presented within 6 months after the date of entry into force of the contract. The responsible body must communicate its comments on this report within 20 calendar days of receiving it.

The report must include at least:

- comprehensive information on all the activities carried out in pursuit of the outcomes set out in point 2.2 of the terms of reference;
- problems encountered, solutions found and their impact on the outcomes achieved;
- the study in the strict sense (maximum of 100 pages, plus annexes), including:
  - a 6-page executive summary, in English, French and German, suitable for putting out to the general public;
  - details of the methods used;
  - a critical review of existing literature (2000-2007) on mobility in the cultural sector (main trends and leading researchers);
  - an overview of existing information systems on relevant legal, regulatory, procedural and financial aspects to mobility of cultural workers at the national and EU level and an analysis of possible gaps;
  - conclusions and recommendations to be implemented at European and national levels to arrive at a comprehensive information system;
  - a power point presentation in English, summing up the main results and recommendations of the study in +/- 15 pages.

## **Annex Two: Interviews**

## STAKEHOLDER INTERVIEWS

Name of organisation	Contact person + job title	Class
PEARLE* (Performing Arts Employers' Associations' League Europe)	Anita Debaere/ Director	Performing arts
IETM (international network for contemporary performing arts)	Mary Ann DeVlieg/ Secretary General	Performing arts
Culture Action Europe (formerly: European Forum for the Arts and Heritage (EFAH))	Ilona Kish/ Secretary General	All/ several sectors
European Cultural Foundation	Susanne Mors / Advocacy Dept	All/ several sectors
On the Move Association	Editorial team	Performing arts
European Festivals Association (EFA)	Kathrin Deventer/ Secretary General	Performing arts
European Network of Cultural administration Training Centers (ENCATC)	Giannalia Cogliandro Beyens/ Secretary General	All/ several sectors
European Music Council	Simone Dudt/ Acting Secretary General	Music
European Music Office	Jean-Francois Michel / Secretary General	Music
International Association of Music Information Centres - IAMIC	Maria Klgagic/ Office Manager	Music
International Federation of Actors (FIA)	Dominick Luquer / Secretary General Dearbhal Murphy/ Deputy Sec. Gen	Performing arts
European Council of Artists (ECA)	Elisabet Diedrichs/ Director	Visual arts
Circostrada/ Hors Les Murs	Yohann Floch / Responsible for international relations, coordinator of the Circostrada Network	Performing arts
Trans Europe Halles	Emma Ernsth / Acting Secretary General	All/ several sectors
Res Artis	Maria Tuerlings / President	Visual arts
TransArtists	Maria Tuerlings / Director	Visual arts
Europa Nostra – Pan European Federation for Cultural Heritage	Sneška Quaedvlieg-Mihailović / Secretary General	Heritage
ELIA - European League of Institutes of	Carla Delfos / Secretary	All/ several sectors

Name of organisation	Contact person + job title	Class
the Arts	General	
LabforCulture.org	Katherine Watson / Director	All/ several sectors
ERICarts Institute	Andreas Wiesand / Director	All/ several sectors
Federation of European Editors (FEP-FEE)	Céline d'Ambrosio/ Policy Advisor	Literature
Kunstenloket	Greet Souvereyns/Consultant	All/ several sectors
KulturKontakt Austria	Annemarie Türk / Leiterin Kulturförderung + Sponsoring	All/ several sectors
Artservis	Marija Mojca Pungerčar / Editor	All/ several sectors
BJCEM (Biennial of young artist from Europe and the Mediterranean)	Allessandro Stillo General Secretary	All/ several sectors
Interarts Foundation for International Cultural Cooperation	Jordi Balta / Deputy Director	All/ several sectors
Pépinières européennes pour jeunes artistes	Patrice Bonaffé / General Delegation	All/ several sectors
Roberto Cimetta Fund	Laeticia Manach / Coordinator	All/ several sectors
IAMA	Atholl Swainston-Harrison / Chief Executive	Music
Open Society Institute (Budapest Office)	Andrea Csanadi / Program Manager – Arts and Culture Program	All/ several sectors
UNI-MEI, Media and Entertainment International of Union Network International	Johannes Studinger / Deputy Director	All/ several sectors
Fondazione Fitzcarraldo	Ugo Bacchella / Director	All/ several sectors
Felix Meritis Foundation	Joanneke Lootsma / Deputy Director International Programmes	All/ several sectors
International Yehudi Menuhin Foundation	Frédérique Chabaud/ Director	Music

## LOCALITY INTERVIEWS

### Bulgaria/Sofia

Name of organisation/ institution/company/ artist	Contact person + job title	Class
The Red House Centre for Culture and Debate	Dessislava Gavrilova, Director	All/ several sectors
AgitProp Film production company	Maritchka Bozhilova, head of film production	Cultural industries
Sufmato Theatre laboratory	Margarita Mladenova - director	
Institute of Contemporary Art – Sofia	Iara Boubnova, Director	Visual arts
Interspace Association promoting contemporary art, using technologies in the field of new media.	Margarita Dorovska, research and development, manager	Visual arts

### Finland/Helsinki

Name of organisation/ institution/company/ artist	Contact person + job title	Class
City of Helsinki Cultural Office	Marianna Kajantie / Director	All/ several sectors
City of Helsinki Cultural Centres	Antti Manninen / Cultural Centres Manager	All/ several sectors
Tero Saarinen Dance Company	Iiris Autio / Managing Director	Performing arts
Susanna Leinonen Company	Janina Vilen / Manager	Performing arts
Zodiak Centre for New Dance	Johanna Tirronen	Performing arts
Korjaama Culture Factory	Raoul Grunstein / Managing Director	All/ several sectors

## Germany/Berlin

Name of organisation/ institution/company/ artist	Contact person + job title	Class
Berlinale - Berlin International Film Festival	Winfried Weiss Director of Guest Management	Cultural industries
Transmediale Festival for art and digital culture Berlin	Stephen Kovats Artistic Director	Visual arts
European Film Academy	Marion Döring Director	Cultural industries
Interfilm Berlin -Short Film Festival Berlin	Christian Gesell Head of Sales & Distribution	Cultural industries
Public Art Lab / International Urban Screens Association Co-organiser of the Media Facades Festival	Susa Pop Director	Visual arts
Internationale Gesellschaft der Bildenden Künste - International Society of Visual Arts German national committee	Thomas Weis Managing director	Visual Arts
TanzBüroBerlin	Barbara Friedrich Director	Performing arts
CREATE BERLIN Berlin Designers	Diana Kaufmann Director	Creative industries
FFA - Filmförderungsanstalt (German Federal Film Board)	Nicola Jones (Assistant to the board)	Cultural industries
Egoli Tossell Film Film production company	Jens Meurer Director	Cultural industries
Alexander Bretz German lawyer for Cultural affairs	Alexander Bretz	All/ several sectors

## Italy/Turin

Name of organisation/ institution/company/ artist	Contact person + job title	Class
Circolo Giovani Artisti Italiani	Luigi Ratclif / Secretary General	All/ several sectors
Valerio Berruti	Valerio Berruti (individual artist)	Visual arts
National Museum of Cinema & Turin Film Festivals	Alberto Barbera / Director	Heritage
Turin Film Lab	Savina Neirotti / Coordinator	Cultural industries
Fondazione Teatro Ragazzi e Giovanni	Graziano Melano / Artistic Director	Performing arts
Orchestra Sinfonica Nazionale RAI	Tiziano Lanciarini /General Secretary & Cristina Sartore / Administration & Contracts	Music
Xenia Ensemble	Ellis Cranitch / President	Music
Mosaico Danza & Interplay Festival	Natalia Casorati / Coordinator	Performing arts
SHARE Festival	Simona Lodi / Artistic Director	Visual arts

## Lituania/Vilnius

Name of organisation	Contact person + job title	Class
Public institution Vilnius - European Capital of Culture 2009	Ms. Dalia Bankauskaitė Executive Director	All/ several sectors
Lithuanian National Opera and Ballet Theatre	Mr. Arturas Alenskas Head of the Production and Tour Management Department	Performing arts
Lithuanian Music Information and Publishing Centre	Mr. Linas Paulauskis, Director Ms. Rimantė Sodeikienė, Music Export Manager	Music
Private theatre studio "Meno fortas"	Mr. Audrius Jankauskas, Managing Director	Performing arts
Arts Printing House	Mr. Audronis Imbrasas, Director	Performing arts
LATGA (Agency of Lithuanian Copyright)	Ms. Gerda Leonaviciene,	Music



Name of organisation	Contact person + job title	Class
Protection Association);	Executive Director	

## UK/Birmingham

Name of organisation/ institution/company/ artist	Contact person + job title	Class
Birmingham Museum and Art Gallery	Simon Cane, Head of Collection Care  Also Chair of the Institute of Conservation in the UK	Heritage
City of Birmingham Symphony Orchestra	Liz Baines, Planning and Tours Manager	Music
Symphony Hall	Chris Baldock, General Manager Naveen Gupta, Director of Finance Nicki Fellows, Assistant to the General Manager	Performing arts

## CULTURAL CONTACT POINTS

Country
France
Germany
Hungary
Ireland
Luxemburg
Netherlands
Slovakia
Slovenia
Sweden
United Kingdom

## INFORMATION PROVIDER INTERVIEWS

Name of organisation/ institution/company/	Contact person
EURAXESS European Commission, DG RTD	Anna Karaoglou, Stefania Bettini, Kitty Fehringer
EURES European Commission, DG Employment, Social Affairs & Equal Opportunities	Agnes Bradier
MISSOC European Commission, DG Employment, Social Affairs & Equal Opportunities	Roland Bladh

## **Annex Three: Questionnaires**

## Information Systems to Support the Mobility of Artists and Other Professionals in the Culture Field

A study undertaken by ECOTEC Research & Consulting Ltd for DG Education and Culture of the European Commission.

### QUESTIONS FOR STAKEHOLDERS

These questions are addressed to a selected number of stakeholders in the European cultural field who, in various ways, address mobility through their work - some directly and others through membership structures.

If you find that you cannot place your professional activities within the framework of these questions, the researchers can discuss this in more detail when they contact you.

#### **Definitions:**

*Mobility* takes place when an individual travels outside their country of residence in order to perform, learn, create, cooperate and exchange for professional or training purposes. While certain forms of mobility are 'stand alone', in that they are based on an individual initiative (such as residency schemes), others are intrinsically connected to the mobility of works and performances, therefore involving a different set of economic actors. Both types of mobility are relevant to this study.

*Cultural workers:* These are professional artists working in areas such as performing arts, visual arts, music, literature etc., as well as other categories of culture professionals including producers, promoters, cultural institution managers, organisers, touring companies, researchers, journalists and other operators in the cultural field.

*Geographical:* the study addresses the information needs of mobile artists and culture professionals within the EU and the EEA/EFTA countries. This may also involve professionals from third countries coming into the "European cultural area" and EU/EEA/EFTA culture professionals travelling to third countries and returning to Europe.

1. How does mobility fit within your organisation's aims and activities? For example as:
  - a policy objective
  - a project activity
  - a theme for meetings
  - content of your website
  - a concern of your members
  - others?
  
2. What role does mobility play in your sector? What form does mobility take? Who is involved? Where do you (and your members) currently find information and advice to support mobility? What do you see as the strengths and weaknesses of these information sources? How is mobility planned and carried out in your sector/profession, and what are the particular problems and challenges that are currently experienced?
  
3. In what specific areas do you think better mobility information is required, and why? For example:
  - legal & administrative issues, such as VAT, double taxation, social security, contracts, health and safety issues, visas, residency permits etc.
    - for specific art-forms or professions
    - for small cultural organisations, micro-enterprises, individual artists
    - in or about certain countries or regions
    - other?
  
4. Please explain how and why you and/or your members would prefer to be able to access mobility information and support? For example:
  - on a centralised European Website and/or through a central agency
  - via national information points
  - shared among a diversity of specialist stakeholders
  - through user-generated artist-run information websites and artists' blogs
  - at regional level
  - at local/city level
  - other?

5. Please explain how, and why, the information on mobility can be structured and presented so that it meets the needs and objectives in your sector/profession. For example:

- in multiple languages
- focused on specific target groups (e.g. small/medium sized cultural enterprises, individual artists)
- targeted towards the needs of sub-sectors (e.g. visual arts, performing arts, heritage, literature)
- other?

Any other comments:

## Information Systems to Support the Mobility of Artists and Other Professionals in the Culture Field

A study undertaken by ECOTEC Research & Consulting Ltd for DG Education and Culture of the European Commission.

### QUESTIONS FOR CULTURAL OPERATORS & ARTISTS – LOCALITY-BASED

These questions are addressed to selected organisations and individuals in a series of key localities across Europe. The aim is to interview professionals in these cities who are dealing with mobility issues.

This will include getting the opinions of professionals with experience of “outgoing” mobility (e.g. travelling abroad for a tour, residency, exhibition etc.) and of those with experience of “incoming” mobility (e.g. booking companies or inviting artists for an international festival in their city, organising residencies etc.)

If you find that you cannot place your professional activities within the framework of these questions, the researchers can discuss this in more detail when they contact you.

#### **Definitions:**

*Mobility* takes place when an individual travels outside their country of residence in order to perform, learn, create, cooperate and exchange for professional or training purposes. While certain forms of mobility are ‘stand alone’, in that they are based on an individual initiative (such as residency schemes), others are intrinsically connected to the mobility of works and performances, therefore involving a different set of economic actors. Both types of mobility are relevant to this study.

*Cultural workers:* These are professional artists working in areas such as performing arts, visual arts, music, literature etc., as well as other categories of culture professionals including producers, promoters, cultural institution managers, organisers, touring companies, researchers, journalists and other operators in the cultural field.

*Geographical:* the study addresses the information needs of mobile artists and culture professionals within the EU and the EEA/EFTA countries. This may also involve professionals from third countries coming into the “European cultural area” and EU/EEA/EFTA culture professionals travelling to third countries and returning to Europe.

1. What role does mobility play in your sector? What form does mobility take and how is it planned and carried out? Who is involved? What type of mobility information and advice do you need to support professional mobility periods/projects/experiences?
  
2. Where do you currently find this information?
  
3. Do you belong to any networks or membership organisations (e.g. union, regional or national association, international cultural network)? Do any of these provide useful mobility advice and information?
  
4. What kind of obstacles have you found particularly problematic for international mobility? For whom are these most problematic? For example:
  - legal obstacles (e.g. VAT, double taxation, social security, contracts, health and safety issues, visas, residency permits etc.)
  - finding jobs and/or business opportunities abroad
  - the way national administrations work
  - communication difficulties
  - finding partners/agents
  - a different appreciation of quality or aesthetics
  - the cost of working internationally
  - other?
  
5. Please explain how you would like to access information and advice to support you with international mobility? For example:
  - through a centralised European website and/or a central agency
  - via national information points
  - shared among a diversity of specialist stakeholders
  - through user-generated artist-run information websites and artists' blogs
  - at regional level
  - at local/city level
  - other?



6. Please explain how, and why, the information on mobility can be structured and presented so that it meets your needs and objectives. For example:

- in multiple languages
- focused on specific target groups (e.g. small/medium sized cultural enterprises, individual artists)
- targeted towards the needs of sub-sectors (e.g. visual arts, performing arts, heritage, literature)
- other?

Any other comments.

## Information Systems to Support the Mobility of Artists and Other Professionals in the Culture Field

A study undertaken by ECOTEC Research & Consulting Ltd for DG Education and Culture of the European Commission.

### QUESTIONS FOR CULTURAL CONTACT POINTS

These questions are addressed to a selected number of Cultural Contact Points. If you find that you cannot place your professional activities within the framework of these questions, the researchers can discuss this in more detail when they contact you.

#### Definitions

Mobility takes place when an individual travels outside their country of residence in order to perform, learn, create, cooperate and exchange for professional or training purposes. While certain forms of mobility are 'stand alone', in that they are based on an individual initiative (such as residency schemes), others are intrinsically connected to the mobility of works and performances, therefore involving a different set of economic actors. Both types of mobility are relevant to this study.

Cultural workers: These are professional artists working in areas such as performing arts, visual arts, music, literature etc., as well as other categories of culture professionals including producers, promoters, cultural institution managers, organisers, touring companies, researchers, journalists and other operators in the cultural field.

Geographical: the study addresses the information needs of mobile artists and culture professionals within the EU and the EEA/EFTA countries. This may also involve professionals from third countries coming into the "European cultural area" and EU/EEA/EFTA culture professionals travelling to third countries and returning to Europe.

### Question 1

What kind of information related to mobility (in-coming and out-going) in the cultural sector do you provide in your country?

Do you provide information focused on EU funding opportunities or do you provide also information for mobile workers and companies related to the regulatory environment (applicable rules related to social security, taxation, visas, intellectual property rights etc.) and work and employment opportunities in the cultural sector in your country and/or abroad?

### Question 2

Where else can people in the cultural sector from your country currently find information and advice to support mobility?

What do you see as the strengths and weaknesses of these information sources?

### Question 3

In what specific areas do you think better mobility information for mobile cultural workers and operators is required and why?

### Question 4

Please explain how, and why, the information on mobility can be structured and presented so that it meets the needs and objectives in the cultural sector.

For example:

- in multiple languages
- focused on specific target groups (e.g. small/medium sized cultural enterprises, individual artists)
- targeted towards the needs of sub-sectors (e.g. visual arts, performing arts, heritage, literature)
- for specific countries/ regions?

#### Question 4

- other?

#### Question 5

According to you, where should people in the cultural sector be able to access mobility information and support?

For example:

- on a centralised European Website and/or through a central agency
- via national information points
- shared among a diversity of specialist stakeholders
- through user-generated artist-run information websites and artists' blogs
- at regional level
- at local/city level
- other?

#### Question 6

Do you think that the Cultural Contact Points in the EU countries should become one of the main information sources at national level to provide information on all aspects linked to incoming and out-going mobility in the cultural sector?

Please explain why or why not.

What conditions would need to be met to allow CCPs to fulfil such a role?

#### Any other comments

## **Annex Four: Literature Related to Mobility in the Cultural Sector**

## List of existing literature (post 2002) related to mobility in the cultural sector

	Author	Title	Year	Editor	URL
1	Suteu, Corina	State on Stage. The impact of public policies on the performing arts in Europe	2008	Boekmanstudies/VSCD in connection with PEARLE*	<a href="http://www.artsmanagement.net/Books-id-790.html">http://www.artsmanagement.net/Books-id-790.html</a>  (link to ad)
2	Wiesand, Andreas Johannes	National Policies Influencing Cultural Cooperation and Mobility in Europe	2007	ERICarts Institute  Overview of research results, prepared in the context of the Gateway to European Cultural Co-operation project (G2CC)	<a href="http://live.labforculture.org/2007/07/NPICCME/LfC-NPICCME-policies.pdf">http://live.labforculture.org/2007/07/NPICCME/LfC-NPICCME-policies.pdf</a>
3	Polacek, Richard	Study on Impediments to mobility in the EU Live Performance sector and possible solutions	2007	Pearle*, IETM, The Finnish Theatre Information Centre  Study conducted under the “mobile.home” project, supported by DG EMPL and Social Affairs within the 2006 European year of mobility	<a href="http://www.on-the-move.org/documents/Pearle_report.pdf">http://www.on-the-move.org/documents/Pearle_report.pdf</a>
4	Vanheusden, Els	Performers' Rights in European Legislation	2007	AEPO-ARTIS, Association of European Performers' Organisations	<a href="http://aeпо.bugweb.com/usr/AEPO-ARTIS%20Studies/Study%20Performers%20Rights%20in%20Acquis_AEPO-ARTIS.pdf">http://aeпо.bugweb.com/usr/AEPO-ARTIS%20Studies/Study%20Performers%20Rights%20in%20Acquis_AEPO-ARTIS.pdf</a>
5	Floch, Yohann	Street artists in Europe	2007	Study conducted for the European Parliament's Policy Department Structural and	<a href="http://circostrada.org/plugins/fckeditor/userfiles/file/PUBLICATIONS/ExSum_Street%">http://circostrada.org/plugins/fckeditor/userfiles/file/PUBLICATIONS/ExSum_Street%</a>

	Author	Title	Year	Editor	URL
				Cohesion Policies – Education and Culture	<a href="#">20Artists_EN.pdf</a>
6	Capiou, Suzanne Wiesand, Andreas Johannes	The Status of Artists in Europe	2006	ERICarts,  Study commissioned by the European Parliament	<a href="http://www.europarl.europa.eu/EST/download.do?file=13248">http://www.europarl.europa.eu/EST/download.do?file=13248</a>
7	KEA European Affairs, Turku School of Economics, MKW Wirtschaftsforschung	Study on the Economy of Culture in Europe	2006	KEA,  Study commissioned by the Commission's DG Education and Culture	<a href="http://www.keanet.eu/ecoculture/studynew.pdf">http://www.keanet.eu/ecoculture/studynew.pdf</a>
8	Kangasluoma, Sanna Farinha, Cristina Uzelac, Aleksandra	Mobility and cultural co-operation  in the age of digital spaces	2006	Training reader edited and published by  OTM (On the Move), IETM,  Training initiative, part of the G2CC (Gateway to Cultural Collaboration) project, supported by the Commission's DG for Education and Culture (Dec 2004-Dec 2006). Initiative run by OTM, ERICarts Institute  European Cultural Foundation/Laboratory of European  Cultural Cooperation  Fitzcarraldo Foundation	<a href="http://www.on-the-move.org/documents/Reader_training_Oct2006.pdf">http://www.on-the-move.org/documents/Reader_training_Oct2006.pdf</a>

	Author	Title	Year	Editor	URL
9	Suteu, Corina	Mobility, intercultural competence, cultural cooperation in the age of digital space Networking and virtual networking as a learning experience	2005	Training Reader edited and published by OTM, IETM, ENCATC	<a href="http://www.on-the-move.org/documents/OTM2_3_Training_Reader_2005.pdf">http://www.on-the-move.org/documents/OTM2_3_Training_Reader_2005.pdf</a>
10	ERICarts Institute	Dynamics, Causes and Consequences of the Transborder Mobility in the European Arts and Culture	2006	MEAC Pilot Project (2005-2006) Prepared by the ERICarts Institute for LabforCulture.org	<a href="http://live.labforculture.org/2007/02/MEAC-I/MEAC-I-Report.pdf">http://live.labforculture.org/2007/02/MEAC-I/MEAC-I-Report.pdf</a>
11	ERICarts Institute	Artists Rights in a European Cultural Space	2005	Report from Workshop session During the 3rd Session of the European Cultural Parliament December 3-5, 2004 Genoa, Italy	<a href="http://www.ericarts.org/web/files/73/en/artists-rights.pdf">http://www.ericarts.org/web/files/73/en/artists-rights.pdf</a>
12	Molenaar, Dick	Taxation of International Performing Artistes	2005	IBFD Doctoral Series	<a href="http://publishing.eur.nl/ir/repub/asset/9153/00%20-%20Start%20%2B%20Preface.pdf">http://publishing.eur.nl/ir/repub/asset/9153/00%20-%20Start%20%2B%20Preface.pdf</a>  (list of contents)



	Author	Title	Year	Editor	URL
13	Molenaar, Dick	Artiste Taxation and Mobility in the Cultural Sector	2005	All Arts Tax Advisers, Report for the Ministry of Education, Culture and Science, The Netherlands	<a href="http://www.on-the-move.org/documents/Artist%20Taxation%20and%20Mobility%20in%20the%20Cultural%20Sector.pdf">http://www.on-the-move.org/documents/Artist%20Taxation%20and%20Mobility%20in%20the%20Cultural%20Sector.pdf</a>
14	Staines, Judith	From Pillar to Post - a comparative review of the frameworks for independent workers in the contemporary performing arts in Europe	2004 (up-dated in 2007)	OTM, IETM	<a href="http://www.ietm.org/upload/files/16_20061123164008.pdf">http://www.ietm.org/upload/files/16_20061123164008.pdf</a>
15	Staines, Judith	Tax and Social Security a basic guide for artists and cultural operators in Europe	2004, (up-dated in ed 2007)		<a href="http://www.on-the-move.org/documents/TaxandSocialSecurity.pdf">http://www.on-the-move.org/documents/TaxandSocialSecurity.pdf</a>
16	Staines, Judith	Global Roaming: mobility beyond Europe for professional artists and arts managers	2004 (updated in 2007)	OTM and IETM	<a href="http://www.on-the-move.org/documents/GlobalRoamingFINAL.pdf">http://www.on-the-move.org/documents/GlobalRoamingFINAL.pdf</a>
17	SICA	'Artists on the Move', conference report of the SICA conference <i>Artists on the Move</i> organised in Rotterdam in October 2004 under the Dutch EU presidency	2004	SICA (Centre for International Cultural Activities)	<a href="http://www.sica.nl/pdf/Reportartistsonthemove2004.pdf">http://www.sica.nl/pdf/Reportartistsonthemove2004.pdf</a>

	Author	Title	Year	Editor	URL
18	Cools, Guy	International Co-production & Touring	2004 (revised 2007)	OTM, IETM	<a href="http://www.on-the-move.org/documents/Co-productionandtouring.pdf">http://www.on-the-move.org/documents/Co-productionandtouring.pdf</a>
19	EFAH, Interarts	Report on the state of cultural cooperation in Europe	2003	Interarts, EFAH  Study commissioned by the Commission's DG Education and Culture	<a href="http://ec.europa.eu/culture/pdf/doc940_en.pdf">http://ec.europa.eu/culture/pdf/doc940_en.pdf</a>
20	European Parliament's Directorate General for Research	The situation of the circus in the EU Member States	2003	European Parliament's Directorate General for Research -  Division for Social and Legal Affairs	<a href="http://www.efecot.net/pdfs/CircusEDUC111.pdf">http://www.efecot.net/pdfs/CircusEDUC111.pdf</a>
21	Kaufmann, Therese Raunig, Gerald	Anticipating European Cultural Policies  Position Paper on European Cultural Policies	2002	European Institute for Progressive Cultural Policies  Position paper commissioned by EFAH and IG Kultur Österreich	<a href="http://eipcp.net/policies/aecp/kaufmannraunig/en">http://eipcp.net/policies/aecp/kaufmannraunig/en</a>
22	Audeoud, Olivier	Study on the mobility and free movement of people and products in the cultural sector	2002	University of Paris X, European Arts and Entertainment Alliance (EAEA)  Study commissioned by the Commission's DG Education and Culture	<a href="http://ec.europa.eu/culture/pdf/doc913_en.pdf">http://ec.europa.eu/culture/pdf/doc913_en.pdf</a>

## **Annex Five: Information Providers Included in the Review**

## INFORMATION PROVIDERS REVIEWED IN-DEPTH

Name	Web address
<b>Generic/non-culture specific sites</b>	
Citizens' Signpost Service	<a href="http://ec.europa.eu/citizensrights">http://ec.europa.eu/citizensrights</a>
Compendium of Cultural Policies and Trends in Europe	<a href="http://www.culturalpolicies.net">http://www.culturalpolicies.net</a>
EU Links and Information on Social Security (Eulisses)	<a href="http://ec.europa.eu/employment_social/social_security_schemes/eulisses/jetspeed/">http://ec.europa.eu/employment_social/social_security_schemes/eulisses/jetspeed/</a>
EURES	<a href="http://eures.europa.eu">http://eures.europa.eu</a>
Mutual Information System on Social Protection (MISSOC)	<a href="http://www.missoc.org/">http://www.missoc.org/</a>
SOLVIT	<a href="http://ec.europa.eu/solvit">http://ec.europa.eu/solvit</a>
YOUR EUROPE	<a href="http://ec.europa.eu/youreurope/">http://ec.europa.eu/youreurope/</a>
<b>International cultural sites</b>	
Circostrada Network	<a href="http://www.circostrada.org/">http://www.circostrada.org/</a>
Culture Action Europe	<a href="http://www.cultureactioneurope.org/">http://www.cultureactioneurope.org/</a>
culture.info (EUCLID)	<a href="http://www.culture.info">http://www.culture.info</a>
IETM – International network for contemporary performing arts	<a href="http://www.ietm.org/">http://www.ietm.org/</a>
International Association of Music Information Centres	<a href="http://www.iamic.net">http://www.iamic.net</a>
LabforCulture.org	<a href="http://www.labforculture.org/">http://www.labforculture.org/</a>
Mobile.home helpdesk	<a href="http://www.pearle.ws/mobilehome/helpdesk/">http://www.pearle.ws/mobilehome/helpdesk/</a>
Move Art	<a href="http://www.moveart.org">http://www.moveart.org</a>
Network of European Museum Organisations	<a href="http://www.ne-mo.org/">http://www.ne-mo.org/</a>
On the Move	<a href="http://www.on-the-move.org">http://www.on-the-move.org</a>
Opera Europa	<a href="http://www.opera-europa.org">http://www.opera-europa.org</a>
PEARLE - Performing Arts Employers Association League Europe	<a href="http://www.pearle.ws">http://www.pearle.ws</a>
Pépinières Européennes pour Jeunes Artistes	<a href="http://www.art4eu.net">http://www.art4eu.net</a>
RES ARTIS	<a href="http://www.resartis.org/">http://www.resartis.org/</a>
Trans Artists	<a href="http://www.transartists.nl">http://www.transartists.nl</a>
Trans Europe Halles	<a href="http://www.teh.net/">http://www.teh.net/</a>
<b>National good practice</b>	
Artservis (Slovenia)	<a href="http://www.artservis.org/">http://www.artservis.org/</a>
Bureau d'Accueil des Artistes et Professionnels Etrangers (BAAPE)	<a href="http://www.ciup.fr/baape.htm">http://www.ciup.fr/baape.htm</a>
Kulturkontakt Austria	<a href="http://www.kulturkontakt.or.at">http://www.kulturkontakt.or.at</a>
Kunstenloket (Belgium)	<a href="http://www.kunstenloket.be">http://www.kunstenloket.be</a>
Visiting Arts (UK)	<a href="http://www.visitingarts.org.uk/">http://www.visitingarts.org.uk/</a>

## OTHER SITES INVESTIGATED

Name	Web address
Accueil d'artistes étrangers en France	<a href="http://www.artistes-etrangers.eu/">http://www.artistes-etrangers.eu/</a>
All Arts tax advisers	<a href="http://www.allarts.nl">http://www.allarts.nl</a>
Baker Tilly International	<a href="http://www.bakertillyinternational.com/">http://www.bakertillyinternational.com/</a>
British Council	<a href="http://www.britishcouncil.org">http://www.britishcouncil.org</a>
Cagec Gestion	<a href="http://www.cagec.fr/">http://www.cagec.fr/</a>
Centre Nationale de la Danse	<a href="http://www.cnd.fr/">http://www.cnd.fr/</a>
Centre Nationale du Théâtre	<a href="http://www.cnt.asso.fr/">http://www.cnt.asso.fr/</a>
Centre of European and International Liaisons for Social Security	<a href="http://www.cleiss.fr">http://www.cleiss.fr</a>
Culturemondo Network	<a href="http://www.culturemondo.org">http://www.culturemondo.org</a>
ENCoRE Network	<a href="http://www.encore-edu.org/encore">http://www.encore-edu.org/encore</a>
EUCLID	<a href="http://www.euclid.info/">http://www.euclid.info/</a>
EURAXESS	<a href="http://ec.europa.eu/euraxess">http://ec.europa.eu/euraxess</a>
European Confederation of Conservator-Restorers' Organisations	<a href="http://www.ecco-eu.org">http://www.ecco-eu.org</a>
European Festivals Association	<a href="http://www.efa-aef.eu/">http://www.efa-aef.eu/</a>
European League of Institutes of the Arts	<a href="http://www.elia-artschools.org">http://www.elia-artschools.org</a>
Fondazione Fitzcarraldo	<a href="http://www.fitzcarraldo.it/">http://www.fitzcarraldo.it/</a>
Guichet Unique Spectacle Occasionnel	<a href="http://www.guso.com.fr">http://www.guso.com.fr</a>
Heritage Malta	<a href="http://ecpl-project.heritagemalta.org">http://ecpl-project.heritagemalta.org</a>
Independent Theatre Council	<a href="http://www.itc-arts.org">http://www.itc-arts.org</a>
Informal Network of South-East European Cultural Portals	<a href="http://inseecp.blogspot.com/">http://inseecp.blogspot.com/</a>
International Centre for the Study of the Preservation and Restoration of Cultural Property	<a href="http://www.iccom.org">http://www.iccom.org</a>
International Confederation of Societies of Authors and Composers	<a href="http://www.cisac.org">http://www.cisac.org</a>
International Council of Museums	<a href="http://icom.museum">http://icom.museum</a>
IRMA	<a href="http://www.irma.asso.fr/">http://www.irma.asso.fr/</a>
Kunstenaars	<a href="http://www.kunstenaarsenco.nl">http://www.kunstenaarsenco.nl</a>
Lithuanian Music Information and Publishing Centre	<a href="http://www.mic.lt/lt/home">http://www.mic.lt/lt/home</a>
Lithuanian National Opera and Ballet Theatre	<a href="http://www.opera.lt/">http://www.opera.lt/</a>
Musicians Union	<a href="http://www.musiciansunion.org.uk">http://www.musiciansunion.org.uk</a>
Portal on Learning Opportunities throughout the European Space (PLOTEUS)	<a href="http://ec.europa.eu/ploteus/">http://ec.europa.eu/ploteus/</a>
Relais Culture Europe	<a href="http://www.relais-culture-europe.org/">http://www.relais-culture-europe.org/</a>
SICA	<a href="http://www.sica.nl/">http://www.sica.nl/</a>
Slovenian CCP	<a href="http://www.ccp.si">http://www.ccp.si</a>
SMart Belgium	<a href="http://www.smartasbl.be/">http://www.smartasbl.be/</a>
The Agency of Lithuanian Copyright Protection Association	<a href="http://www.latga.lt">http://www.latga.lt</a>
Training and Reporting on Social Security	<a href="http://www.tress-network.org">http://www.tress-network.org</a>
Vilnius Capital of Culture site	<a href="http://www.culturelive.lt/en/main/">http://www.culturelive.lt/en/main/</a>
Vlaamse Theater Institut	<a href="http://www.vti.be/">http://www.vti.be/</a>
Worldwide Visa Bureau	<a href="http://www.visabureau.com/worldwide/default.aspx">http://www.visabureau.com/worldwide/default.aspx</a>

## **Annex Six: Detailed Analysis of Current Provision of Mobility Information**

## Generic/ non culture specific sites

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
Citizens' Signpost Service, <a href="http://ec.europa.eu/citizensrights">http://ec.europa.eu/citizensrights</a>	22 official EU languages	Advisory service giving guidance and practical advice to EU citizens who encounter problems with mobility in the European Internal Market. Pools all information on administrative procedures in each member state into one online resource. People submit enquiries online or by phone, with personalised responses from multilingual legal experts. They clarify rules and advise how to assert rights, directing towards the body which can best help solve the problem.	Run by European Citizen Action Service (ECAS) on behalf of EC, DG Internal Market. Service is free, cost is 1.3 million Euro	Undertake to respond within a week. Since 2002 have received 45500 enquiries, of which 75% were eligible. Site updated in October 2007	Also relevant for cultural sector. Evaluation of pilot phase found little evidence that users' needs are being considered, site has more of a technical, push approach
Compendium of Cultural Policies and Trends in Europe, <a href="http://www.culturalpolicies.net">http://www.culturalpolicies.net</a>	All profiles in English, some material in local languages	Web-based information and monitoring system of national cultural policies in Europe. Targeted at policy makers and administrators, arts institutions and networks, researchers and documentation professionals, journalists and students.	Initiated by the Steering Committee for Culture of the Council of Europe and has been running as a joint venture with ERICarts since 1998, some support from national govts	2009, permanently updated	Cultural sector/policy profiles of 41 countries
EU Links and Information on Social Security, <a href="http://ec.europa.eu/employment_social/social_security_schemes/eulinks/jetspeed/">http://ec.europa.eu/employment_social/social_security_schemes/eulinks/jetspeed/</a>	23 official EU languages	Web portal with information on social security rights and obligations, links to national social security services. Currently focuses on pensions. Aimed at citizens moving to another EU, EEA country (and Switzerland)	Established by DG Employment to address social exclusion and social protection by promoting fundamental rights, ensuring cover is maintained when people move between countries	No information	Useful information, but only on pensions

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
EURES <a href="http://www.europa.eu.int/eures">http://www.europa.eu.int/eures</a>	All official EU and EEA languages	Targeted at workers and employers in all occupations/sectors. Self-service information online, more personalised information from a network of local advisers. Site provides advice and job-matching services, living and working section, learning section (Ploteus) and cross-border commuting issues	Network coordinated by the European Commission aiming to support free movement of labour and integration of European labour markets by addressing information shortages. Free to the end user, funded by EC and national public employment services.	Links to national employment services and training providers	Large number of adverts for 'writers, creative and performing artists', but not all listed jobs are relevant to the sector. Evaluation says internet services are moderately good. Businesses more critical of self-service info but rate adviser services more highly. Has improved flow of CVs and vacancies but some countries and sectors better served than others. Dependent on commitment of national agencies to labour mobility
Mutual Information System on Social Protection, <a href="http://www.missoc.org/">http://www.missoc.org/</a>	English, French and German	Web site with comparative tables on social protection, database, information bulletins and analysis section forthcoming. Aimed at public authorities, policy makers, professional users, citizens, researchers and students	Established in 1990 to promote a continuous exchange of information on social protection among the EU Member States (plus EEA and Switzerland). Cooperation between Commission, national correspondents and MISSOC secretariat	Updated every 6 months	Says site is also relevant for citizens and workers, but probably of most use to professional advisers, public bodies and researchers
SOLVIT <a href="http://ec.europa.eu/solvit">http://ec.europa.eu/solvit</a>	25 EU/EEA languages	Businesses and consumers affected by misapplication of internal market law by public authorities. Offers dispute resolution, of most use for people aware of their rights, trying to exercise them in another country. Cases are submitted to Solvit Centre online or by post, email or fax.	Co-ordinated by the EC and operated by the Member States, EC provides database facilities and can help to speed up the resolution of problems. SOLVIT centre in every European Union and EEA state. Free of charge to users.	Target deadline for a solution is 10 weeks	78% of cases resolved, average case handling time down from 63 to 58 days. Need for legal advice (often from Commission) produces delays. Number of new cases up from 12 per month in 2002 to 68 in 2007. Need for awareness-raising in many MS. Depends on MS staffing the centres but work is very labour intensive, several centres are



Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
					short of staff.
YOUR EUROPE, <a href="http://ec.europa.eu/your_europe">http://ec.europa.eu/your_europe</a>	22 official EU languages	Web portal pooling all relevant information on cross-border issues into one online resource. Aimed at citizens and businesses with questions about rights and opportunities in the internal market, how to do business in another country. Detailed information on working, living, studying, travelling in Europe, consumer protection, doing business. Those requiring personalised advice are directed to CCS or national business support organisations	Free to end user. Hosted by DG Enterprise and Industry - IDABC Unit, in collaboration with DG Internal Market and Services. Budget of 850000 Euro in 2007.		Site follows a 'push' approach rather than being demand driven, based around information from European institutions and national governments

## International cultural sites

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
Circostrada Network, <a href="http://www.circostrada.org/">http://www.circostrada.org/</a>	English, French and Spanish	Web site with details of events, links to 30 country correspondents, good practice, advice, publications, detailed links section, networks and newsletters. For street artists and 'new circus', local national and European institutions	European information and exchange network on street arts and new circus. Founded by HorsLesMurs in 2003. Goal is to work on the development and structuring of street arts and circus arts in Europe. Funded with support from the European Commission.	No information	Well designed site, with good combination of information relevant to street arts and circus. Frequently mentioned in literature
Culture Action Europe, <a href="http://www.cultureactioneurope.org/">http://www.cultureactioneurope.org/</a>	English and French	Represents interests of thousands of artists and cultural organisations. Information on networks and members, advocacy toolkit and think section with studies/articles etc (including cultural mobility)	Membership, networking and advocacy organisation, supported by European Cultural Foundation and DG EAC	No information	Described as a "unique resource of information and expertise on the EU and its cultural policy". Large number of links to cultural networks and organisations
Culture.Info, <a href="http://www.culture.info">http://www.culture.info</a>	English	Site is information rich, has database of cultural projects across the EU, provides training services, runs conferences and seminars, produces publications for sale. EUCLID is due to launch mobility sub-site 'connect.culture.info' in March 2009.	Web portal managed by EUCLID, the UK cultural contact point. Is a self-financing service which "provides European and international information, research and consultancy services. Site is funded through information contracts and online revenue, and designed to be free to end users	No information	There are viable and self-sustaining business models in this area, as well as knowledgeable businesses that would be able to bid for any tendered service offering in the area of cultural mobility.
IETM – International network for contemporary performing arts, <a href="http://www.ietm.org/">http://www.ietm.org/</a>	English and French	IETM site details news, events, dance platforms, opportunities workshops, conferences, jobs, publications (case studies and policy documents). Independent performing arts professionals	Created in 1981 as international non-profit association aiming to unite people in the contemporary performing arts who believe that art and artists should cross borders. Funded by member fees,	No information	Frequently used source especially within the performing arts

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
		whose roots are national but whose visions and activities are much wider	plus funding from Flemish Community of Belgium, Dutch Cultural Ministry and European Commission		
International Association of Music Information Centres <a href="http://www.iamic.net">http://www.iamic.net</a>	English	Music information centres. Supports the work of 42 member organisations in 38 countries (2008). Details news from member sites and countries, projects, and members' area	World-wide network of organisations that document and promote contemporary music. Supported by the Culture Programme of the European Union and by the Flemish authorities	No information	Specialised area, relevant to movement of music
Lab for Culture, <a href="http://www.labforculture.org/">http://www.labforculture.org/</a>	English, French, German, Italian, Spanish, Polish	Information, research and analysis, including funding opportunities, critical perspectives, research, news, and contacts, online networking tools, spaces for knowledge sharing, platforms for discussion. Aimed at artists, arts and culture organisations and networks	Autonomous project hosted by the European Cultural Foundation (ECF). Supported by DG EAC and national culture ministries	Copyright 2005-2006?	Targeted at cultural professionals and audiences in the 50 countries of Europe. Large numbers of links, plus interesting community/blog section. Also aims to provides a platform for cultural cooperation between Europe and the rest of the world.
Mobile.home helpdesk, <a href="http://www.pearle.ws/mobilehome/helpdesk/">http://www.pearle.ws/mobilehome/helpdesk/</a>	Queries in English, French, German, Polish, Czech and Slovak.	Helpdesk that offered information related to social security, VAT, copyright, taxation, visa and work permits to performing artists' and performing arts companies in the EU. Aimed at performing arts companies and performing artists of the EU 25	Set up by Pearle and partners with the intention of answering performing artists' mobility queries or concerns. This was only active for 4-5 months in 2006, co-financed by the European Commission. Ceased due to lack of funding.	Queries sent by email and replies received within 10 days	This was one of few 'stakeholder' initiatives providing personalised advice. No evaluation, statistics or feedback available but administrator states it was 'not used very often'. Questions related to funding and regulatory issues
Move Art, <a href="http://www.moveart.org">http://www.moveart.org</a>	English, French, Italian and	Web site with mobility opportunities for training and professional integration into the arts. Lists projects, training	Managed by SEMA, financial support from the European Commission within the framework of the Leonardo da Vinci	No information	Useful links

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
	Portuguese	organisations, agencies providing mobility assistance, companies, jobs and links to information sources. Arts professionals, training organisations, companies, social partners, consular chambers and people in training	programme. Follows on from SMART project		
Network of European Museum Organisations <a href="http://www.ne-mo.org/">http://www.ne-mo.org/</a>		Events, news, publications, EU projects, partner search, plus detailed information about collection mobility and loan agreements. Is working on a database of information for museums. Provides information to museums and museum organisations	Network of European Museum Organisations, informal structure. Aims to inform on EU initiatives and other issues, lobby for and promotes museums, encourage exchange of information. Site is free, but no information on funding - member subs?	No information	Of interest to heritage sector, especially mobility of collections
On the Move, <a href="http://www.on-the-move.org">http://www.on-the-move.org</a>	English and German	Web site dedicated to international mobility opportunities and information in theatre, dance, music and other contemporary performing arts disciplines. It is intended for artists and performing arts professionals from Europe and beyond. Was conceived as a "self-help tool" to give initial info and links which users can then use to go further in their research. Does not provide personalised advice	Was an IETM initiative, now independent association. Has received funding from EC and organisations like Arts Council, site 'intends to carry advertising'. OTM has no funding at present and the information service is temporarily suspended. The budget is €154.500.	News updated daily, no information on links, database	Large number of useful information sources, database, links and interactive forum are of interest to this study. Apparently used by those outside performing arts field. 29,000 visits and 9,390 'unique hosts' in June 2008
Opera Europa, <a href="http://www.opera-">http://www.opera-</a>	English and	Web site with details of conferences, events, links and	Registered as a cultural organization in compliance with	No information	

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
europa.org	French	detailed newsletters. For professional opera companies and opera festivals throughout Europe	Belgian law. Service organization for professional opera companies and opera festivals throughout Europe. Funded by member subscriptions, 110 member companies from 33 different countries.		
PEARLE - Performing Arts Employers Association League Europe, <a href="http://www.pearle.ws">http://www.pearle.ws</a>	English and French	Lists events, news, papers, library, addresses cultural matters, education, employment and social affairs, health and safety, copyright affairs, taxation, VAT, services). For theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, and other organizations within the performing arts sector across Europe.	Non profit making international NGO, independent network exchanging information and sharing experiences in cultural management and technical skills. Funded by member organisations	No information	Little practical information for individuals, more focus on exchanging information and lobbying
Pépinières européennes pour jeunes artistes, <a href="http://www.art4eu.net">http://www.art4eu.net</a>	English and French	Web site with information on programmes, events, artists database, national partners, publications, training and opportunities. For young artists from across Europe	European NGO based on a network of partners. Promotes mobility of artists, artistic creation, and professional development. Supported by the French Ministry for Culture and Communication, the Ministry for Youth and Sports, the European Commission, and the ministries and institutions of partner countries.	No information	Represents good practice in providing information support and opportunities to young artists, expanding to cover central/eastern Europe. In 15 years have promoted 450 young artists, created links between 3000 professionals, 100 live shows and 300 exhibitions
RES ARTIS, <a href="http://www.resartis.org/">http://www.resartis.org/</a>	English, French and	Portal of information for artists seeking international contacts through residency programs,	Member-driven, international foundation with 200 members	Daily	Of most relevance for artists and arts centres, ability to search database for opportunities. Sole

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
	Spanish	mentoring for new member organisations, news, conferences, meetings. For residential arts centres but also individuals, artists' unions and organisations			world-wide network of residential arts centres, 878,000 visitors
Trans Artists, <a href="http://www.transartists.nl">http://www.transartists.nl</a>	English	Web site offering information on artist residency opportunities, background, advice and related subjects (festivals, education, funding and networks). Informs artists of any discipline about artist in residency programmes. Also for organisations offering residencies, residential art centres, studios etc	Independent foundation, supported by Dutch ministry of Education, Culture and Science and Cultural Programme of the Dutch Ministry of Foreign Affairs	2005-2008, but states "up to date, reliable information"	Good information on artist residencies,
Trans Europe Halles, <a href="http://www.teh.net/">http://www.teh.net/</a>	English	Information exchange, support and co-operation, (projects, news, annual network meetings, events etc) for independent, multi-disciplinary cultural centres	Registered network with legal structure of a non-profit association. Provides a platform for exchange, support and co-operation between its members. Funded by subscriptions	News updated on 12/12/08	"stimulating platform". Focus on youth mobility by sending and hosting young persons through EVS - European Voluntary Service - part of the EU Youth in Action Programme

## National good practice

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
Artservis (Slovenia), <a href="http://www.artservis.org/">http://www.artservis.org/</a>	English, Slovenian	Web-based service. Database links and RSS feeds on funding sources, opportunities for collaboration and education, newsletter and forum. Artists, theoreticians, and cultural managers who operate with/in Slovenia or abroad.	Is initiative of SCCA-Ljubljana, Slovenian CCP	Today's date	Good model for information exchange, with links, feeds and interactive forum allowing questions to be answered by other uses
Bureau d'Accueil des Artistes et Professionnels Etrangers (France) <a href="http://www.ciup.fr/baape.htm">http://www.ciup.fr/baape.htm</a>	French	Support services for organisations in the Paris region receiving artists from abroad. Provides advice on accommodation, regulations, administration, contacts and follow-up services	Hosted by Cite Internationale and attached to the researchers mobility office. Funded by the Ministry of Culture & Communication and regional government.	No information	New site, no feedback yet on how it is working:
Kulturkontakt Austria <a href="http://www.kulturkontakt.or.at">http://www.kulturkontakt.or.at</a>	German, (and some information in English)	News, advice and support section (finance, education, sponsorship etc.), reports and regular newsletter. Artists, companies and government	Non-profit making organisation with co-ordination role. Supported by Austrian Federal Ministry for Education, the Arts and Culture (BMUKK), the Austrian Development Agency (ADA) and the Austrian Federal Ministry of Science and Research	Not given though news stories are up-to-date	Links to partner organisations across Southern and Eastern Europe
Kunstenloket (Belgium) <a href="http://www.kunstenloket.be">http://www.kunstenloket.be</a>	Dutch, some brochures in English and French (and telephone enquires can be handled in all	Detailed information on taxation, copyright and the organisation of artistic productions, issues affecting foreign artists, sample contracts and documents. Host monthly information sessions, face-to-face consultations and telephone helpline. For Belgian	Social partners and Flemish Community (regional govt?)	No information	Also involved in needs analysis, policy, consultations

Site details	Languages	Mandate, services, audiences	Organisation, initiative, finance	Timeframe, updating	Other (third countries, training, good practice)
	languages)	artists and foreign artists working in Belgium			
Visiting Arts, <a href="http://www.visitingarts.org.uk/">http://www.visitingarts.org.uk/</a>	English	Provides information on presenting overseas art in the UK, finding artists/partners, funding and regulations. Has newsletter, events, case studies, videos on YouTube, online 'toolkit' (springboard). Works with artists and cultural professionals	Independent registered charity that aims to open dialogue, further international arts practice and champion intercultural understanding. Partners with British Council, Arts Council England, the Scottish Arts Council, the Arts Council of Wales, the Arts Council of Northern Ireland and the Department for Culture, Media and Sport.	No information	Has very useful search features and functionality



## **Annex Seven: Workshop Participants**

**Information systems to support the mobility of artists and professional in the culture field, ECOTEC on behalf of DG Education and Culture**

Name	Position	Organisation and Country	Cultural Sector	December Workshop	February Workshop
Alessandro STILLO, Mr	Secretary General	International Association of the Biennale of Young Artists from Europe and the Mediterranean (BJCEM)	All / several sectors	*	
Anaïs LUKACS, Ms	Manager	Bureau d'accueil des artistes et professionnels étrangers (BAAPE)			*
Andrew MCCOSHAN, Dr	Director	ECOTEC Research and Consulting	n/a	*	*
Anita DEBAERE, Ms	Director	PEARLE	Performing arts	*	*
Antti MANNINEN, Mr	Director	The City of Helsinki Cultural Office	All / several sectors	*	*
Atholl SWAINSTON-HARRISON, Mr	Chief Executive	International Artist Managers' Association (IAMA)	Music	*	*
Attila ZONGOR, Mr	Head of Office	KulturPont Iroda – CCP Hungary			*
Bertrand NAVARRE, Mr	International	International Federation of Actors			*
Céline D'AMBROSIO, Ms	Policy Adviser	Federation of European Publishers	Literature	*	*
Dearbhal MURPHY, Ms	Deputy General Secretary	The International Federation of Actors (FIA)	Performing arts	*	*
Elona BAJORINIENE, Ms	Director	Vilnius – European Capital of Culture, Lithuania	All / several sectors	*	

Name	Position	Organisation and Country	Cultural Sector	December Workshop	February Workshop
Geoffrey BROWN, Mr	Director	EUCLID			*
Giannalia COGLIANDRO BEYENS, Ms	Secretary General	European Network of Cultural Administration Training Centres ENCATC	All / several sectors	*	*
Jean-Philippe GAMMEL, Mr	Policy Officer	European Commission – DG EAC			*
Judith STAINES, Ms	General Editor	On the Move			*
Juliane REISSIG, Ms	Project Assistant	European Festivals Association (EFA)			*
Kathrin DEVENTER, Ms	Secretary General	European Festivals Association	Performing arts	*	
Katherine WATSON, Ms	Director	LabforCulture.org			*
Laurence BARONE, Ms	Adviser	Relais Culture Europe, France	All / several sectors	*	
Maria TUERLINGS, Ms	Director	Trans Artists, Netherlands	Visual arts	*	*
Mary Ann DE VLIEG, Ms	Secretary General	International Network for Contemporary Performing Arts (IETM)	Performing arts	*	*
Marion ALECIAN, Ms	Chargée de Projets	Point Contact Culture			*
Martina MARTI	International Exchange Coordinator	Finnish Theatre Information Centre			*
Mateja LAZAR, Ms	Director	CCP Slovenia			*

Name	Position	Organisation and Country	Cultural Sector	December Workshop	February Workshop
Mathilde LACAZE, Ms	Développement Culturel	Pépinières européennes pour jeunes artistes			*
Michael BLAKEMORE, Prof	Director	ECOTEC Research and Consulting			*
Michael BURKE, Mr	President	European Council of Artists	Visual arts	*	*
Michel LEPROPRE, Mr	Event Management	ECORYS Brussels			*
Monica LINDQVIST, Ms	EU Coordinator	CCP Sweden / Swedish Arts Council			*
Natalia CEHLARIKOVA, Ms	Head of Office	CCP Slovakia			*
Nick MCATEER, Mr	Senior Consultant	ECOTEC Research and Consulting	n/a	*	*
Ole REITOV, Mr	Programme Manager	Freemuse – The World Forum on Music & Censorship	Music	*	*
Paul BOGEN, Mr	Project Manager	Trans Europe Halles			*
Richard POLACEK, Mr	Contractor	Independent consultant	n/a	*	
Riitta SEPPALA	Director	Finnish Theatre Information Centre, Finland	Performing Arts	*	
Sirin TUGBAY, Ms	Project Administrator	AEC-The European Association of Conservatoires			*
Tsveta ANDREEVA, Ms	Policy Officer	European Cultural Foundation			*

Name	Position	Organisation and Country	Cultural Sector	December Workshop	February Workshop
Timothee GUICHERD, Mr	Website Editor	LabforCulture.org, Europe	All / several sectors	*	
Véronique GILLET-DIDIER, Ms	Director	Citi Internationale Universitaire de Paris			*
Werner WEBER, Mr	Deputy Head of Division	Federal Government Commissioner for Culture and the Media-Germany			*
Yohann FLOCH, Mr	Responsable des relations internationales / Coordinateur	Hors les Murs / Circostrada Network	Performing arts	*	*
Yvette BUTOYI, Ms	Assistant	Global Union, Media Entertainment and the Arts (UNI-MEI)	Cultural industries	*	

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Birmingham, B1 2RA. UK

## **Annex Eight: Briefing Paper, December Workshop**

## **Information systems to support the mobility of artists and other professionals in the culture field: a feasibility study**

ECOTEC Research & Consulting Ltd has been entrusted by DG Education and Culture of the European Commission to carry out a study on *Information Systems to Support the Mobility of Artists and Other Professionals in the Culture Field*. The study is being conducted between July 2008 and March 2009. The final report will be available at the end of March 2009.

### **Objectives of the study**

The study has three main objectives:

- To provide an overview of existing information systems on the different legal, regulatory, procedural, fiscal and financial aspects of the transnational mobility of cultural workers existing at national level in the 27 Member States of the European Union and the three EEA/EFTA countries.
- To identify the gaps in the functioning of existing information systems.
- To make recommendations for remedies to fill these gaps, including what role, if any, should be played by the EU, taking into account its competences, with a view to setting up a comprehensive scheme designed to provide a Europe-wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector, including if necessary, mobility contact points at national level.

The cultural sector covered by this study encompasses “core” arts and cultural activities (like performing arts, literature, heritage, visual arts) and the “cultural industries” (like film and video, TV and radio, books and press and recorded music)<sup>56</sup>.

In essence, the study aims to identify proposals on how best to remedy existing deficiencies in information provision on cross-border mobility in the European cultural sector.

### **Progress of the study to date**

ECOTEC has undertaken a number of activities to achieve the objectives of the study.

#### 1) A review of relevant literature

The topic of providing or accessing information to support arts mobility has not been addressed as a separate issue by the literature so far, but there is nonetheless a range of documents which we have reviewed that provides some important information and insights. The literature examined ranges from studies commissioned by the European Commission and the European Parliament to guides and analyses produced by stakeholder organisations in the culture field. The review summarises the type of information identified as being essential for artists and cultural operators when working across borders (e.g. information on applicable regulations and procedures but also on funding opportunities,

<sup>56</sup> See in particular: KEA European Affairs (2006), Study on the Economy of Culture in Europe.

opportunities for cross-border jobs, projects and co-productions) and the proposals made by different authors on ways of improving the provision of information. The literature is notable for the fact that such proposals tend to stop short of the practical detail of how to implement them.

## 2) A review of the current supply side of information on cross-border mobility

We have started to map the strengths and weaknesses of current on-line information provision and extract relevant lessons for the cultural sector. The examination of information available covers:

- Existing cultural sector services e.g. LabforCulture.org
- Mobility information systems in non-culture-specific areas, e.g. EURES
- Mobility support through other EU on-line services, e.g. SOLVIT
- Mobility information systems in specific cultural sectors, e.g. media and film.

These available information sources also contain links to additional sites or sources of information. Whilst the study cannot attempt to produce a completely comprehensive review of information providers, it is identifying the most visible or well-known sites, i.e. those that are most likely to be found by individuals or organisations in the cultural sector looking for information relating to cross-border mobility. The key criteria for the assessment of existing provision are:

- Who are the target audiences?
- What information services are provided?
- How are they structured?
- How are they funded?
- How effective is the service?
- How up-to-date is the information?

Currently ECOTEC has undertaken a detailed analysis of some 28 information providers (6 European sites, 14 cultural sector stakeholders and 8 national providers). This task has not yet been finalised as the research continues to discover new sources of information, highlighting an extremely fragmented and complex picture of information provision related to cross-border mobility.

## 3) Interviews with various groups of stakeholders in the cultural sector

To gather information on current problems in access to mobility-related information and on possible solutions, ECOTEC has carried out interviews with three different groups of stakeholders:

- *Stakeholder organisations operating at pan-European level (35 interviews)*  
Many of the organisations interviewed (European, as well as some national) are supplying information on cross-border mobility while also demanding information.
- *Cultural operators active 'on the ground' in a set of selected localities (40 interviews)*  
Six localities across Europe have been chosen to conduct selected face-to-face and telephone interviews: Sofia/Bulgaria, Helsinki/Finland, Berlin/Germany, Turin/Italy, Birmingham/ UK and Vilnius/Lithuania. The interviews have enabled the research team to gain practical insights into how



professionals handle the current difficulties involved in cross-border mobility, where they access information and what solutions for improved information they wish to be put in place. The operators chosen for these interviews are a mix of cultural operators and organisations covering different sizes/profiles and the different sub-sectors of the cultural sector.

- *Cultural Contact Points (10 interviews)*

Many Cultural Contact Points (CCPs) provide cross-border mobility information which goes beyond mere EU funding opportunities. For this reason the research team decided to include interviews with a selected group of ten CCPs: France, Germany, Hungary, Ireland, Luxemburg, Netherlands, Slovakia, Slovenia, Sweden and the United Kingdom.

The interviews have enabled ECOTEC to build up a broad picture of perceived preferences for the type of information stakeholders would like to be available and its mode of delivery to them. In total 85 interviews were completed between October and December 2008<sup>57</sup>.

### **What is the added value of the “workshop”?**

The workshop organised in December 2008 is an opportunity to inform stakeholders about provisional outcomes from the first phase of the study and consult them further about five options for improved information provision:

#### **Options to be considered at the December Workshop**

Do nothing: leave things as they are  
Set up a centralised EU information system  
Set up/support existing national mobility contact points  
Encourage stakeholder driven approaches  
Reinforce co-ordination and linkage between current sources and providers

These options are not necessarily mutually exclusive.

Together with the ECOTEC team, the stakeholders present at the workshop will discuss further the opportunities, conditions and consequences of each option and of other possible solutions.

### **Next steps**

Following the outcomes of the workshop, ECOTEC will work out in further detail the five options and possible solutions on how to improve information provision on cross-border mobility.

The final report and key recommendations will be available in the course of March 2009.

<sup>57</sup> See enclosed the annex with the full list of interviewed stakeholders.

## **Annex Nine: Briefing Paper, February Workshop**

# Briefing Document - Information systems to support the mobility of artists and other professionals in the culture field

January 2009

## 1. Objectives and tasks

We have been commissioned by the European Commission DG Education and Culture to provide an overview of existing information systems on the different legal, regulatory, procedural, fiscal and financial aspects to the transnational mobility of cultural workers in Europe. The study addresses systems at European, national and regional levels in the 27 Member States of the European Union and the three EEA/EFTA countries.

This involves identifying the gaps in the functioning of existing information systems (**supply**), and then making recommendations for remedies to fill these gaps (**demand**). The recommendations will include the roles, if any, that should be played by the EU (taking into account its competences) as well as those of other actors, with a view to setting up a comprehensive scheme designed to provide a Europe-wide system of information, including if necessary, mobility contact points at national level. The overall structure for the study is presented in the diagram annexed to this briefing.

## 2. Understanding the options for action

Building on an initial review of the literature relating to the mobility of cultural workers, we undertook 85 interviews with cultural operators across the cultural spectrum, with pan-European stakeholder organisations, and with Cultural Contact Points. Our team participated in a number of events where the issues were discussed, and we organised a Workshop in December where representatives from 17 organisations participated in a review of the initial findings on this study.

The Workshop reviewed a set of possible actions for improving the provision of information:

- Do nothing: leave things as they are
- Set up a centralised EU information system: In this scenario a central agency would be responsible for operating a largely IT-based information system, although perhaps with a human interface such as through a telephone enquiry service. The main interface would be through a website/portal, which would interoperate with existing provision (e.g. EURES, MISSOC, EURAXESS) and be backed by an integrated database that would pull in data from Member States.
- Set up/support existing national mobility contact points: A network of national mobility information points would provide personal contact, although with information also provided over the Internet. There would be a strong link to national administrations, with regional structures where needed. This option could use existing infrastructure such as the CCPs.
- Encourage stakeholder-driven approaches: Professional organisations (sector bodies etc) would play a key role in this highly 'bottom-up' model. Geography would be variable to respond to local needs (at EU, national and regional levels). Links to national/regional administrations would be needed. Delivery would be through a mix of electronic and personal delivery depending on sector needs and capacity.

While option 1 was not considered acceptable, the discussions identified that none of the other three presented an option that was suitable for all, and that a combination of the three actions should be considered, and this was confirmed through the considerable diversity of needs communicated by stakeholders and cultural operators.

### 3. **What stakeholders and cultural operators (in 'locality-based interviews') told us about the challenges**

The division between '**demand**' and '**supply**' is by no means clear cut. Indeed, a number of the stakeholder organisations interviewed are active both in representing members' views and in providing them with information.

The **types of mobility information** that are needed relate to: the types of mobility (short-term mobility/long-term mobility, individual mobility/group mobility); the status of the mobile artist or cultural worker (employed, self-employed) and of the mobile operator who is employing or hiring a professional (e.g. profit-oriented undertaking, not-for profit organisation or association).

More and better information is needed on applicable national and **European regulations and procedures** for mobile artists, cultural workers and operators. In particular information is needed about:

- Visas and work permits for non-EU nationals working temporarily or permanently in one EU Member State and being temporarily mobile in other EU countries;
- Social security for employed and self-employed mobile cultural workers, in particular information on: pension rights, unemployment insurance, sickness and maternity benefits, workplace injuries, and European and national legislation related to social security;
- Applicable labour law provisions and in particular contract practices;
- European and national rules on the recognition of diplomas and qualifications.
- Specific national rules on health and safety;
- Taxation and in particular: applicable rules on withholding taxes for non-resident artists and organisations and all aspects of double taxation; applicable rules on value-added taxes (VAT) in the context of cross-border mobility and in particular the applicable VAT rate, exemption from VAT, payment and refund of VAT; and
- Applicable rules on intellectual property rights.

More and better information is needed about **employment and work opportunities abroad** including: cross-border employment opportunities (short-term or long-term); cross-border projects, touring and co-production opportunities; education and professional training opportunities.

Better information is needed regarding **finance and related resources to aid mobility, including:** funding and exchange programmes; financial support for travel and accommodation costs; training (lifelong learning); and, professional networking. There are general problems regarding the **timeliness and relevance of information**, and information must be accessible, easily understandable, reliable and regularly updated, and customised to the needs of cultural workers.

Overall, the **diverse and complex characteristics of the cultural sector** mean that is difficult to consider a single information system approach to solve all the needs. The sector has a high number of atypical forms of employment (project work, short-term contracts and voluntary or very low-paid activities), diverse forms of undertakings (e.g. not-for profit organisations), complex intellectual property rights, and the frequent employment of non-EU country nationals and their participation in mobile culture projects.

#### 4. What the sector told us about possible solutions

**Establish reliable databases** on applicable national regulations affecting mobility. Establish regularly updated databases of national legislation and procedures on taxation, social security, visas and work permits, and intellectual property rights.

One size does not fit all, so **develop customised mobility information**, involving both online information and access to expert advice in ‘one-stop shops’. Customised information could be provided in a ‘toolkit’, covering the needs of the different sub-sectors of the industry, in particular relating to:

- Regulatory issues, including rules on taxation, social security, visas and work permits (including for non-EU nationals) and intellectual property rights, and covering the different fields of regulations applicable to mobile artists and operators in different countries
- Funding opportunities for cross-border projects and to cover the costs of cross-border mobility
- Job and training opportunities abroad, including employment opportunities, co-production, touring and project opportunities
- Country and region profiles explaining the structure and profile of the cultural sector.

**Build on the information sources currently used** by mobile professionals in the cultural field which include: personal contacts and informal exchanges between professionals; experts (such as tax advisors, lawyers, agents, managers, accountants); local co-production partners and hosting venues and organisations; professional organisations or sub-sector specific organisations at national and international level; foundations; public authorities (at national and European level); and, Cultural Contact Points and national media desks.

**Reinforce existing information sources.** Do not re-invent the wheel, but where relevant work to enrich existing information sources, Websites and portals which currently specialise in arts mobility.

But, be very aware of the strengths and weaknesses of existing practice and sources:

	Strengths	Weaknesses
Personal contacts	Tailor-made	Not always reliable (not official), ‘too informal’
Experts	Tailor-made	Expensive for smaller companies, individual artists
Local partners	Tailor-made	Depends on country/partner Difficult for newcomers to access
Professional organisations	Tailor-made, close to the	Quality of information and advice depends

	Strengths	Weaknesses
(EU/national)	sector's needs, reliable (depending on country + sub-sector)	on country/sub-sector: unequal quality European professional organisations: information sometimes too general Sometimes difficult for newcomers to access
Foundations	Reliable for certain information (funding)	Little capacity to advise on regulatory issues
Public authorities	Official and reliable information	Weak knowledge of sector Not always user-friendly No tailor-made information
CCPs/ Media desks	Reliable for certain information (funding)	CCPs/media desks: depends on country: unequal quality

**Raise the information handling skills of cultural workers**, and of employers' organisations, trade unions, professional education and training establishments and public authorities.

Enable the **exchange of good practices** amongst professionals and public authorities.

**Prioritise the 'bottom-up' approach to building information resources.** In particular with Websites which give practical indications (such as tool kits), analyse general information on mobility and make it accessible to the needs of the professionals in a given sub-sector.

**Do not see Websites as a solution, only as a means of helping better solutions to be developed.**

Web-based information should not and could not replace more personal advice (face-to-face or by telephone) which is considered to be essential to respond to concrete questions and give tailor-made information to mobile professionals. Getting reliable and tailor-made information is considered to be a key issue and it was clear that for stakeholders no website-based solution could possibly respond entirely to this requirement.

**Information needs to be:** reliable; regularly up-dated; available in several languages; provided through personal as well as automated contact; as tailor-made as possible and with information providers responding to the particular needs and the particular situation of mobile professionals; targeted at those applying the regulations, including national authorities such as border guards, tax officers, social security inspectors and collecting societies.

## 5. What we currently understand about the needs and possible solutions

Four broad and distinct areas of information needs have been identified:

Main information topic areas for mobile professionals in the cultural sector:
1. <b>Regulatory issues</b> , including rules on taxation, social security, visas and work permits (including for non EU nationals), intellectual property rights.
2. <b>Funding opportunities</b> for cross-border projects and to cover the costs of cross-border mobility
3. <b>Job and training opportunities</b> abroad, including employment opportunities, co-production, touring and project opportunities
4. <b>Country and region profiles</b> explaining the structure and profile of the cultural sector

These areas exhibit key differences in the nature of information involved which will impact on any information provision solution(s):

- Information relating to **regulatory issues** places very high demands on information systems since aside from needing to be up-to-date and accurate, it is also often specific to individuals and their own particular circumstances. This requires the *interpretation* and *application* of rules and regulations, which makes it almost inescapable that both strong links to national authorities and some form of human mediation will be required
- In relation to the areas of **funding, and jobs and training** the driving need is for information provision that is able to gather data from a very wide variety of diverse sources and to make it available to as wide an audience as possible, along with guides and resources at various levels (European, national, regional/local), and opportunities for networking to meet the need for personal contact which is critical to the success of artistic and cultural ventures. Stakeholders have a strong potential contribution to make to any solution here.
- Meeting the need for **country and regional profiles** is by comparison to these areas quite straightforward, with a need for some form of national/regional validation of information but with data being drawn in from a number of sources.

More generally, it has been found that **existing information resources do not address the comprehensive needs of cultural workers**, but some resources provide useful operational models, or could be adapted to address some of the key needs.

From a review of information resources and services in general (for example some commercial services such as travel booking, and some information resources supported through EU funding, e.g. EURES, MISSOC, EURAXESS), and more specifically of resources that are developed to meet the needs of cultural workers, it needs to be acknowledged that :

- **Providing accurate, real-time, and targeted information is an expensive task**, and cannot easily be done by integrating information into single databases. There needs to be consideration of 'interoperability', where systems can communicate in real-time with the official information sources, for example in tax authorities.



- **Information services deliver value to the customer by integrating information**, not just providing raw information. For example, a database that has information about tax rules does not in itself help a cultural worker to understand the process, or to fill in the relevant forms.
- **Information changes in real-time**. Taxation rules can change rapidly in each country, visa requirements also can change at short notice, and the difficulty of being up-to-date is, more than anything, where so many information projects fail.
- **Centralised information** is seldom 'complete'. The overhead cost of checking and revising information means that database updates occur over longer time periods than the actual change in information.
- Unless there is an unlimited source of funding, **services must be commercially viable** – they must deliver sufficient value to persuade cultural workers, or cultural organisations, to pay for using the services. However, the EU Directive on the Re-Use of Public Sector Information<sup>58</sup> means that charging purely for the provision of information may be difficult, because there is an increasing expectation that public sector information should be made available without a charge being levied on users.

## 6. What the December Workshop told us about possible roles and responsibilities

Roles and responsibilities that could be played by **the EU**: improve information provision; and coordinate and support information provision at all levels.

Roles and responsibilities that could be played by **national authorities**: configure information provision to match the **national (or regional) situation**; commit strongly to improve information provision; and, support existing/create appropriate structures for information provision for cross-border mobility in the cultural sector (national/regional mobility contact points).

Roles and responsibilities that could be played by **professional organisations**: develop dialogue and cooperation within the cultural sector; engage in dialogue with the EU and national authorities on mobility and information provision; and, target support to raise the sector's capacity to deliver mobility information.

## 7. Possible models for information provision

The initial findings after the December 2008 Workshop indicated that two different strategic models could be considered for information provision. Model 1 focuses more on the role of stakeholders, while Model 2 focuses more on provision led from a national level.

<sup>58</sup> [http://ec.europa.eu/information\\_society/policy/psi/index\\_en.htm](http://ec.europa.eu/information_society/policy/psi/index_en.htm) and the 2003 Directive and transposition information at [http://ec.europa.eu/information\\_society/policy/psi/actions\\_ms/implementation/index\\_en.htm](http://ec.europa.eu/information_society/policy/psi/actions_ms/implementation/index_en.htm)

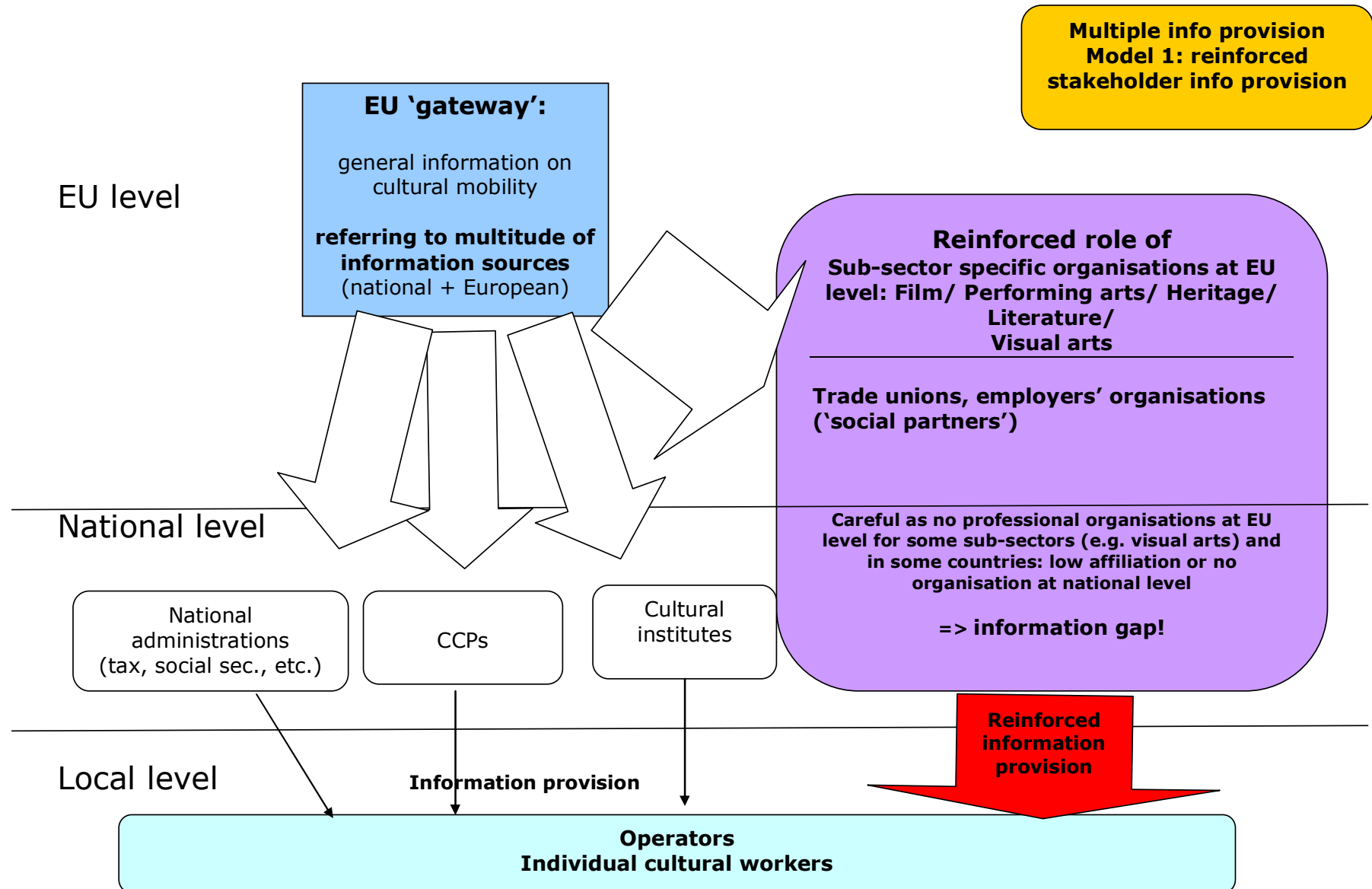
## MODEL 1 - REINFORCED STAKEHOLDER INFORMATION PROVISION

**EU level:** ‘Gateway’ referring to new and existing information sources at EU level and national level.

- Establishing shared database for national rules on taxation and visas and work-permits (“MISSOC” type database) to increase transparency
- Improve EURES (website + functioning of national members): adapt it to needs of cultural sector
- Within existing financial instruments, allow support to existing stakeholder initiatives at European level to provide information on mobility (information provided by sub-sector specific stakeholders: e.g. Europa Nostra, On the Move, IETM, ELIA).

**National level:** need for clear political commitment of Member States to support cultural cross-border mobility

- Support existing initiatives at national level covering the whole cultural sector as well as sub-sector specific initiatives (media desks; theatre institutes, etc.) including:
  - ▶ financial and human resources (to create useful tools like Websites, but also to run personalised and customised services),
  - ▶ training to increase technical expertise
- Develop “national coordination strategies”:
  - ▶ establish permanent links with public administrations to increase transparency of rules and procedures;
  - ▶ ensure better linkage between all initiatives and information sources at national (and regional) level.
  - ▶ ensure that all information sources provide more transparent information about available mobility schemes.



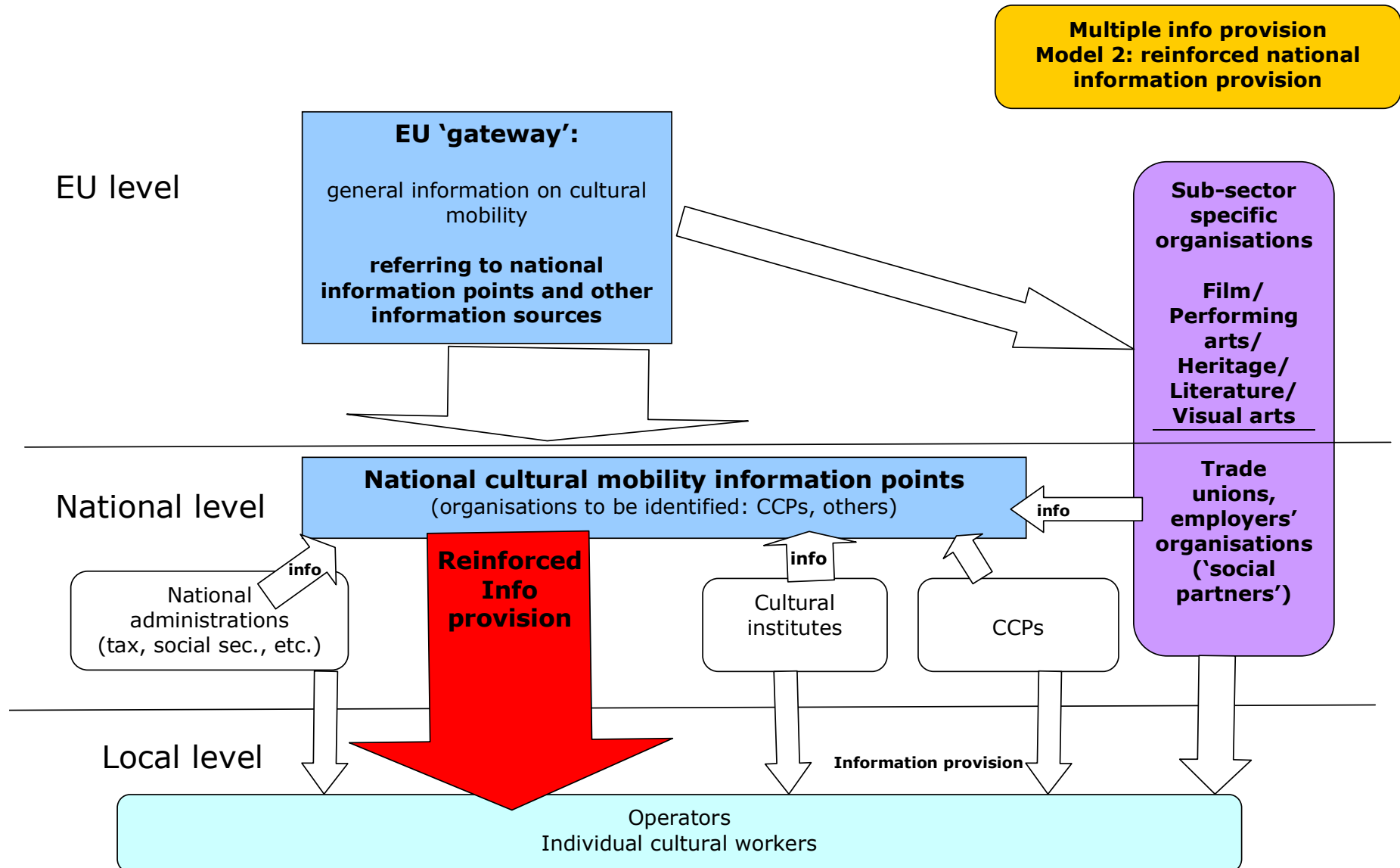
## MODEL 2 - REINFORCED NATIONAL INFORMATION PROVISION

**EU level:** 'Gateway' referring to new and existing information sources at EU level and national level.

- Establishing shared database for national rules on taxation and visas and work-permits ("MISSOC" type database) to increase transparency
- Improve EURES (website + national members): adapt it to the needs of the cultural sector
- Within existing financial instruments, allow support to existing stakeholder initiatives at European level to provide information on mobility (information provided by sub-sector specific stakeholders: Europa Nostra, On the Move, IETM).

**National level:** need for clear political commitment of Member States to support mobility

- Encourage existing and set up new "cultural mobility information points":
  - ▶ Cultural mobility info points can be set up on different existing structures in different countries (they can be CCPs, like in NL and SI, or they can be independent initiatives close to the sector, like Kunstenloket in Belgium). They need to cover the whole cultural sector.
- The cultural mobility contact points need to have permanent and close links to:
  - ▶ national administrations to provide as reliable information as possible
  - ▶ national and European stakeholder organisations (sub-sector specific organisations), but also national CCPs, national media desks etc: to ensure these stakeholders provide targeted support to the information contact points and vice-versa and ensure the information points reach the professionals as widely as possible
  - ▶ more transparent information about available mobility schemes.



However, a solution that focuses purely on one of the two strategic models may run the risk of sacrificing some of their individual strengths. Consequently we need to discuss further with stakeholders how we can ensure that all of the sectoral, stakeholder, and national/EU agency strengths can be utilised.

In addition, we also need to take into account how best to meet culture sector needs at the 'operational' level of our four information topic areas (regulatory, funding, jobs and training, and country/regional profiles), since this will have a bearing on the assessment of the strategic models. Initial consideration suggests that at the level of the four sets of topic areas, there is not a single solution that can cover the different types of information needs of the sector: a differentiated (hybrid) approach is needed that takes into account the core differences in the nature of the information that is required.

The needs of the sector in the areas of tax, social security, visa/permits and customs point to a solution comprising some form of general EU gateway (linked to national databases) with cultural mobility information points providing the crucial mediation with relevant national (regional) authorities.

In the areas of health, safety and insurance, civil, commercial and employment law, professional qualifications, and perhaps intellectual property rights, a general EU gateway (linked to national databases) may provide an overview of existing regulation, but there is a good case for a role for professional organisations in information delivery (since the information needed is strongly differentiated by sub-sector).

In the areas of jobs, training, cross-border projects and co-productions and funding, professional organisations also have strong potential role to play in relation to the delivery of information.

These considerations point to a need to consider and discuss the possibility of a third, 'hybrid' model that combines the best of both strategic models.

## **8. Final steps**

The next, and final steps, in the study are currently underway and consist of (a) further work at operational level to determine how best to deliver effectively the main types of information needed (tax, social security, jobs, funding etc); and (b) two final events: a meeting with the Member State Expert Working Group<sup>1</sup> on 12<sup>th</sup> February and a final workshop targeted at professional organisations on the following day. These two events provide opportunities to consider the implications of the models for Member States and professional organisations respectively, and thus to help to fine-tune the developing recommendations and in particular to define more clearly the roles and responsibilities of the different players.

During these final stages, the criteria shown in the table below will be used to help evaluate the models.

<sup>1</sup> The Member State Working Group on improving the conditions for the mobility of artists and other professionals in the culture field

## Criteria and cost and legal implications

Ability to obtain coherent and effective access to relevant information and information sources (formal and informal)

The extent to which the information is accessible to all in the sector (especially those facing the greatest mobility obstacles due to information problems – e.g. newcomers, self-employed) in formats, and through channels (ICT, personal contact, intermediary etc.) that are visible, well-branded and deliver value to them

Comprehensiveness of sector and country coverage (ability to meet the needs of all relevant sub-branches and professions)

Availability of personal contact where appropriate

Ability to provide tailor-made information

### 6. Reliability of information provided (validation)

Information that is updated as and when the original information providers update it, not when the information gateway updates it, including verification to that effect

Ability to respond to requests quickly, including in urgent cases (e.g. when something goes wrong for a mobile professional (for example a non-EU national is refused access to the EU despite a valid visa and work permit)

Availability of information preferably in all EU languages, but at least in several languages (national information in the national language and at least in English or the “major” EU languages: English, French, German)

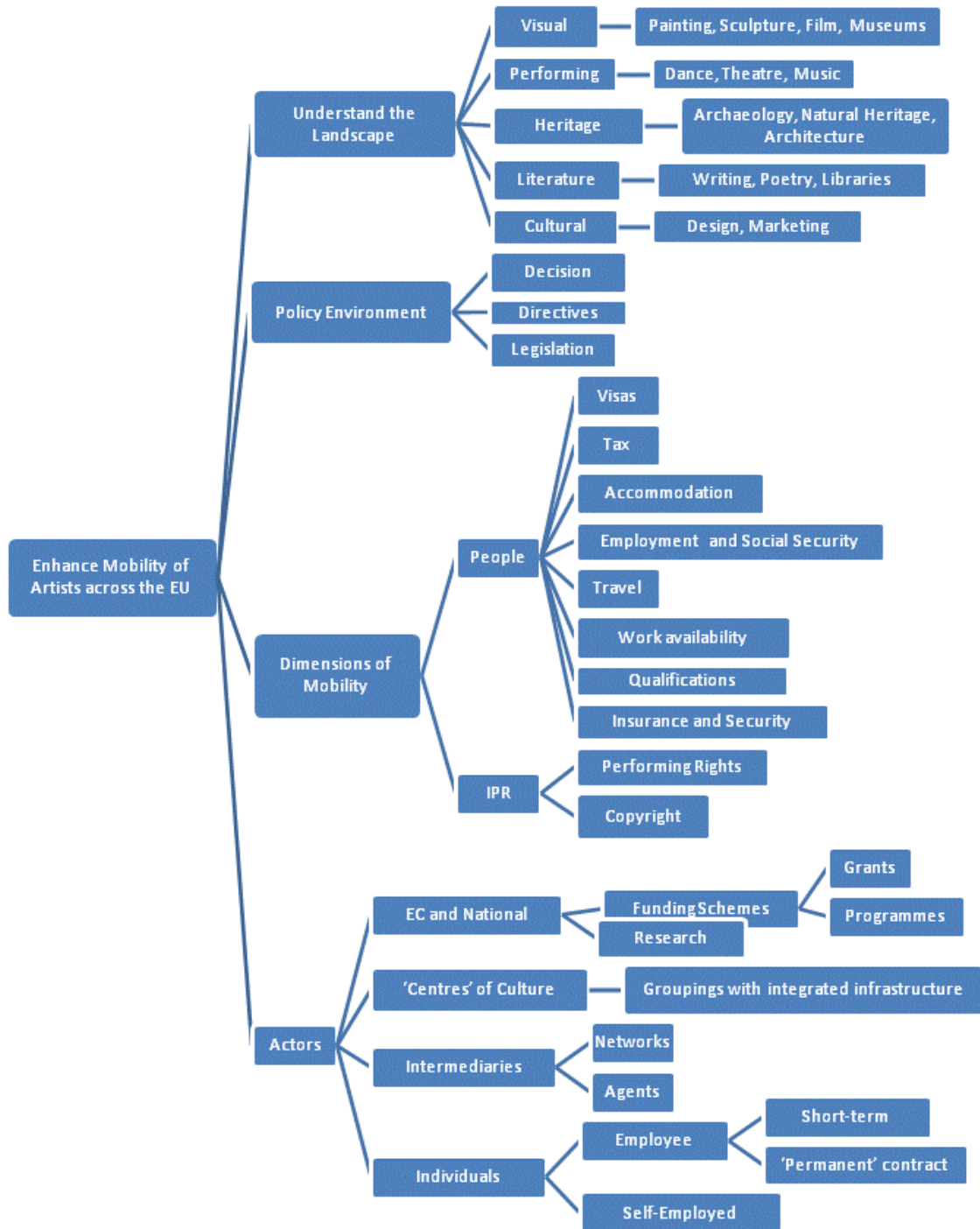
Dissemination of information to those responsible for implementing regulations including national authorities such as border guards, tax officers, social security inspectors and collecting societies.

Ability to offer added value, e.g. information provision could emphasise the short-term and long-term advantages and disadvantages of mobility and its role as a tool in helping professionals to build a sustainable career path

Cost implications, i.e. staffing levels, staff training, IT, coordination costs (including between tiers of government and across government), costs to end user

Legal implications, i.e. subsidiarity, OMC

## Overall structure of the study





## **Annex Ten: Workshop Reports**

## **The December Workshops**

Our initial planning envisaged a workshop in December 2008 with a range of actors from the cultural sector in order to present the findings emerging from the study and in particular to examine the options for information provision. In the event, two workshops were held, one with professional organisations and a second with Cultural Contact Points.

Given the progress made with the stakeholder interviews, we considered this to be a good moment to talk to CCPs. While other stakeholders were well able to comment on demand for mobility information, the CCPs are naturally situated much more firmly on the supply side and have a different perspective. In addition, one preference that emerged from the interviews was for an information solution based on a combination of supply methods, including the selection and interpretation of information by qualified or experienced individuals. Given the experience of CCPS in providing such services, it seemed logical and valuable to hold discussions with them.

### **Workshop with professional organisations, Hotel Bloom, Brussels, 9th December 2008**

#### Participants

For this we invited participants from our list of interviewees from stakeholder organisations and cultural operators from across Europe. The list of invited participants was completed with organisations that were also present at the conference on mobility organised by the French EU presidency in Paris. These were selected based on their organisation's role in promoting and enabling mobility, as well as the individuals' knowledge of and interest in the topic. It was also felt that as many of the organisations have a base in Brussels this could increase the number of participants.

- International Artist Managers' Association (IAMA)
- Hors les Murs / Circostrada Network
- International Network for Contemporary Performing Arts (IETM)
- Performing Arts Employers Associations League Europe (PEARLE)
- Trans Artists
- Freemuse – The World Forum on Music & Censorship
- European Council of Artists
- Federation of European Publishers
- European Festivals Association
- European Network of Cultural Administration Training Centers (ENCATC)
- UNI Global Union, Media, Entertainment and Arts (UNI-MEI)
- Relais Culture Europe
- Vilnius – European Capital of Culture
- Finnish Theatre Information Centre
- LabforCulture.org
- Kanneltalo and Malmitalo Cultural Centres
- International Association for the Biennale of Young Artists from Europe and the Mediterranean (BJCEM).

A large number of the participants were senior, experienced staff including presidents, directors and secretaries general of the organisations concerned. Many of the organisations at the workshop cover a number of cultural sectors, although when we look at the more specialised organisations in attendance, the performing arts sector was best represented, followed by visual arts and music. Most of the organisations represented at the workshop have a European or wider international role, although there were also organisations with a national or more local focus from Finland, France and Lithuania. The fact that participants had already been interviewed by members of the study team proved to be a great benefit in being able to move the discussion forward.

#### Format/content

At the beginning of the study, the precise content of the workshops was left open to allow the sessions to respond flexibly to the direction which might emerge.

After discussion at the Internal Experts Meeting in early November it was felt that the workshop session would have most value if it explored in more detail the options for improved information provision that were emerging from the research. At the same time, it would also be necessary to communicate and test some of the provisional outcomes from the first phase of the study .

#### Agenda for December Workshop

9.30 Arrivals and Coffee

Welcome, introductions (15 mins)

Interim findings, introducing the options (30 mins)

SWOT analysis (30 mins)

Break

Reflections, key principles, strengths of each option (30 mins)

Group session, exploring greater co-ordination, improving what we already have (60 mins)

Lunch (for those wishing to stay)

Meeting room is also booked for the afternoon, in case further discussions/meetings are required.

The ECOTEC team gave a short recap on the background and objectives of the study and presented emerging results (this presentation is annexed). Five broad options for improving mobility information emerged from initial analysis of interview material, and it was planned that the delegates would further discuss the opportunities, conditions and consequences associated with each, using SWOT analysis techniques. The broad options were as follows:

## Options considered at the December workshops

Do nothing: leave things as they are

Set up a centralised EU information system

In this scenario a central agency would be responsible for operating a largely IT-based information system, although perhaps with a human interface such as through a telephone enquiry service. The main interface would be through a website/portal, which would interoperate with existing provision (e.g. EURES, MISSOC) and be backed by an integrated database that would pull in data from Member States.

Set up/support existing national mobility contact points

A network of national mobility information points would provide personal contact, although with information also provided over the Internet. There would be a strong link to national administrations, with regional structures where needed. This option could use existing infrastructure such as the CCPs.

Encourage stakeholder driven approaches

Professional organisations (sector bodies etc) would play a key role in this highly 'bottom-up' model. Geography would be variable to respond to local needs (at EU, national and regional levels). Links to national/regional administrations would be needed. Delivery would be through a mix of electronic and personal delivery depending on sector needs and capacity.

In the event, it quickly became apparent that there was clear consensus that the answer to improving provision of mobility information lies not in any one of these options, but a combination of the four active options. The 'do nothing' option was not considered as there was a clear feeling that information provision should be improved and the shortcomings of existing information addressed.

Participants agreed that the group discussions should help define concrete solutions to overcome existing weaknesses by increasing coordination and linkage between information sources and providers.

The delegates were split into three smaller discussion groups, with the outcomes of these reported back to the whole workshop at the end.

### **Workshop with Cultural Contact Points, ECOTEC offices, Brussels, 11th December 2008**

As noted above, the workshop with CCPs was held after the workshop for professional organisations. The following CCPs were represented at the 11th December meeting:

- France,
- Germany
- Ireland
- Netherlands
- Slovenia
- Sweden

The CCPs from Hungary, Slovakia and the UK were unable to participate at either event.

The CCP meeting was structured as follows

- Introductions
- Background to the study
- Interim research findings and report back from workshop
- Discussion
  - ▶ How to improve information provision, coordination between all levels
  - ▶ Could CCPs act as mobility information contact points in the future?
  - ▶ If yes, under what conditions? And what are the issues and problems associated with this?

### **February Workshop, Hotel HUSA President Park, Brussels, 13th December 2008**

Another workshop was held on the morning of 13th February in Brussels. This session aimed to build on the December workshop and subsequent assessment of strategic options, seeking to fine-tune the emerging models for information provision and define the roles and responsibilities that professional organisations might have. Participants also assessed the operational solutions for dealing with different types of information (regulatory, jobs and training, funding and country/regional profiles). The workshop took place the day after a similar discussion with the Expert Group on mobility of artists and other professionals in the cultural sector (established under the open method of coordination) and fed the outcomes from these national discussions into the workshop.

As well as retaining the involvement of a core group of stakeholders and professional organisations a larger, more mixed group was invited to this second session. This included organisations involved in the recently announced mobility pilots, national Cultural Contact Points plus representatives of the European Commission and MOC working group. As well as providing an opportunity to exchange information and discuss issues of mobility information, this study has helped to build a network of stakeholders with significant interest in these issues.

#### **Participants**

- Bureau d'accueil des artistes et professionnels étrangers (BAAPE)
- CCP Belgium (CWFB)
- CCP Hungary (KulturPont Iroda)
- CCP Slovakia
- CCP Slovenia
- CCP Sweden / Swedish Arts Council
- Citi Internationale Universitaire de Paris
- ENCATC
- EUCLID
- European Commission – DG EAC
- European Council of Artists
- European Cultural Foundation

- Federal Government Commissioner for Culture and the Media, Germany
- Federation of European Publishers
- Finnish Theatre Information Centre
- Freemuse – The World Forum on Music & Censorship
- Hors les Murs / Circostrada Network
- International Artist Managers' Association (IAMA)
- International Federation of Actors
- International Network for Contemporary Performing Arts (IETM)
- LabforCulture.org
- On the Move
- Pearle
- Pépinières européennes pour jeunes artistes
- The City of Helsinki Cultural Office
- Trans Europe Halles

#### Agenda

The second workshop employed a more structured format than the first session, with detailed presentations providing feedback on the research findings and emerging recommendations.

#### Agenda for December Workshop

9.00 Registration and coffee

09:30 – 09:40 Welcome, introductions

09:40 – 10:15 Options for improving mobility information and way forward

10.15 – 12:45 Shared roles and responsibilities for better information provision

1. Increasing access to relevant information: setting up databases on regulatory and mobility issues

- Overviews of the MISSOC, EURES and PLOTEUS approaches, noting the specialised nature of the information for particular user communities, the challenges in providing focused and updated information.
- Main challenges for the cultural sector
- Discussion with workshop participants

2. Building European gateways: guiding and stimulating mobility

- Presentation of EURAXESS: structure, challenges and lessons learned
- Challenges for an EU gateway in the cultural sector
- Discussions with participants

Break

3. Member States: towards a reinforced engagement for cross-border mobility in the cultural sector?

## Agenda for December Workshop

### 4. Providing mobility information by professional organisations: major challenges and opportunities

- Lessons learned from providing mobility information
- Challenges for information provision driven by professional organisations
- Discussions with participants

### 5. Towards Cultural Mobility Contact Points?

- Presentation of the PRACTICS project
- Challenges for sustainable CMCPs
- Discussions with participants

12:45 – 13:00 Next steps and conclusions

13:00 Lunch and close

## Findings

The session provided broad validation for the approach to improving mobility information (or knowledge) and helped the research team to formulate a detailed conceptual model for how this could be organised (see figure 4.1 in main report). This foresees activity at different levels, but principally;

- At European level - EC network secretariat, plus a single entry point portal hosted by the EU (but managed under contract by an external provider), complemented by sector-led information sources and forums.
- At national/regional level - Cultural Mobility Knowledge Centres, at the centre of a national/regional network of information providers (including professional organisations). Each Member State (or region) would have its own particular range of information providers and all the Member States (regions) are in turn networked together via CMKCs

There were opportunities to ask questions and comments after each presentation. The main themes were as follows.

Discussions reinforced the central role for Cultural Mobility Knowledge Centres. The complexity of national regulations means that there is a need for CMKCs to build up knowledge and expertise about each national situation. This is linked to the idea that regulatory information needs to be both current and validated by 'experts'.

The European Commission has a clear role to play, but there can be no single 'miracle solution'. While there is a need for funding and support from EC, (mainly for a central secretariat and portal, but also for supporting information provision) others agencies and organisations will clearly have an important role to play and a consensus has to be found. Professional organisations, and especially Member States, regions and localities will also have a major role to play.

Questions were also raised about how any new EC portal will link to others (EURES, EURAXESS etc). Linked to this is the question of whether the cultural sector is currently linking with or feeding information into public employment services.

The importance of the pilot projects, especially PRACTICS, was emphasised. It will be important for lessons from the mobility pilots to feed into this project, but knowledge sharing and co-operation between the organisations involved will also be important. Pilot projects can also have an advocacy role in terms of promoting the value of improved mobility information

There is also a need for the research to reflect the likelihood of achieving different scenarios, the resources required and available, bearing in mind the variable capacity and commitment of the Member States.



## **Annex Eleven: Criteria for Assessing Options**

## Criteria and cost and legal implications

1. Ability to obtain coherent and effective access to relevant information and information sources (formal and informal)
2. The extent to which the information is accessible to all in the sector (especially those facing the greatest mobility obstacles due to information problems – e.g. newcomers, self-employed) in formats, and through channels (ICT, personal contact, intermediary etc.) that are visible, well-branded and deliver value to them
3. Comprehensiveness of sector and country coverage (ability to meet the needs of all relevant sub-branches and professions)
4. Availability of personal contact where appropriate
5. Ability to provide tailor-made information
6. Reliability of information provided (validation)
7. Information that is updated as and when the original information providers update it, not when the information gateway updates it, including verification to that effect
8. Ability to respond to requests quickly, including in urgent cases (e.g. when something goes wrong for a mobile professional (for example a non-EU national is refused access to the EU despite a valid visa and work permit)
9. Availability of information preferably in all EU languages, but at least in several languages (national information in the national language and at least in English or the “major” EU languages: English, French, German)
10. Dissemination of information to those responsible for implementing regulations including national authorities such as border guards, tax officers, social security inspectors and collecting societies. [Draft Note: In practice this may be beyond the scope of any solution at this point]
11. Ability to offer added value, e.g. information provision could emphasise the short-term and long-term advantages and disadvantages of mobility and its role as a tool in helping professionals to build a sustainable career path [Draft Note: This may be straying beyond the core remit of information provision, and might perhaps be best seen as a long-term aspiration for any system]
12. Cost implications, i.e. staffing levels, staff training, IT, coordination costs (including between tiers of government and across government), costs to end user (presumably the assumption is that information will be free to the end user?)
13. Legal implications, i.e. subsidiarity, OMC

## **Annex Twelve: Glossary of Terms**

Blog	Web-log, a type of website usually maintained by an individual with regular entries of personal commentary, diaries, events, or material such as graphics or video
Creative industries	Sectors that involve the application of cultural and artistic skills for commercial purposes, such as advertising, architecture and design
Cultural Contact Point	Responsible for promoting the EU's Culture Programme in each Member State. Provide information on funding, networks and contacts, with some also providing information on mobility
Cultural industries	Sectors such as film, TV, radio, music, books and press, which combine the creation, production or marketing of goods and services with a cultural content
Cultural Mobility Contact Point	Currently the focus of the PRACTICS trial, establishing four pilot 'Cultural Mobility Contact Points'. These will act as one-stop shops for mobile artists and cultural workers, a broadly similar concept to the CMKCs proposed in this report.
Cultural Mobility Knowledge Centre	Proposed in this report as the model for future Member State activity relating to provision of mobility information. They would act as focal points for knowledge about cultural mobility, developing web sites and content, providing advice and linking to information providers at all levels.
ICT	Information and Communication Technology
Intermediary, intermediation	The person who, or the process of, acting as a go-between or mediator between two parties. In the context of this study this could be professional agents, information or service providers facilitating a mobility assignment
Interoperability	The ability of two or more systems to exchange information and to use the information that has been exchanged.
(National) Media Desks	Help to promote and administer the European Union's MEDIA Programme in each Member State. Provide information and advice on funding, training, promotions and networking
Mobility	For the purpose of this study, mobility refers to any cross-border working or training assignment in the cultural sector. Can be short or long-term, for individuals, groups, equipment or products.
(Web) Portal	A site that functions as a point of access to information on the Internet, presenting information from diverse sources in a unified

way.

Professional organisations	This study employs a broad definition of professional organisations, including trade unions, employers' organisations, guilds, networks and associations, plus national or regional cultural institutes.
Schengen Area	Group of 25 European countries which have abolished all border controls with and between each other. Includes Iceland, Norway and Switzerland, but not UK, Ireland, Bulgaria and Romania (and some microstates)
Sub-sector	The constituent sectors or professions within the cultural sector, including performing arts, visual arts, heritage and literature
Subsidiarity	The principle intended to ensure that decisions are taken as closely as possible to the citizen, ensuring that action at EU level is not justified in the light of the competencies of (and possibilities of action by) national, regional and local levels.
Third country	Non EU country  A perceived second generation of web development and design, with more emphasis on communication, information sharing, collaboration and user-generated content. Includes web-based communities, social-networking and video-sharing sites
Withholding tax	Withholding tax is an amount withheld by the party making payment to a payee and submitted to the taxation authorities. Is applied to non-residents, and can be incurred for royalties and other professional fees

## **Annex Thirteen: Tender Proforma**

**Draft pro forma for completion by tenderers in relation to provision of portal services under the proposed solution**

Information Theme	Service provider recommendation regarding structured links to existing online Commission resources (e.g. EURAXESS, EURES etc)
Tax	
Social security	
Visas and work and residence permits	
Customs regulations	
Intellectual property rights	
Health and safety and rules related to insurance	
Civil, commercial and employment law	
Professional qualifications	
Opportunities for jobs, training and cross-border projects and co-productions	
Funding opportunities	
Country and regional profiles	