

ANNEXES

Mobility Scheme for Artists and Culture Professionals in Creative Europe countries

Annex 1: List of documents used for the operational study	page 2
Annex 2: Online questionnaire 2018 and key data	page 8
Annex 3: Online questionnaire 2019 and key data	page 13
Annex 4: Data mobility funding: Visualising findings	page 26
Annex 5: Euro-regional / transnational mobility schemes: Introduction and operational models	page 39
Annex 6: EU programmes focusing on individual mobility: key characteristics of their operational models	page 50
Annex 7: List of interviewed persons / organisations' representatives + professionals contacted	page 61
Annex 8: Short biographies of writers and data collectors	page 63

Annex 1: List of documents used for the operational study

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Annex 2: Online questionnaire 2018 and key data

This survey (referred to as “2018 survey”) was launched on 25 January 2018 via Survey Monkey and closed on 21 February 2018. Conducted by On the Move, the open consultation “*What would be your ideal European Mobility Fund for Arts and Culture for you?*” gathered a total of 890 answers and out of them **697** completed answers. Individuals participated more than organisations in this survey – 70,30 % for 29,70 %.

Questionnaire

1. Are you active as individual or organisation? (Mandatory - unique choice between following options)	
<ul style="list-style-type: none"> a) Individual b) Organisation 	
→ INDIVIDUAL	→ ORGANISATION
2. How old are you? (Mandatory - unique choice between following options)	2. What type of organisation are you? Please describe your organisation in one sentence. (Mandatory – box for a text)
<ul style="list-style-type: none"> a) 20-35 years old b) 36-45 years old c) 46-55 years old d) 56+ years old 	3. What art form/s discipline/s or sector/s do you specialise or work in currently? (Mandatory – box for a text)
3. How long have you been working professionally as an artist or cultural professional? (Mandatory - unique choice between following options)	4. Which country, or countries are you based in? (Mandatory – box for a text)
<ul style="list-style-type: none"> a) 1-5 years b) 5-10 years c) More than 10 years 	5. Do you support, fund or facilitate artists and/or cultural professionals to undertake professional international opportunities? Please specify. (Mandatory - unique choice between Yes or No options + box for a text)
4. Are you working as an independent freelance artist/cultural professional? (Mandatory - unique choice between Yes or No options)	6. If you do facilitate/support international mobility, which countries do you target/are involved ? (Mandatory – box for a text)
5. Are you working as an employed artist/cultural professional? (Mandatory - unique choice between Yes or No options)	7. Over the past 2 years, how frequently have you supported or facilitated cross-border mobility? (Mandatory - unique choice between following options)
6. Do you have a mixed status (independent and employed)? Please specify (including if you work between two or more countries.) (Mandatory - unique choice between Yes or No options + box for a text)	<ul style="list-style-type: none"> a) Less than 5 times/year b) 5-10 times/year c) 10-15 times/year d) More than 15 times/year
7. How many arts and cultural organisations do you currently have professional contracts with? (Mandatory - unique choice between following options)	8. On average, how long do the international experiences you support or host last? (Mandatory - unique choice between following options)
<ul style="list-style-type: none"> a) None 	<ul style="list-style-type: none"> a) Less than 5 days b) 5 to 10 days

<p>b) 1 c) 2 to 5 d) 5 and more</p> <p>8. What art forms disciplines or sectors do you specialise or work in currently? (Mandatory – box for a text)</p> <p>9. Which country, or countries are you based in? (Mandatory – box for a text)</p> <p>10. What is/are your nationality/ies? (Mandatory – box for a text)</p> <p>11. How many years have you been working as a mobile artist, cultural professional? (Mandatory - unique choice between following options)</p> <p>a) 0 year b) Less than 5 years c) Between 5 and 10 years d) More than 10 years</p> <p>12. Over the past 2 years, how many times have you traveled outside of your country/ies of residence for work purposes? (Mandatory - unique choice between following options)</p> <p>a) 0 time b) Less than 5 times c) Between 5 and 10 times d) Between 10 and 15 times e) More than 15 times</p> <p>13. Please list the countries you have traveled to over the past 2 years.</p> <p>14. Why do you travel? (Mandatory – rank from 1 to 4 between following options)</p> <p>a) To learn (training, staff exchange, research) b) To have meetings (network, conference, workshop) c) To develop creativity (artistic collaborations) d) To develop internationally (touring opportunities)</p> <p>15. What do you most urgently require with regards to international mobility? (Mandatory – rank from 1 to 4 between following options)</p> <p>a) Travel b) Visa c) Accommodation</p>	<p>c) 10 to 20 days d) More than 20 days</p> <p>9. Please list the countries you have supported artists or cultural professionals to travel to over the past 2 years. (Mandatory – box for a text)</p> <p>10. Please rank the types of international cultural mobility you mostly support, facilitate or fund (Mandatory – rank from 1 to 4 between following options)</p> <p>a) To learn (training, staff exchange, research) b) To have meetings (network, conference, workshop) c) To develop creativity (artistic collaborations) d) To develop internationally (touring opportunities)</p> <p>11. What do you most urgently require with regards to international mobility? (Mandatory – rank from 1 to 4 between following options)</p> <p>a) Travel b) Visa c) Accommodation d) Per diems</p> <p>12. In terms of international cultural mobility you facilitate, support or undertake, what are your most urgent needs? (Mandatory – rank from 1 to 5 between following options)</p> <p>a) I/we have a project to develop (touring) b) I/we have been selected for an event c) I/we need to explore the opportunities in a new context d) My/our project does not fit into a specific category e) I/we have special requirements</p>
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d) Per diems

16. In terms of international cultural mobility you facilitate, support or undertake, what are your most urgent needs? (Mandatory – rank from 1 to 5 between following options)

- a) I/we have a project to develop (touring)
- b) I/we have been selected for an event
- c) I/we need to explore the opportunities in a new context
- d) My/our project does not fit into a specific category
- e) I/we have special requirements

The median profile of **individuals** who responded to the survey is young, experienced, freelance, working in writing-related sector with 2 to 5 professional contracts, German and based in Germany. It can be refined as follows:

- Working experience

The older the participants are, the more experienced they are. However, the most experienced with more than 10 years are the category 36-45 y.o.

- Working status

If 91.02% of the participants work as a freelancer, 30.26% of them have a mixed status with employed work mostly as a teacher and mostly to compensate low freelance incomes.

- Working sector

The participants work mostly in the translation/writing (27.14%) and publishing (26.33%) sectors followed by theatre (25.31%), cross-disciplinary art form (23.67%), film/video (21.02%) and music (20.20%).

- Nationality/country

The participants are mostly European. The most non EU but European nationality involved is Serbian and the most non European nationality involved is Brazilian. 7.96% mostly under 35 y.o have a dual nationality, mostly inter-regional and mostly with a European nationality involved.

The median profile of **organisations** is a cultural centre supporting cross-disciplinary art forms based in Europe which can be specified in terms of:

- Organisation type

It is interesting to highlight that not only supporting organisations have participated in the survey but also performing organisations such as companies, ensembles or orchestras.

- Organisation sector

Cross-disciplinary art forms represent 44.86 % of the results followed by theatre (43.46%), artistic creation in public spaces (33.64%) and music (33.64%).

- Organisation country

The participating organisations are based mostly in EU countries. The most non EU but European represented country is Kosovo and the most non European represented country is Palestine.

Main findings

1. Go & see grants

Data collected through the 2018 survey highlight the importance of a specific format, namely study visits and ‘go & see grants’. Both self-initiated such as the programmes highlighted in *Mobility Matters*¹ and in the framework of organised orientation trips, the ‘go & see’ mobility is short (usually less than a week) and is not part of an existing project. Recent examples of such organised programmes are multiple, and often at the initiative of national funding agencies or European networks:

- Incoming mobility through the programme Focus of the Institut français,
- Outgoing orientation trips for a specific discipline, as organised by the Mondriaan Fund, Flanders Arts Institute, Danish Arts Council and Pro Helvetia in the visual arts sector,
- Outgoing working visit for multiple disciplines, as organised by Flanders Arts Institute,
- Outgoing research trips through the Caravan programme of the Creative Europe network IETM for performing arts professionals,
- Outgoing curated mobility programme through the activity Fresh Connections Worldwide of FACE

While being short, these programmes have a strong added-value, as they fulfil the need to know the culture professionals, networks and context abroad in order to establish sustainable and fruitful connections leading to cross-national projects.

2. Funding criteria

In terms of funding system to implement, artists and culture professionals consider following elements as key for a dedicated funding scheme (as stated in the 2018 survey):

Flexibility of the scheme

- No nationality, no age, no limit about type of profession (creators *and* other professionals such as managers, producers, critics or technicians)
- Importance to recognise that all barriers to mobility need to be lifted as much as possible (sustainability, family, language, disability, registration fees, visa etc), as well as help for administrative matters (tax, insurance, etc) should be provided

Selection process

- Fast, transparent and with frequent or rolling deadlines
- Anonymous
- Low administrative requirements / web-platform or direct interaction with one contact person
- Short selection process, with constructive feedback in case of refusal
- Importance to have the possibility to get the grant more than once, and no limit of frequency to apply from a country

Selection criteria

- Based on the proposed experience and its quality-value of the project, experiences, importance of the event, the travel, the motivation, the follow-ups
- Connection with local communities, encourage local engagement
- Avoid understanding impact of mobility as product-based: more flexibility is needed towards valuing the long-term outcomes of mobility. Include process-based approach.

¹ Mobility Matters, 3.3.3 Main objectives of schemes, table 2 “go and see” exploration grants”, p.25

Eligibility of applicants and of types of mobility

- Accessible for individuals of various work status including ‘smaller’ players, freelancers, independent artists and professionals
- Different experiences through mobility formats: immersion, capacity building, commercial, project development
- Gender balance and diversity in beneficiaries, also in terms of career developments (from young graduates to more advanced professionals)
- Possibility to be considered as “group/collective applicants” (with appropriate funding)
- Possibility to address imbalances in funding in Europe, specifically in certain disciplines – the fund is seen as having the potential to connect regions “below the radar” and “out of the comfort zone” while taking into account imbalances within a country (‘you can feel disconnected in a wealthier country’)
- Fair treatment and payment of artists within the mobility

Funding and reporting

- Fixed lump-sums, to be received before the mobility takes place as cash-flow is an issue even for small amounts,
- Scale support for more marketable/commercially viable projects
- Balance between time necessary to respond to funding application and do the administrative / reporting process (if selected), and the value for money
- No long report especially when only a small amount is granted
- Provide support accordingly to ecological challenge, by providing more support to ecologically responsible mobility
- Include funding possibility for circulation of art works, by considering certain shipping or touring costs eligible

Annex 3: Online questionnaire 2019 and key data

This survey (referred to as “2019 survey”) was launched on 12 February 2019 via Google Forms and closed on 25 February 2019. Conceived by On the Move under the leadership of the Consortium, the survey “*European cultural mobility for artists and cultural practitioners: what are your needs?*” gathered a total of 2,189 answers and out of them **2,115** valid answers. Valid answers are all answers to the survey after two corrections were made to the formulation of questions (by providing a fix drop-down menu for the selection of country in which respondents are based, and by adding a column “not applicable” to the question about the working status), while the survey was already online.

Respondents were based in: Northern Europe (41%), Eastern and South-Eastern Europe (29%), Southern Europe (24%), non-EU countries (6%).

Respondents declared practicing the following disciplines: visual arts (28%), literature (21%), performing arts (15%), cross-disciplinary (12%), music (11%), cultural heritage (6%) and architecture (1%).

This second survey, while running for two weeks only, was communicated very efficiently through the Consortium, Creative Europe desks as well as On the Move’s website and social networks and has therefore a consequently higher respondent rate. Six days before the closing of the online survey, a last targeted communication was sent to countries and disciplines less covered, which has allowed to have a fairly balanced feedback representation.

Questionnaire

About you

1. Which country are you based in? (Mandatory - drop down list with choice between all Creative Europe countries)
2. If you are based in more than one country, select 2nd country here (Optional - drop down list with choice between all Creative Europe countries)
3. Discipline: please select your discipline and please specify, if any, the sub-sector (ex. Performing arts > circus, Music > early music) (Mandatory - unique choice between following options)
 - a. Visual arts
 - b. Performing arts
 - c. Music
 - d. Literature
 - e. Architecture
 - f. Cultural heritage
 - g. Cross-disciplinary
 - h. Other
4. Add sub-sector here. If cross-disciplinary or other, please specify. (Optional - short answer text)
5. Working status (Mandatory - select one option per line in the table below).

Working status *

	Creator / Art...	Presenter / ...	Technician	Producer	Curator	Other	Not applica...
Employed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Freelancer / ...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mixed status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. If other, please specify. (Optional short answer text)

About your perspective on mobility

1. What is your definition of mobility? (Optional - long answer text)
2. How important is cross-national / international experience in your practice? (Mandatory - ranking from 1 = low to 5 = very important)

About the purpose(s) of your mobility

1. What is the main benefit for you from international mobility? (Mandatory - unique choice between following options)
 - a. Working opportunities – economic impact
 - b. Networking and market opportunities – visibility impact
 - c. Collaboration / creative opportunities – artistic impact
 - d. Competencies opportunities – skills development impact
 - e. Other
2. If other, please specify. (Optional - short answer text)

About the format of your mobility

3. What should be the 3 top mobility activities supported? (Mandatory - unique choice between following options)
 - a. Cross-national collaborations
 - b. Participation in networking meetings, fairs, markets, festivals
 - c. Touring / export
 - d. Residencies (research, production, etc.)
 - e. Job shadowing / staff exchange
 - f. Workshop / Training / Capacity building projects

- g. Other
- 4. If other please specify. (Optional - short answer text)
- 5. Who should in priority benefit from the mobility? (Mandatory - unique choice between following options)
 - h. Individual
 - i. Collective / group
 - j. Other
- 6. If other please specify. (Optional - short answer text)
- 7. Who should initiate the mobility? (Mandatory - unique choice between following options)
 - a. Self-initiated (by the artist / the group etc.)
 - b. Included in an existing project for artists or cultural practitioners to take part in
 - c. Other
- 8. If other please specify. (Optional - short answer text)
- 9. Mobility should be... (Mandatory - multiple choice possible between following options)
 - a. Related to another/other discipline(s) / sector(s)
 - b. Related to global and transversal issues (climate change, inclusion, social engagement, etc.)
 - c. Related to EU values
 - d. Other
- 10. If other please specify. (Optional - short answer text)

About the time and distance of your mobility

- 1. How long might your average mobility last? (Mandatory - unique choice between following options)
 - a. Less than 5 days
 - b. 5-15 days
 - c. 15-30 days
 - d. 30 days
 - e. More than 30 days
- 2. Feel free to add any comment on the duration. (Optional - short answer text)
- 3. How many times, on average, might you travel abroad for a project (eg. A collaboration, a residency, a production, etc.)? (Mandatory - unique choice between following options)
 - a. 1
 - b. 2
 - c. 3
 - d. More
- 4. How many country/ies might you travel to within one international mobility programme (e.g. for a project, professional development activity)? (Mandatory - unique choice between following options)
 - a. 1
 - b. 2

- c. 3
 - d. More
5. Where might your mobility take you to? (Mandatory - unique choice between following options)
- a. Cultural central hubs / capitals
 - b. Middle size cities
 - c. Rural areas
 - d. Other
6. If other please specify. (Optional - short answer text)
7. Where might your mobility take you to in terms of world regions? (Mandatory - unique choice between following options)
- a. EU countries
 - b. Europe (beyond EU countries)
 - c. Other continents
8. Please specify when needed (Optional - short answer text)

About the support of your mobility

1. What should be the 3 priority costs supported? (Mandatory - multiple choice between following options)
- a. Travel
 - b. Visa
 - c. Accommodation
 - d. Subsistence
 - e. Production costs
 - f. Fees / Salary
 - g. Registration fees (training, events, etc.)
 - h. Other
2. If other please specify. (Optional - short answer text)
3. Please specify to what extent these costs should be covered (rough amounts or percentage out of the total budget). (Optional - short answer text)
4. Please share special requirements you have or that should be taken into account with regard to mobility. (Optional - short answer text)
5. Any last comments about your cultural mobility needs? (Optional - short answer text)

Key trans-sectoral findings (related to Chapter 3)

1. Motivations and expectations

Cross-national / international experience is considered relevant or extremely relevant for arts and culture professionals. When asked “how important is cross-national / international experience in your practice”, respondents of the 2019 survey consider it crucial (75.9%) or important (15.3%).

Through data collected in 2018 and 2019, it appears that arts and culture professionals undertake their cross-border mobility with multiple purposes, which confirms earlier findings (On the Move, 2013d). Motivations listed for cross-border mobility are:

- Getting possible artistic inspiration, mobility being the gate to intercultural exchange, cultural diversity and access to enriching views on the world;
- Establishing, maintaining and strengthening professional contacts, networks and collaborations pertaining to co-creation, co-production and circulation of work;
- Building a European network for one’s career and work, most notably by developing a network of peers in one’s sector and/or generation;
- Having access to financial, human and institutional resources that are not available in one’s own context;
- Reaching new and/or remote local audiences in diverse territories, both in known and unknown geographical contexts;
- Gaining and maintaining professional skills, including working with mentors, experts, and renowned professionals;
- Gaining international visibility and reputation, leading to economic sustainability.

Respondents of the 2019 survey express the following expectations towards their possible mobility:

- Artistic impact in terms of collaboration and creative opportunities (45.2%);
- Skills development impact in terms of new or improved competencies (22.5%);
- Visibility impact in terms of networking and market opportunities (16.8%);
- Economic impact in terms of working opportunities and job creation (10.8%);
- Other types of impacts, often being a combination of the impacts listed above (4.7%).

As it appears in the interviews, stakeholders confirm that mobility has a multiple added-value for arts and culture professionals. They however rate the economic and visibility impacts higher than the artistic impact. As A.Hollywood and A.Schmid (IGBK) formulate it:

“The reasons for the need of artists mobility are shifting more and more from content-related to economic aspects. Only those who appear on the international stage can hope to succeed in the long term. At the same time, artists are confronted with a "jungle" of localized support programs and grants with residency requirements, which often provide the financial prerequisites for artistic work”.

Furthermore, skills development is considered as part of the employability of arts and culture professionals especially in the performing arts, heritage and literature sectors. Cross-border mobility experiences have a strong “return on investment” with the impacts that individual mobility has on the individual’s own context upon return. Indeed, by acquiring new skills or learning about new (technical) developments, individuals increase the potential of their local environment in terms of:

Job creation

While maintaining and expanding their knowledge of the source/target language(s), translators keep connected with the book market in this specific language and scout for more work to translate, which increases their employment possibilities.

Artistic development

A lighting designer getting to know about new technological developments at a professional conference will enhance the set of tools of the artistic director of his/her company or venue, who might be inspired to develop his/her work differently

Capacity building of the local infrastructure

Attending a professional workshop and getting training in certain methods, cultural heritage professionals can transfer those newly acquired skills back into their home institution, making sure that the mobility benefits not only the individual but the sending organisation as well.

2. Formats and organisation of mobility experience

Irrespective of disciplines, arts and culture professionals engage in a multiplicity of formats of mobility: cross-national collaborations and co-productions; participation in networking meetings, fairs and showcases; artistic residencies for research and production; workshops, masterclasses, training and other forms of capacity building; touring and export; and job shadowing and opportunities for staff exchanges.

The multiplicity of formats can be explained by the various purposes a mobility experience can have. Artists and culture professionals stress that they make a conscious choice of format based on the project on which they work (and the stage at which the project is), and the added-value this experience will bring to their work. Mobility can be self-initiated, based on a professional project that the individuals formulate themselves, or can be in the framework of an existing project or initiative. There are variations per discipline (calls and competitions matter more in cultural heritage and architecture) and in certain formats of mobility (participation in meetings, fairs and showcases takes place in an existing framework). However respondents to the 2019 survey confirm the need for flexibility in this regard. Furthermore, the possibility to invite other culture professionals to one's own context is also considered relevant.

3. Considerations with regards to the destination of cross-border mobility

Arts and culture professionals pick their destination based on the project they develop, and this mobility can take them anywhere. A large majority of respondents to the 2019 survey state that this mobility would take place within Europe (71.3% in the EU and in Europe beyond EU countries – see illustration). Interestingly, results from the 2018 survey and interviews with stakeholders also stress the importance for the European cultural sector to engage on a global scale, either by inviting third-country professionals to European events or projects or by sending European participants to events of global scale, such as Biennales in Latin America or Asia.

Within Europe, 54.1% of respondents of the 2019 survey mention that they would go to “cultural central hubs / capitals”, which is confirmed by stakeholders talking about “cultural hotspots” per discipline. It shall be noted that these hotspots are not located in capital cities only; however, they are unmissable for culture professionals because of the specific infrastructure, offer or network in place. Nonetheless, artists and culture professionals are open to other destinations, beyond their “geographical comfort zone”, which are mostly the hotspots mentioned above as well as neighbouring countries. Cross-border mobility projects outside this comfort zone may take longer to develop, as one has to familiarize oneself with this new context.

Furthermore, data collected in the 2019 survey show that mobility is understood as going further than a bilateral exchange and can lead to multiple destinations: only 20.6% of respondents consider that their mobility will take them to only one country, 27% to two countries, 24.2% to three countries and 28.3% to more than three countries.

4. *Considerations with regards to the duration of the mobility experience*

Due to the precarious employment and related financial situation of individuals in the sector, artists and culture professionals often do not have the means to take part in long mobility experiences. Even when funding is available, they have other professional and private considerations, such as part-time jobs, temporary contracts, other co-productions as well as private life that cannot be relocated on a temporary basis. Furthermore, many opportunities to take part in cross-border projects are also very short: meetings, fairs, staff exchanges, workshops, training sessions and showcases are rarely longer than a week.

These considerations explain why respondents to the 2019 survey consider their mobility lasting up to 30 days in a vast majority of cases, with a focus on a 5-15 days period. Stakeholders further expanded on these results: it is often impossible for an employee in cultural heritage, for an artist working in part-time employment for another organisation (in the cultural sector or not), for a technician in a theatre, or for an artistic director of a performing arts company to go away for more than a week, as they have obligations that make it impossible to stay away longer (contracts, employer-employee relationship etc.). Furthermore, creators in the visual arts, performing arts and music stress that the inherent but unfunded costs of mobility (the rent of their own apartment and sometimes studio, as well as other regular living costs) make it financially impossible to go for longer stays.

Linked to the observation on the short duration of mobility experiences, it is important to note the need for re-iteration of mobility to a specific destination.

As one stakeholder noted:

“when establishing connections and collaborations, it is important that people are able to return to the same place more times, to be able to establish real relations and to start trusting each other. Sometimes these repeat visits are needed just as a base for establishing a collaboration and these collaborations then again usually lead to repeat visits to the partner's places ... Even more so in the case of artistic co-productions”.

5. *Specific needs of the cultural and creative sector with regards to financial support*

Cross-border mobility has a cost, both in terms of direct costs (travel, accommodation, visa and sometimes registration fees) as well as indirect costs (possible loss of regular income, continuation of “fixed expenses” such as rent). It is therefore an investment in one’s professional practice.

Respondents to the 2019 survey were asked to list the top three costs to cover in priority, which gave the following results:

- Travel and accommodation costs are equally relevant (88% and 86.1% respectively),
- Fees and/or salary (39%),
- Production costs (29.2%),
- Subsistence costs (28.4%),
- Registration fees for training, events, etc. (27.4%).

Furthermore, many respondents and stakeholders noted the importance of transport and shipping costs in an international context, which more often than not are ineligible in the framework of mobility funding. This specific cost applies to different disciplines, when shipping artworks but also for touring of musicians (music instruments and

technical material, stage elements) or touring and co-production in the performing arts (stage elements, costumes, tents, etc.). The proportion to which these costs should be covered by a grant varies, as data per discipline shows below.

On average, data show that costs should be covered between 50 and 100%. More detailed observation shows that the overall median value to the question “Please specify to what extent these costs should be covered (rough amounts or percentage out of the total budget)” is 74% of the total costs related to the mobility experience. There is not much variation per discipline (see in the comparative overview below).

Comparative overview per discipline

	Visual arts	Performing arts	Music, with: 1. Musicians 2. Other professionals	Cross-disciplinary	Literature	Architecture	Cultural Heritage
Type of professionals	Creators (743 in survey), presenters and managers (185 in survey), curators (156 in survey) Journalists, intermediaries	Creators (performers - 328), directors, managers (180), producers, technicians (140),	1. Creators 2. Programmers, managers, technicians, producers	Creators (234 in survey), presenters and managers (119), producers (70), curators (59)	Creators (writers, literary translators), publishers, programmers	Creators, some researchers and curators	Directors, managers, technicians (restoration professional), researchers, curators, educators, producers
Working status	Self-employed, artists' status, mix and employed	Self-employed, artists' status. Mix status, employed by venues/companies	1. Self-employed 2. Mix status and employed	Freelancers (creators, producers, curators), mix status (curators), employed (presenters)	Mix status, often part-time employed	Employed, few freelance, some students (PhD and Master)	Employed, few freelance/self-employed, many volunteers
Individual / group	Individuals mostly (63%)	Individuals, (small) groups need more support (51%)	48% groups and 46% individuals: 1. More group mobility (3-9 persons) 2. Mostly individuals when not touring	48% individuals, 37% collectives/groups	Individuals (only 25% collectives/groups)	Individuals (52%) or within an agency/ team (up to 5 persons)	Individuals
Self-initiated / calls	Self-initiated (55%) and calls (37%)	Self-initiated (52%) and calls (39%)	1. Self-initiated (55%), per invitation 2. More calls, some self-initiated	49% self-initiated, 41% part of calls	Self-initiated mostly, 40% via calls	Calls (design competitions), sometimes self-initiated	Calls 58% (and some self-initiated)

	Visual arts	Performing arts	Music, with: 1. Musicians 2. Other professionals	Cross-disciplinary	Literature	Architecture	Cultural Heritage
Focus of mobility	Career development, artistic collaboration, peers	Artistic collaboration (51%), model of coproduction. Economic model.	1. Career development, audience development, economic sustainability, collaboration 2. Networking, good practices, learning from peers, collaboration	Inspiration, opportunities, collaboration, meeting peers	Knowing/maintaining a language, accessing new markets, research, career development	Job opportunities, reputation, some research. Meeting with peers from same generation is also relevant (for younger architects), collaborations	Knowledge exchange, learning, capacity building, capacity training
Impact of mobility	Artistic impact (54%) Economic and visibility (international makes your career last 29%)	Economic and visibility (network, 31%), artistic (51%). Skills development too (15%), especially in certain sub-sectors.	Economic and visibility (43%), and artistic impact (41%) on mid/long-term	Artistic collaborations (49%), skills development (24%) economic development (11%)	Economic, visibility, skills development	Economic, visibility (artistic and skills less so)	Skills development
Format	Cross-national collaborations, residencies, fairs, workshop and capacity building, touring	Cross-national collaborations/co-productions, meetings, touring, residences (research, production), workshop and capacity building. Interest for job-shadowing.	1. Touring, export, Collaboration, Residencies, 2. Participation in meetings, fairs, showcases, staff exchanges, touring	Cross-national collaborations, residencies, workshops	Research trips and study visits, residencies (including training), book fairs, cross-national collaborations, workshop/capacity building	Study visits, research trips, contracts abroad through procurements, meetings	Training, masterclasses, network meetings, staff exchange, job-shadowing

	Visual arts	Performing arts	Music, with: 1. Musicians 2. Other professionals	Cross-disciplinary	Literature	Architecture	Cultural Heritage
Duration	1-3 weeks (61%), 1-3 months, longer wished	1-2 weeks at a time (54%), up to a month (33%)	Weekend, 1 week. Less than a month = 91%	48% 15 days or less, 29% between 2 weeks and 1 month, 24% more than a month	1-2 weeks or about 1-2 months	Some days for meetings (never more than 1 week), Weekly/ monthly visits to long stays (year) for contracts	55% less than 2 weeks
One-off / multiple stays	Multiple stays are preferred (88%), though no confirmation if this is reality from stakeholders	Variable, but definite need to go multiple times to deepen collaboration/co-production (91%).	1. Depends. Going multiple times allow to develop link with local audience 2. Usually one-off	Multiple stays (93%)	One-off, but repeated every (other) year. Repeated visits strengthen links.	If part of project, multiple stays. Otherwise one off.	One-off, sometimes multiple for collaborations
Destination	Anywhere, depending on opportunity	Anywhere, depending on project. Hotspots per (sub) disciplines mentioned.	Anywhere, easier in neighboring countries	Cultural hubs, anywhere	Specific places depending on project	Anywhere, depending on project	Anywhere, depending on focus. Cities more present for museum professionals
One place / multiple places	1 place (usually), however respondents indicate: 20% to 1 country, 28% to 2 countries, 24% to 3 countries and 27% to more than 3 countries	1 place (usually), however respondents indicate: 13% to 1 country, 27% to 2 countries, 29% to 3 countries and 31% to more than 3 countries	Multiple places in 1 country. Respondents indicate: 8% to 1 country, 18% to 2 countries, 27% to 3 countries and 47% to more than 3 countries	Multiple places, respondents indicate: 12% to 1 country, 28% to 2 countries, 24% to 3 countries and 31% to more than 3 countries	1 place per mobility experience, however respondents indicate: 26% to 1 country, 27% to 2 countries, 21% to 3 countries and 26% to more than 3 countries	1 place per mobility experience, however respondents indicate: 11% to 1 country, 26% to 2 countries, 26% to 3 countries and 37% to more than 3 countries	1 place, however respondents indicate: 13% to 1 country, 28% to 2 countries, 27% to 3 countries and 32% to more than 3 countries

	Visual arts	Performing arts	Music, with: 1. Musicians 2. Other professionals	Cross-disciplinary	Literature	Architecture	Cultural Heritage
Type of funding (usually) available	Individuals have to find funding themselves, short-term mobility and invitations rarely funded	Sometimes built into (co) production budget, but funding limitations/cuts have direct impact on mobility and touring -> shorter stays, more juggling between funds, more imposed mobility.	1. Touring covered by export/ national/ local agencies 2. Less funding sources known, and more needs towards covering registration costs	No specific data collected	Some fellowships via publishing houses or national center for book. However, most mobility is self-funded.	Public procurements cover it (international projects), otherwise less present (for presentations abroad)	No specific mobility grant but travel usually covered via lump sums in exchange projects. Funding often in Erasmus+ or Creative Europe
Type of costs to cover	Travel (27%), Accommodation (27%), Production (14%), Fees (14%), Subsistence (8%), registration (7%), visa (2%), other (1%)	Travel (28%), Accommodation (26%), fees (15%), production (12%), subsistence (8%), registration (7%), visa (4%), other (0%)	Travel (30%), Accommodation (27%), Fee (13%), Production (10%), Registration (9%), Subsistence (6%), Visa (5%), Other (0%)	Travel (27%), accommodation (27%), fees (14%), subsistence (11%), production (10%), registration (9%), visa (2%)	Travel (31%), accommodation (31%), subsistence (13%), registration fee (10%), fees (9%), production (4%), visa (2%), other (1%)	Too little data	Travel (29%), accommodation (28%), registration (15%), fee (11%), subsistence (7%), production (5%), visa (4%), other (0%)
Funding needed	<= 50% = 21% 50-100% = 52% 100% = 27% Median: 75%	<= 50% = 29% 50-100% = 43% 100% = 28% Median: 73%	<= 50% = 28% 50-100% = 46% 100% = 27% Median: 74%	<= 50% = 22% 50-100% = 48% 100% = 30% Median: 76%	<= 50% = 34 % 50-100% = 38 % 100% = 28% Median: 73%	Too little data, Median: 66% (not representative)	<= 50% = 18% 50-100% = 50% 100% = 32% Median: 78%

	Visual arts	Performing arts	Music, with: 1. Musicians 2. Other professionals	Cross-disciplinary	Literature	Architecture	Cultural Heritage
Issues	Lack of funding for shipping, visa for artists from Mediterranean	Social security, taxation, insurance, legal issues with touring (lack of knowledge about local/national regulations)	1. Taxation, load capacity of touring vans, travel with instruments, insurance 2. Employee availability, who often has too much work in own venue	Family friendly comes up in special requirements	Lack of targeted funding, taxation, lack of specific residency opportunities, visa for non-EU nationals	National regulations for construction	Employee availability, recognition of volunteers
Remarks		Economic reason as only reason to go abroad affects commitment of artists to go abroad -> forced mobility more than choice/interest. Risk of losing connection with own community	Venues/festival reduce fee when they know artists get travel fund	Relative lack of funding for truly cross-disciplinary projects	Funding very unequal through Europe, affecting diversity of offer. Key role of translators still to be recognized.	Directive on public procurements opened up EU market, which architects take advantage of. However, sector not very mobile (except for big agencies).	Mobility needs to be beneficial to sending organisation, otherwise employer has no incentive to "lose" employee for a week.

Annex 4: Data mobility funding: Visualising learning

Regular offer-led cultural mobility funding schemes

The series of cultural mobility funding guides for Europe was first initiated in 2011 as part of the EU funded project PRACTICS through a partnership between On the Move and the Interarts Foundation². Since then, the cultural mobility funding guides have been as much as possible updated at least every two years for European countries, when funding is secured, through partnerships with foundations (like the Asia-Europe Foundation), Creative Europe desks (Creative Europe Desks of Flanders for Belgium), Ministries of culture (France on a yearly basis since 2012, Spain for the 2017 edition), On the Move's members (Ars Baltica for Nordic-Baltic countries, Touring Artists for Germany, Wales Arts International for the United Kingdom, Polo Cultural Gaivotas Boavista for Portugal), partners such as Bunker / Balkan Express for Kosovo etc. Cultural mobility funding schemes are related to public, private, mixed funding based organisations, active at a national, regional or local level.

The funding schemes in the cultural mobility funding guides are listed as long as travels are at least partially funded for the selected artists, culture professionals or organisations³, are regular (and not one off calls) and available online with transparent guidelines.

Mapping of funds are available in all EU Members States as well as Norway, Iceland, Kosovo and Tunisia (the latter country being covered under the guide 'Cultural Mobility Funding Guide. Focus on the Arab region, including the MENA region' and the 'Cultural Mobility Funding Guide for Africa'). Additional search for data was made for outdated data and for countries not covered by the existing cultural mobility funding guides (Albania, Bosnia Herzegovina, North Macedonia, Montenegro, Republic of Serbia as well as Georgia, Moldova, Ukraine and Armenia).

Based on the editorial policy of cultural mobility funding guides:

The following mobility formats are highlighted

- ▶ Artists / writers residencies
- ▶ Event participation grants
- ▶ Scholarships for further / postgraduate training courses
- ▶ "Go and see" or short-term exploration grants
- ▶ Market development grants
- ▶ Support for the participation of professionals in transnational networks
- ▶ Project or production grants
- ▶ Research grants
- ▶ Touring incentives for groups
- ▶ Travel grants (valid for different purposes)

The following disciplines are covered (but for the sake of this operational study only the sub-sectors to be covered were analysed and searched for)

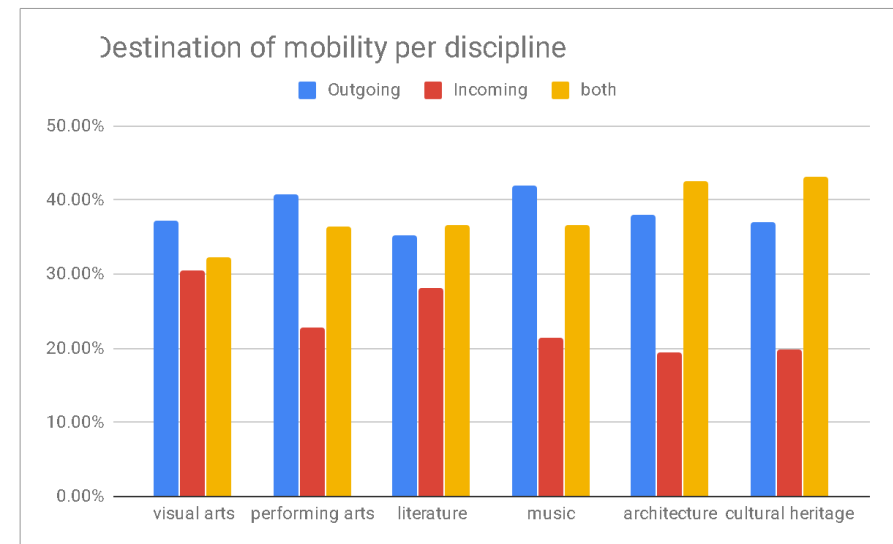
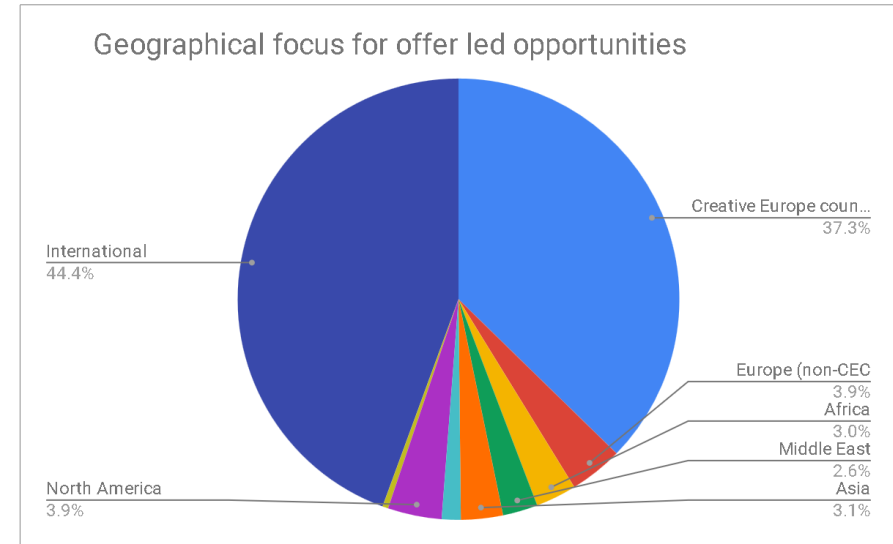
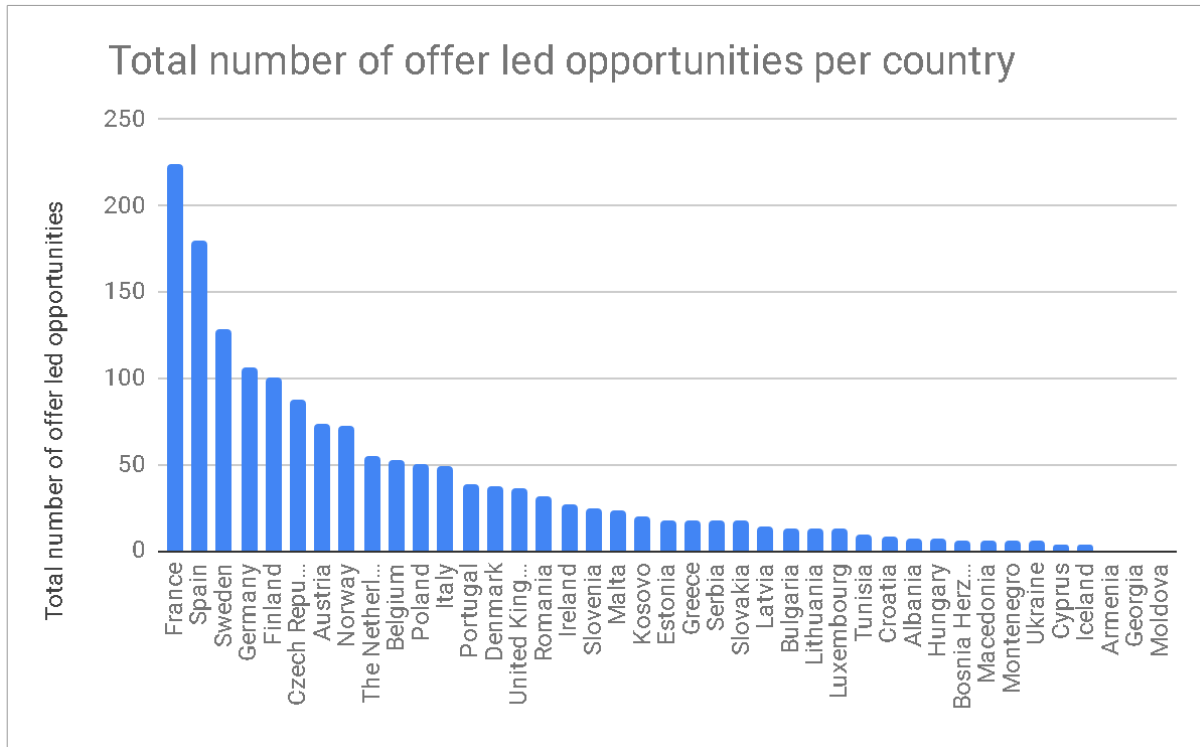
- ▶ Performing arts (theatre, dance, opera, circus, street arts)
- ▶ Visual arts (painting, sculpture, photography, installation, applied arts)
- ▶ Audio-visual and media (film, TV, electronic art, new media, web)
- ▶ Music
- ▶ Literature (literature, translation)
- ▶ Heritage (tangible heritage, movable heritage, intangible heritage, archives)
- ▶ Cross-disciplinary arts
- ▶ Research
- ▶ Cultural management
- ▶ All

² <http://on-the-move.org/funding/>

³ <http://on-the-move.org/files/FINAL%20-%20How%20to%20read%20the%20mobility%20funding%20guides.pdf> for a global introduction of the methodology of the cultural mobility funding guides.

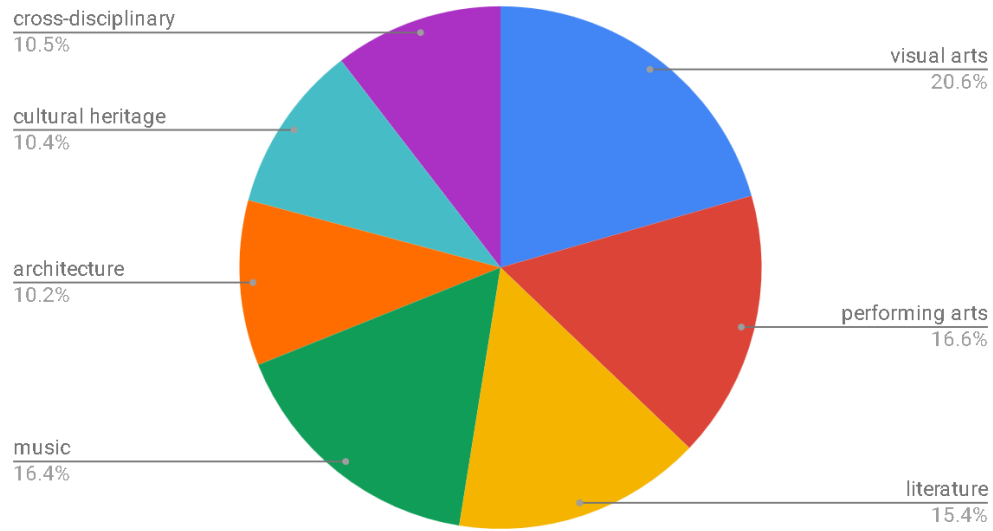
Regular offer-led cultural mobility funding schemes

Overview / Countries

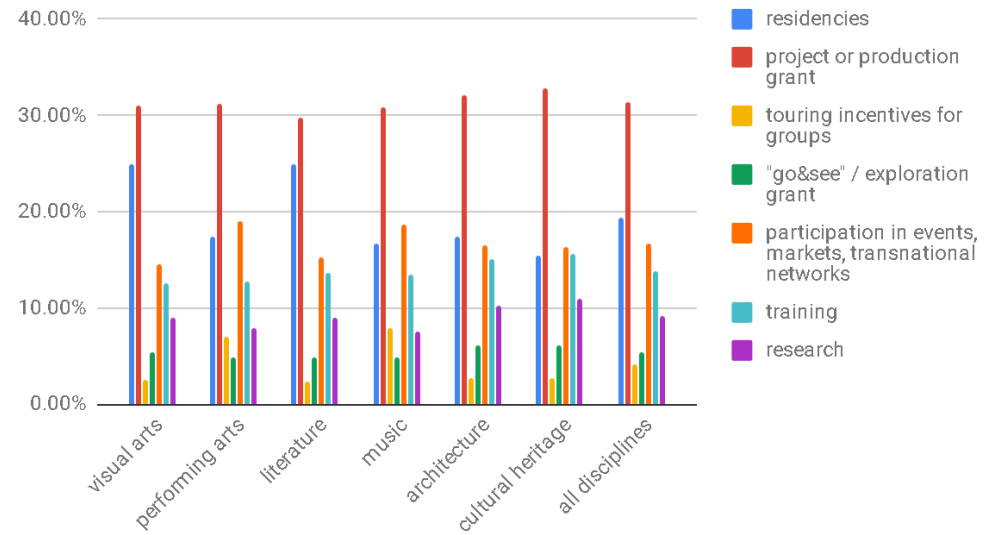


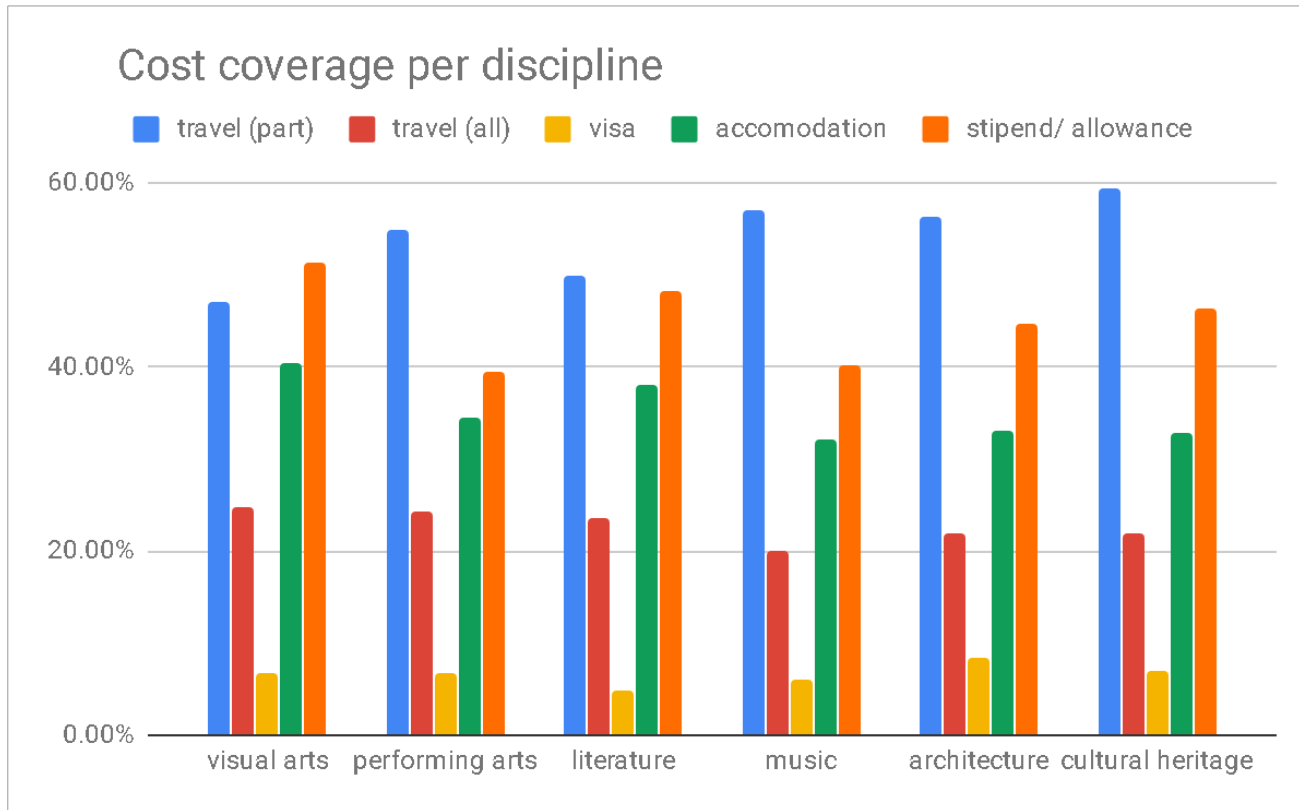
Overview / Sub-sector & mobility type

Total number of offer led opportunities per disciplines



Forms of mobility per discipline





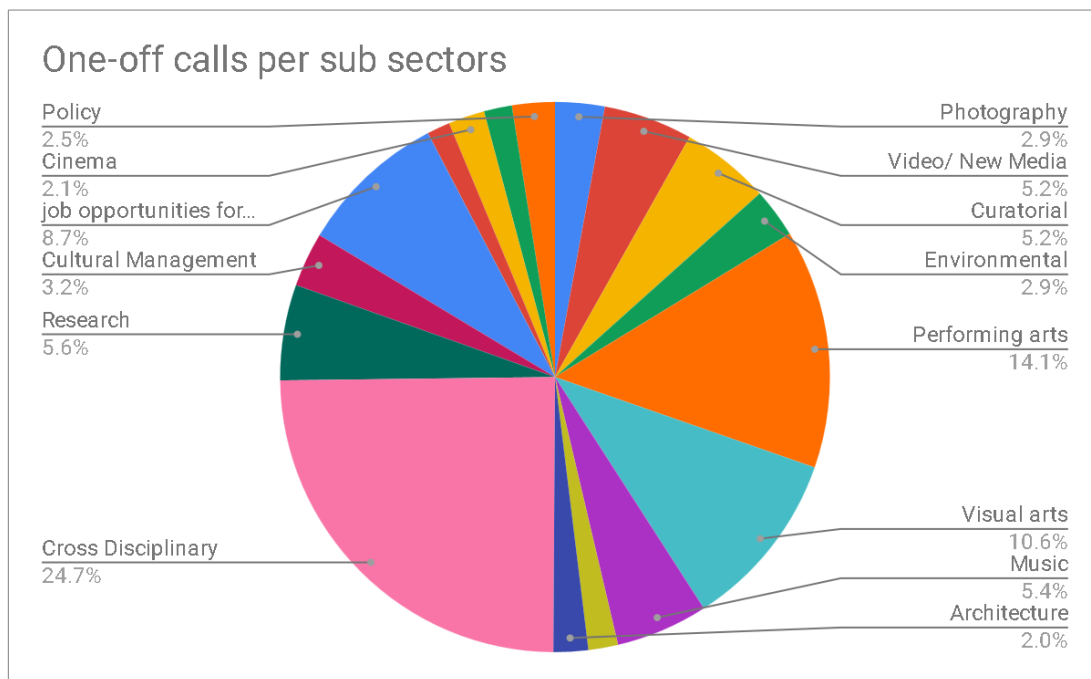
One-off opportunities

Beyond regular funding schemes compiled in dedicated funding guides, On the Move also signposts on its website on a regular basis one off types of calls. eg. calls which may not necessary be re-conducted, opportunities that are related to a special event (European Capital of Culture, Olympic games celebration, special scheme on a topic etc.)

These calls are listed on the section ‘news’⁴ of On the Move’s website, subcategorised by topic (call, funding, residency, meeting, training, collaboration, residencies, job), world region (in terms of destination) and deadlines. The same editorial policy rule is applied for these calls as for the cultural mobility funding guides: only those where travels are at least partially funded are listed.

736 calls and one-off opportunities have been identified against 707 for the year 2018.

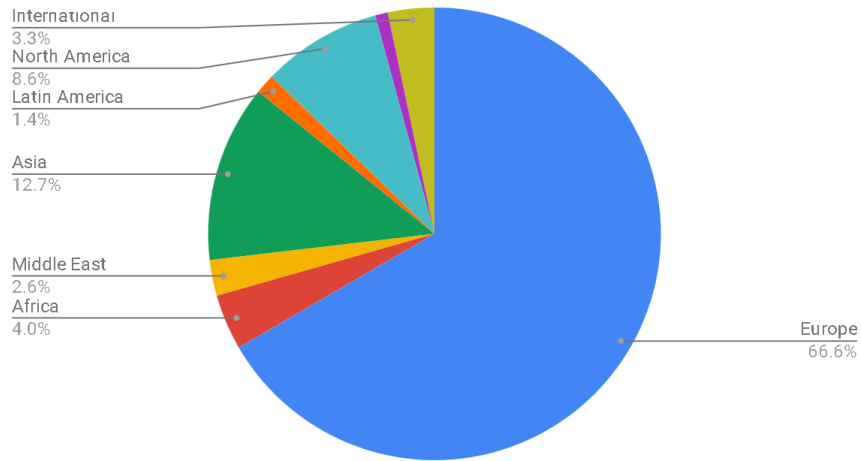
Overview / sub-sector



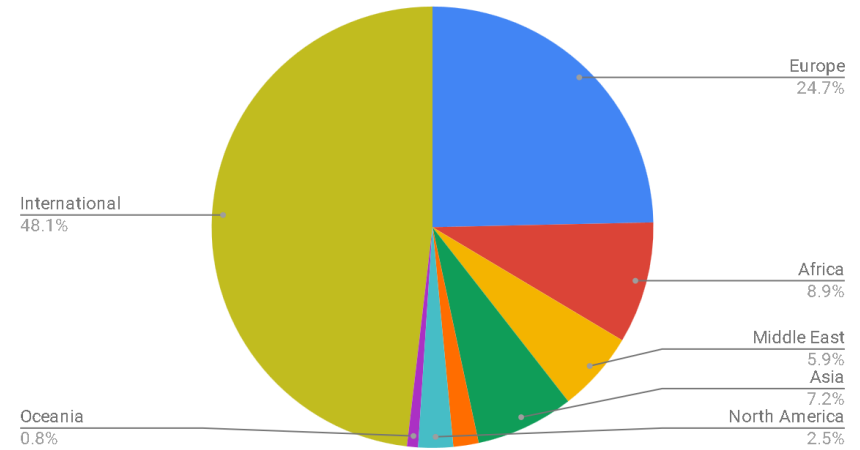
⁴ <http://on-the-move.org/news/>

Overview / countries

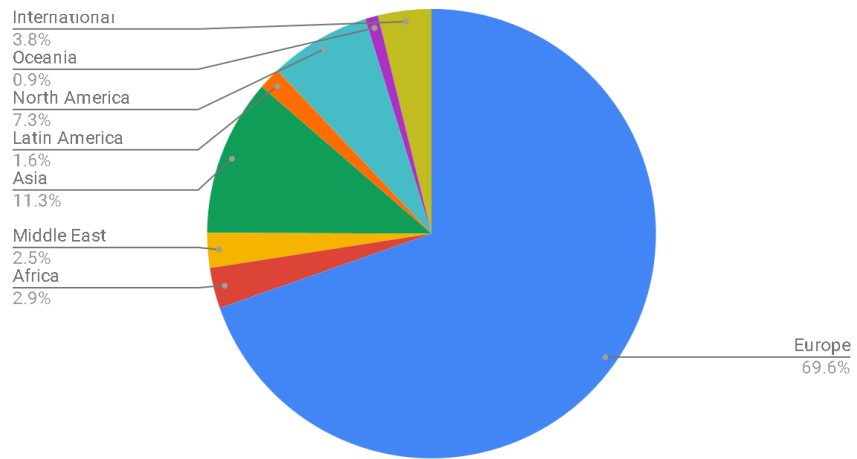
Geographical origin - one off calls 2017



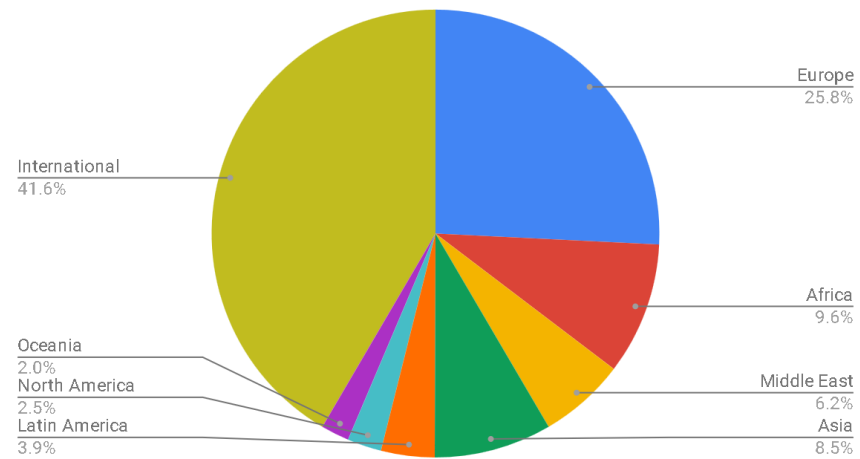
Geographical destination - one off calls 2017

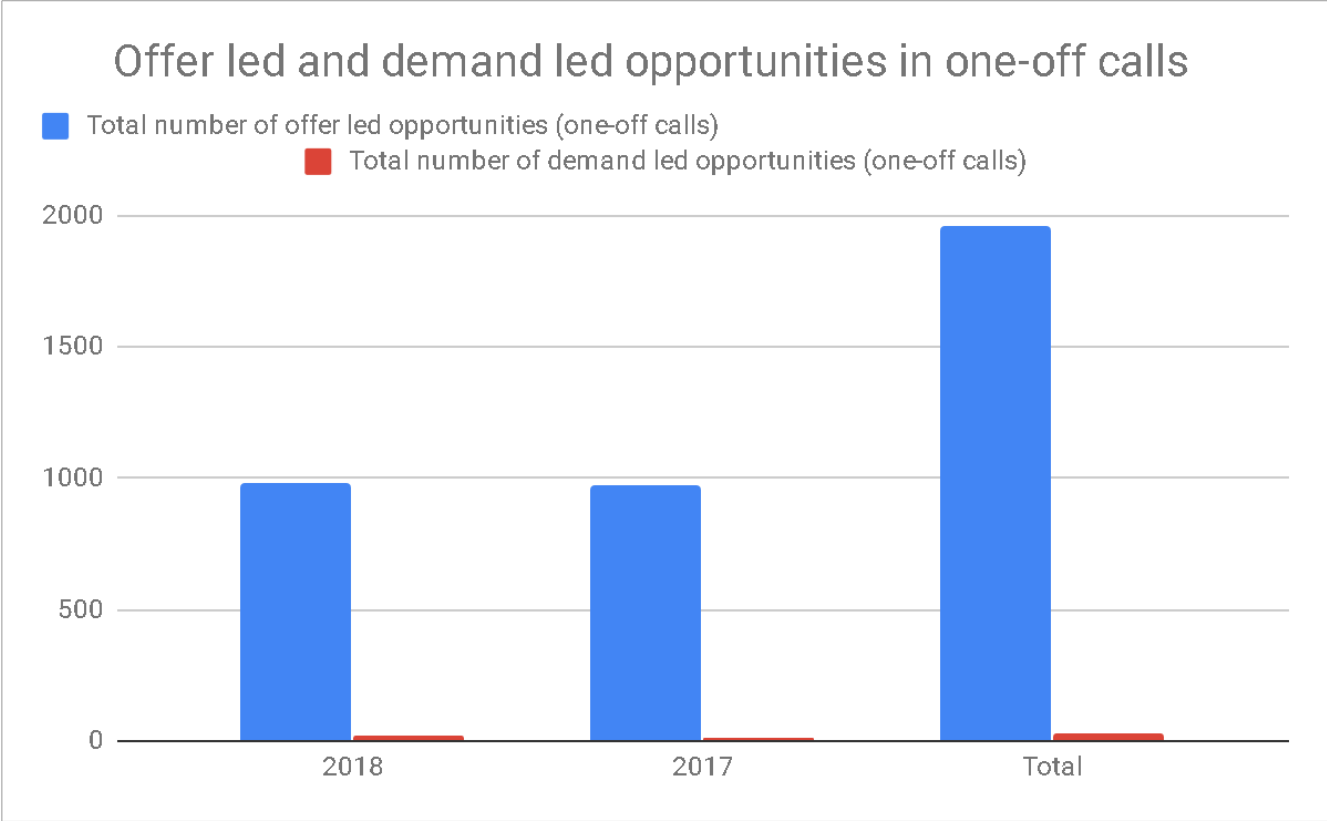


Geographical origin - one off calls 2018

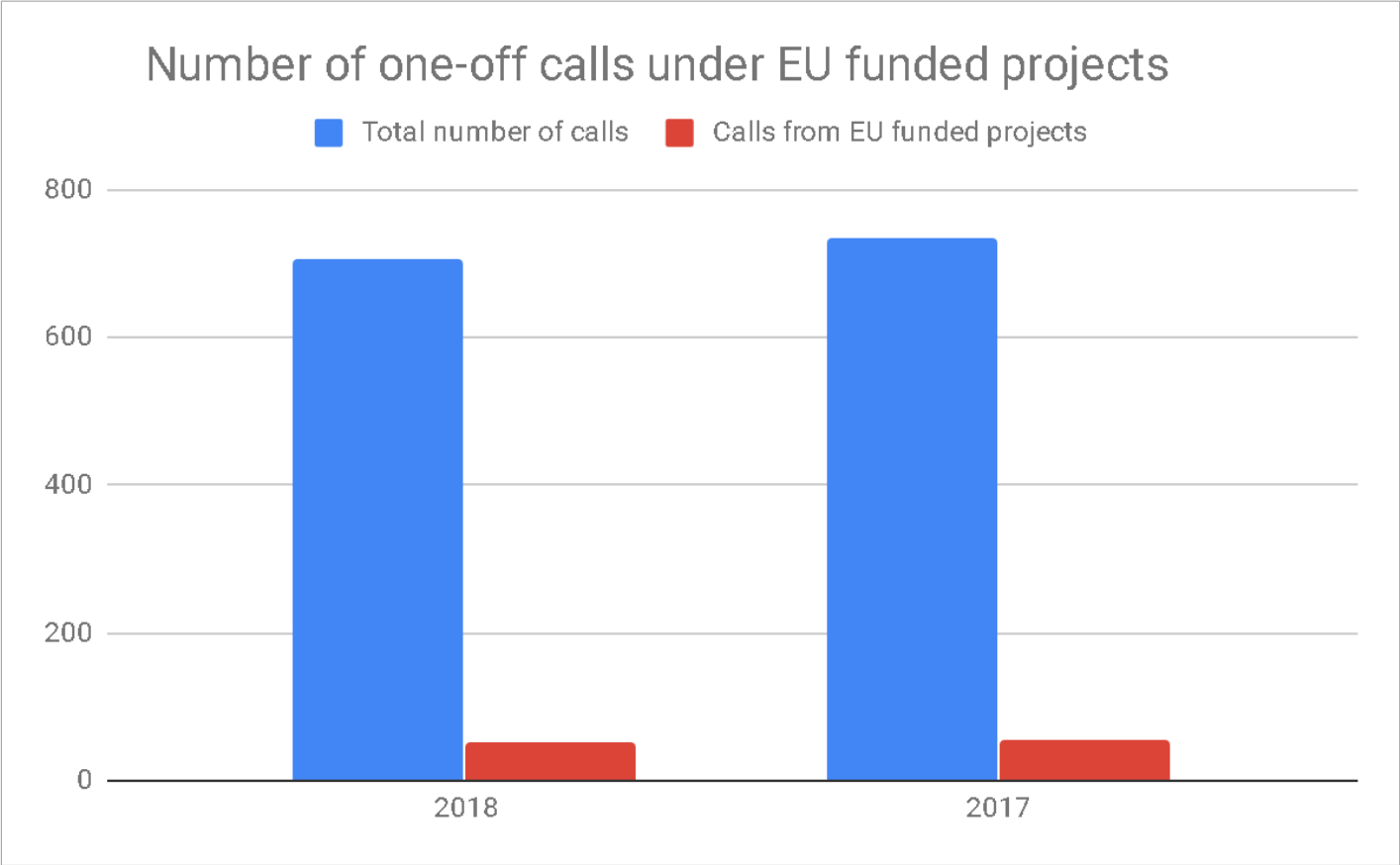


Geographical destination - one off calls 2018





List EU-funded projects



Within the above-analysed 1,443 one-off calls, we identified 103 calls over the period 2017-2018 under different European programmes, including:

- 62 from 30 Creative Europe projects

Roundabout Europe	Performing arts	Borderline Offensive	Cross-disciplinary
Make a move	Performing arts	State Machines	Cross-disciplinary
Re-Imagine Europe	Cross-disciplinary	GIVE MUSIC A FUTURE	Music
ENGAGE_ Empowering today's audiences through challenging theatre performing arts	Performing arts	Liveurope platform	Music
<u>EMARE</u>	Media arts	PUSH Lab	Performing arts
<u>JUMP</u>	Music	Risk Change	Cross-disciplinary
<u>CircusNext PLaTFoRM</u>	Performing arts	Creative Tracks	Creative industries
INES	Music	Les voyages de Capitaine Futur	Cross-disciplinary
EUCIDA	Digital arts	Life Long Burning	Performing arts
CreArt	Visual arts	Creative Climate Leadership	Cross-disciplinary
INTERFACES	Media arts	<u>eeemerging</u>	Music
FEST	Performing arts	European Music Incubator	Music
Shared Cities	Architecture, design, visual arts	ENLIGHT	Cross-disciplinary
Future Architecture Platform	Architecture	European Outdoor Arts Academy	Performing arts
<u>Ulysses</u>	Music	Trauma & Revival	Visual arts

- 15 from 9 Erasmus+ projects

CIRCcollaborative Tools	Performing arts	Europe in perspective	Cross-disciplinary
EU-Terpe - A debut opera for an inclusive Europe	Music	Culture Backstage	Cultural management
ArtS	Cross-disciplinary	CircusNextplus	Performing arts
Nomadways	Cross-disciplinary		
<u>STAMP</u>	Music		
<u>ICCI</u>	Cultural management		

- 24 related to 11 European Capitals of Culture (ECoC)

<u>Wrocław 2016</u>	> AiR
<u>Aarhus 2017</u>	> British Council residency programme > AaBKC Residency Fall 2017
<u>Valetta 2018</u>	> Spazju Kreattiv / Artists in residence programme in Malta > Roberto Cimetta Fund / Special call for applications > Call for 2 dancers > Blitz Residency > Oncology Centre Artist in Residence
<u>Leeuwarden 2018</u>	> Tandem Fryslân / call for applications
<u>Plovdiv 2019</u>	> Open call with focus French Culture as part of the project Kapana Creative District > Cooperation Projects England > Open call for small projects (Events and community participation) > AiR
<u>Novi Sad 2021</u>	> Call for artistic director of the project
<u>Eleusis 2021</u>	> Initiator AIR programme
<u>Timisoara 2021</u>	> 2 job opportunities
<u>Esch 2022</u>	> Job opportunities
<u>Kaunas 2022</u>	> Call for sound artists
<u>Leeds 2023</u>	> Call for collaboration

- 1 from Horizon 2020 projects

<u>Vertigo</u>	Performing arts
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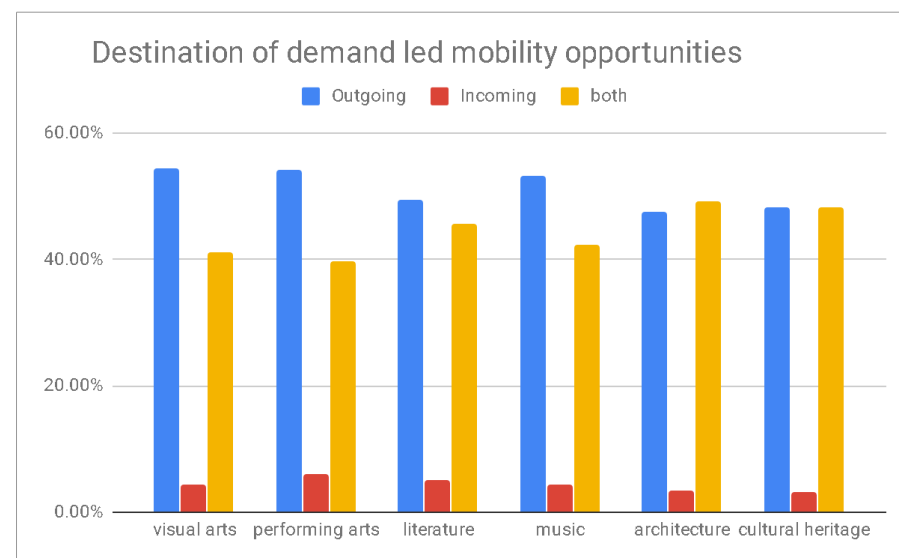
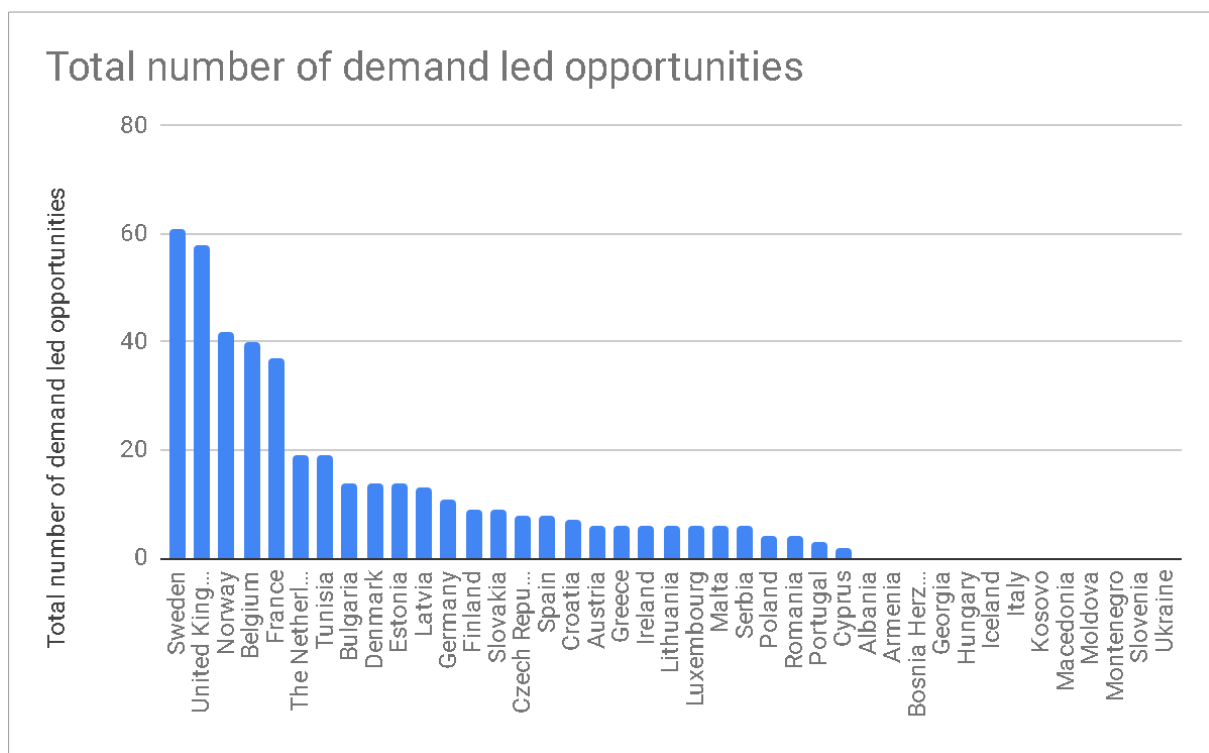
- 1 from Regional Development Fund

<u>IMPACT (INTERREG Meuse-Rhine)</u>	Performing arts, visual arts and creative and cultural industries
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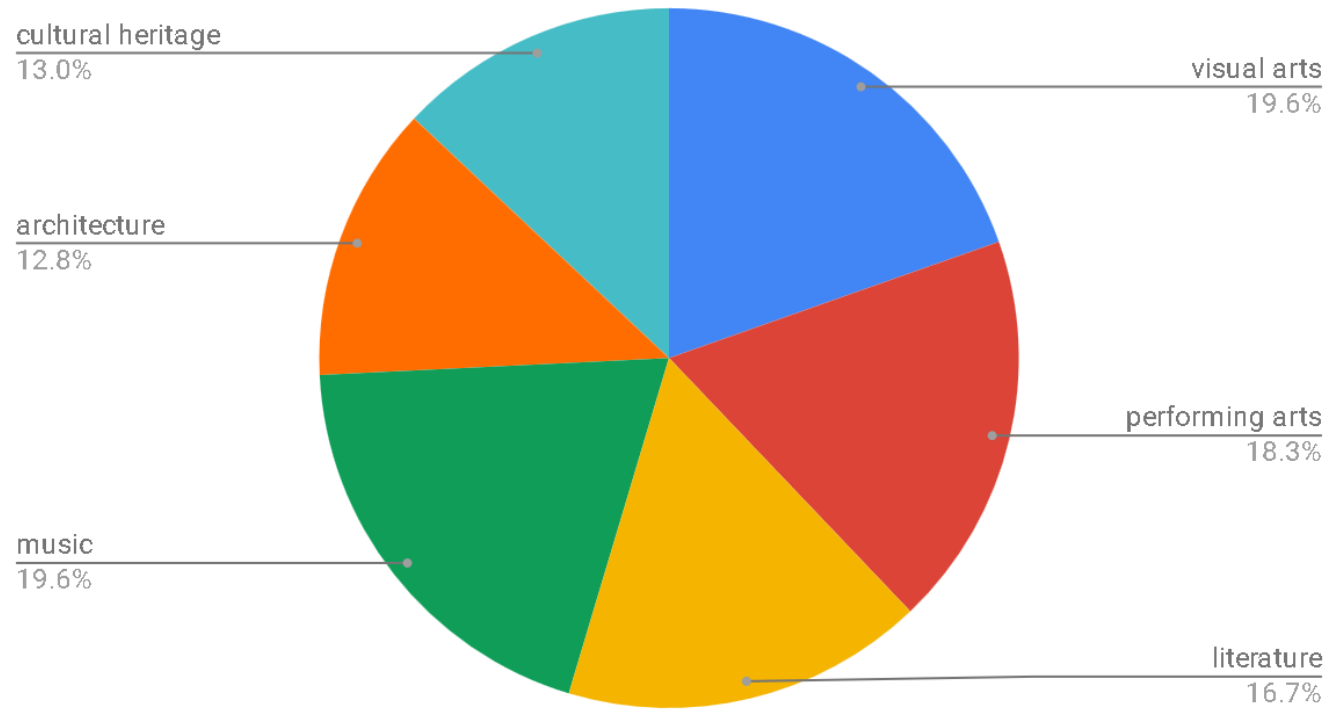
Demand-led cultural mobility funding schemes

In this operational study, the research team has further analysed schemes compiled in the existing cultural mobility funding guides and additional collected information, opportunities such as travel grants that allow applicants (eg. artists and culture professionals) to apply for their own projects and not within an already framed type of opportunities (eg. offer-led opportunities).

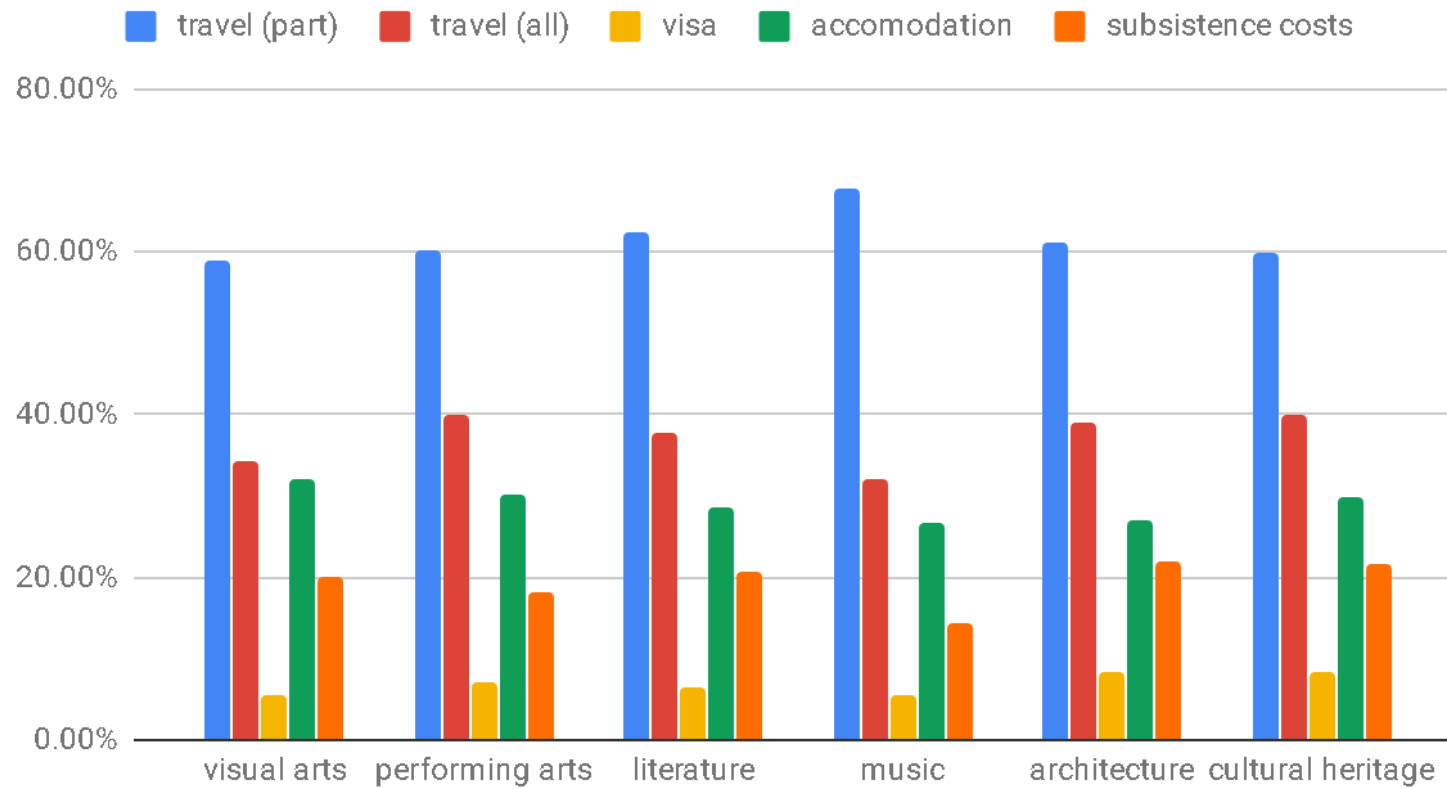
Overview / Countries



Demand led opportunities per disciplines



Cost coverage of regular demand led mobility opportunities



Annex 5: Euro-regional / transnational mobility schemes: Introduction and operational models

This annex refers to data collected via the Internet and interviews with the representatives of the following Euro-regional mobility funding bodies that have been implementing various schemes for artists and culture professionals:

European Cultural Foundation (ECF) > STEP

Based in the Netherlands, the European Cultural Foundation is an independent and impact driven organisation for an open, democratic and inclusive Europe. Launched in 2003 and with the support Compagnia di San Paolo, STEP (Supporting Travel for Engaged Partnerships) travel grants support cultural change makers travelling across Europe and its neighbours, to help foster a society with greater solidarity, participation, equality and a stronger sense of social justice.

Nordic Culture Point (NCP) > Mobility Funding

The Nordic Culture Point is a cultural institution operating from Finland as part of the official Nordic cooperation (governments and parliaments). The Nordic mobility programme was created in 2007. In 2009, it became the Nordic Baltic Mobility programme and has been strengthening artistic and cultural cooperation in the Nordic region and Baltic states. The programme focuses on increasing the exchange of knowledge, contacts, presence and interest in Nordic and Baltic art and culture.

Finnish Institutes (FI) > TelePART

The Finnish Institutes are a group of 17 independent and non-profit organisations around the world. The institutes advance and support international mobility, visibility and collaboration of Finnish professionals in the arts, culture and research. First launched in 2016 with the Benelux countries and now run by seven institutes in Europe and in Japan, TelePART Mobility Support supports mobility to and from Finland and promotes opportunities for performing artists to travel and perform internationally.

International Visegrad Fund (IVF) > Visegrad Artists Residency Programs

The International Visegrad Fund is an international donor organisation established by the governments of the Visegrad Group countries (V4) – Czech Republic, Hungary, Poland and Slovakia - to promote regional cooperation in the V4 region as well as between the V4 region and other countries, especially in the Western Balkans and Eastern Partnership regions. Since 2008, mobility for artist residencies has been supported to foster creativity and promote understanding between people across V4 borders.

Asia-Europe Foundation (ASEF) > Mobility First!

The Asia-Europe Foundation (ASEF) is an intergovernmental organisation that receives voluntary contributions from member countries of the Asia-Europe meeting (ASEM) including from the European Commission. The Mobility First! mobility grant was launched in 2017 and supports travel between Asia and Europe, and within Asia among the 51 ASEM countries (including the 28 EU countries plus Norway and Switzerland).

Data have been additionally collected and analysed from two national mobility funding bodies that have developed over the years a cross-regional / international focus, namely:

Accion Cultural Española (AC/E) > PICE grants

Focus on a 'country of special interest or priority action': Colombia in 2017, 2018 and 2019, Mexico in 2019 and 2020.

Acción Cultural Española is an agency that provides public support for the promotion of culture, both in Spain and overseas. Promoting the international presence of Spanish creators, professionals and artists is one of the strategic courses of action of AC/E under the Programme for the Internationalisation of Spanish Culture (PICE) through Visitors grants and Mobility grants since 2013.

Associazione per il Circuito dei Giovani Artisti Italiani (GAI) > Movin'Up

Focus on Asia and Mediterranean-North Africa since 2018, in partnership with MiBAC - General Directorate for Performing Arts

The Association for the Circuit of the Young Italian Artists (GAI) is an organisation that includes over 30 local institutions (municipalities, provinces and regions) with the aim of supporting young artists through activities of training, promotion and research. Thanks to a partnership with the Ministry of cultural heritage and activities, GAI yearly supports the international circulation of emerging Italian artists in the world through the programme Movin'Up started in 1999.

Mobility support (who can be mobile and what mobility can be covered)

	General	Exception(s) / Remarks
Who?	Individuals	Groups (max. 5 people for ASEF, max 6 people for NCP, from 3 people for IVF/Performing arts residencies)
	Artists and cultural practitioners (artists > cultural practitioners)	<ul style="list-style-type: none"> > Specific categories according to specific mobility projects (IVF / writers and journalists for Literature and journalism residencies) > Focus on <u>emerging</u> artists (AC/E, FI) > Focus on <u>professional</u> artists that is to say artists with documented experience of working within the field of art and culture and/or have studied art or culture (NCP), receiving a reasonable fee for the performance supported by the mobility grant (FI) or carrying out a professional collaboration (ECF)
	All fields of arts and culture Focus on contemporary practices	Specific focus on disciplines (performing arts, literature and journalism, visual and sound arts)
	Nationals or residents of the eligible destination/departure countries	
What?	Specific list of activities including residencies, performances and other activities	<ul style="list-style-type: none"> > Focus on exchanges and local development (ASEF, ECF - “serving a wider community” for ECF) > First-time project (ECF)
	To or from a specific list of destination/departure countries	<ul style="list-style-type: none"> > No detailed list or one focus country for departure countries but one specific destination country (Spain for AC/E Visitors grants) > One specific departure country but no detailed list of destination countries or focus regions (Spain for AC/E Mobility grants, Italy for GAI)
	No minimum or maximum duration but usually maximum 4-6 months	Specific duration according to specific mobility projects (IVF)
How?	International travel costs	<ul style="list-style-type: none"> > Sometimes visa and accommodation costs are covered. > More rarely or less specified other related costs (per diem, translation, etc.) are covered.
	Lump sum so possible margin to cover other costs	<ul style="list-style-type: none"> > Actual costs (AC/E) > Partial coverage 50 % or based on the mobility project (AC/E Mobility grants, FI, GAI)

Application process (who can apply and how one can apply)

	General	Exception(s)
Who?	Over 18 years old = capacity to sign a contract	Maximum 35 years old (GAI)
	Individuals	Organisations in case of incoming mobility
	Possible to re-apply for former grantees	Not possible for ECF (only for grantees of former EC mobility schemes before 2016) Only after 1 year (ASEF, IVF) Only in another eligible country (IVF, only once to each V4 country)
What?	Questionnaire / Application form	
	Invitation letter from the hosting organisation	
How?	Online process	
	Deadlines (one to several rounds/year)	Permanent application process (FI, ECF)
	English as application language	GAI (Italian) NCP also provides information and guidelines in Swedish and Finnish.

Comments: The quality of the application is an issue either in terms of explaining how the mobility project complies with the objectives of the grants or drawing up a budget.

Selection methodology (how the mobility projects are selected)

	General	Exception(s)
Who?	External experts representing different disciplines and different countries/regions (disciplines > countries) External experts appointed by the mobility funders	Funding organisation team including sometimes interns (ECF)
	Paid experts	On a voluntary basis (FI)
	Fixed-term contracts (2, 3 or 4 years)	1-year contracts often renewed because of lack of experts (ASEF, IVF)
What?	2-step process with a technical check and an evaluation of the contents	
How?	Score cards on 5 or 100 points, or Yes/No selection before more in-depth research for the other projects	
	Meetings or Skype between experts/teams	
	Fixed funding budget and not a fixed number of mobility projects for a given period of time	
	Results after the submission within 2 weeks (FI, 1 month (ASEF, AC/E, ECF), 50 days (IVF)	

Payment procedure (how is the grant transferred)

	General	Exception(s)
Who?	Mobility funders → direct mobility beneficiaries (individuals) or indirect mobility beneficiaries (hosting organisations)	
What?	Bank transfer	
How?	Grant paid in total or instalments with fixed percentage	Possibility to request a first instalment for exceptional cases (AC/E, FI)
	Paid after travel	Paid after receiving a signed contract (1 st instalment for ASEF, total for IVF) Only very rare cases of incapacity to transfer the second instalment were mentioned (cancellation from the beneficiaries because of other funds or from the mobility funders because of late delay)
	Upon reception of a narrative report and travel receipts within a given period of time from 2 weeks to 3 months after the end of travel	Only narrative report (ASEF, IVF, NCP)

	Grant format	Grant coverage	Payment	Reporting documents
ECF > STEP	Lump sum	Not specified	100 % after travel	Within 2-4 weeks after travel: Travel story Original travel documents + copy of ID
NCP > Mobility Funding	Lump sum	100 %	85 % after signed contract + 15 % after travel	Within 3 months after travel : Final report
FI > TelepART	Lump sum	50 %	100 % after travel	Within 1 month after travel : Expenses report + receipts Evaluation questionnaire
IVF> Visegrad Artists Residency Programs	Lump sum	Not specified	100 % after signed contract for Performing arts 50% after signed contract + 50% after 1 month for Visual and Sound Arts	Narrative report
ASEF > Mobility First !	Lump sum	Not specified	50 % after signed contract + 50 % after travel	Within 4 weeks after travel : Post-event report
AC/E > PICE grants	Actual costs	100 % for Visitors grants 50 % for Mobility grants (max. 15, 000€)	100 % after travel	Within 6 weeks after travel : Activity report including 3 photos Financial report + receipts + invoice Evaluation questionnaire
GAI > Movin'Up	Lump sum	Total or partial coverage	100 % after travel	Financial and activity report

Operational mechanisms (how the mobility programme is run)

	General	Exception(s)
Who?	Small teams including advisers and administrative staff members	Hiring additional administrative staff members (ECF)
What?	Promotion of the funds Reception of all the application forms (technical check) Communication of the selection results Liaising with the beneficiaries / evaluators (when applicable)	
How?	Long-term public or private funding	Application for funding to private foundations (FI) Partnerships for specific calls (ASEF)
	External or internal evaluation	

Centralised management		
Advantages	Disadvantages	Funds
<ul style="list-style-type: none"> - One 'guichet' - One common information portal - Almost immediate data collection and trends' report 	<ul style="list-style-type: none"> - Communication limitations to reach out beyond 'the usual suspects' - Loss on bank transfer / currency exchange (for cross-regional / national funds) - Challenge to cover a diversity of countries and sub-sectors in general. If the selection is done internally, the evaluation can lack some specific knowledge for a given country/region or discipline/sector. If the selection is done externally, the evaluation can be time-consuming. 	<ul style="list-style-type: none"> European Cultural Foundation (only case of internal selection process) Asia-Europe Foundation Accion Cultural Española (Spain) Associazione per il Circuito dei Giovani Artisti Italiani (Italy) International Visegrad Fund
Centralised management with decentralised elements (eg. information, resources, coaching but not funding)		
Advantages	Disadvantages	Funds
<ul style="list-style-type: none"> - Higher understanding of national / local specificities and needs and of the sector - Communication adaptation (languages / adapted information session) 	<ul style="list-style-type: none"> - Risk of less harmonised application of the scheme (interpretations, overall issues more emphasised in one context that the other) - Communication limitations to reach out beyond 'the usual suspects' - Loss on bank transfer / currency exchange - Risk of lack of neutrality if internal process of selection 	<ul style="list-style-type: none"> Nordic Culture Point
Cascade grant: Semi-decentralised management (same as above but with funding decentralised management)		
Advantages	Disadvantages	Funds
<ul style="list-style-type: none"> - Countries' / regions' based agencies / organisations for direct information (local language) 	<ul style="list-style-type: none"> - Risk of less harmonised application of the scheme (interpretations, overall issues more emphasised in one context that the other) - Risk of lack of neutrality if internal process of evaluation 	<ul style="list-style-type: none"> Finnish Institutes

<ul style="list-style-type: none"> - Added value of intermediary organisations which directly advise people - Higher understanding of national / local specificities and needs and of the sector - Advantages if funding is managed on a national level to avoid / lower currency exchange and bank transfer losses - Communication adaptation (languages / adapted information session) 		
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Additional notes:

- Team management: except ECF, no fund has a dedicated team to work on the grant management. Usually team members have other tasks than the ones from managing the grants. On average, when the peak period of the applications is on, there is a need for 1.5 persons. Communication, financial management, IT tasks are also covered by staff members who work on other projects.
- Selection of application relies on an external process except for ECF that does it internally. It shall be noted that for data privacy reasons, information could not be provided on the cost and allowance provided to the external evaluators.
- Issues of diversity have been noted by the Finnish Institute: usually the FI follows the recommendation of the evaluator. Only once, a rejected application was in the end supported, the evaluator having not recognised the quality of the application beyond the fact that the artist was not known to him. Lack of diversity (origin, language etc.) in the evaluation team can be an issue.
- The overall evaluation of the fund or impacts' study relies on internal assessment. Only two funders perform external evaluations: AC/E works with a university and ASEF is planning one external evaluation after 2021. In both cases, the budget is either confidential (external) or challenging (internal) to estimate.

Selection results

	Date of creation	Number of funded mobilities since the date of creation	Selection rate (2018)	Evolution of the selection rate
ECF > STEP	2003	2739	53 % (highest rate) ⁵	30 % (first year in 2003)
NCP > Mobility Funding	2009	1459	+/- 30 %	Stable selection rate Some peaks in case of major events in the Nordic-Baltic region – e.g. Ice Hot Nordic Dance Platform in 2018
FI > TelepART	2016	300 (all FI included)	70 % (only FI Germany, first year)	
IVF > Mobility residencies	2008-2010	300 (since 2014)	47 % (Visual and sound arts) 27 % (Performing arts) 29 % (Literature and journalism)	
ASEF > Mobility First!	2017	185 artists and cultural professionals	12 %	9 % (first year in 2017)
AC/E > PICE grants	2013	1787	41 %	
GAI > Movin'Up	1999	794	Not specified	Between 20 % and 30 % depending on the available funding

The final ratio of supported mobilities can be explained by two main factors (which can be complementary): the lack of funding and the fact that applications do not meet the fund's objectives (technically, in terms of contents etc.).

⁵ 3 top departure countries: UK, Germany, The Netherlands (2018); UK, Spain, Ukraine (2017); Germany, UK, Ukraine (2016) / 3 top destination countries: Germany, Italy, Spain (2018); Germany, Italy, Greece (2017); Germany, The Netherlands, Serbia (2016)

According to the above table, these seven mobility funding schemes focus on individual mobility, also allowing for groups up to 6 people. These mobility funding models have all in common the willingness to implement responsive mobility funding management based on the feedbacks of beneficiaries and potential applicants. eg. to be flexible and as much as possible to lighten the administrative process (of application, selection, contract/payment process, reporting, evaluation) both for the applicants and for them.

Some key transversal issues that they face and attempt to tackle are:

- Evaluation of the applications

Most of the mobility funding schemes externalise the evaluation process to experts/evaluators contracted and whose contracts can be in some cases renewed. The selection process of the applicants is usually based on an evaluation grid that the evaluators refer to. This phase is followed by a meeting (which can be online) with the funding bodies' representatives to establish the final list of selected artists / culture professionals. Only the European Cultural Foundation does the evaluation of the applications internally: they used to select the mobility projects with external experts but in 2012 it became an internal process as it turned out that their recommendations often if not always matched with ECF team.

For all interviewed professionals, evaluation of applications both in terms of timing and level of required multiple expertise is a challenge. FI representative notices for instance that the art scene and cultural environment can vary a lot from one country from another, therefore evaluating the relevance of a mobility project does require some specific knowledge and expertise. In the case of ECF, the challenge during peak periods is to stick to administrative deadlines while ensuring best quality application assessment – overcome by including additional ECF staff members in the selection process.

This question is all the more sensitive since the selection rates can vary from one mobility funding organisation to another and over the years.

No specific solution has been identified to tackle this question of evaluators. There is no call for tenders. Evaluators are appointed by the mobility funders on the basis of their expertise in a given discipline and/or in relation with a region or country.

For instance, ASEF works two external cultural experts with one representing the Asian region and one representing the European region while IVF works with 4 external experts representing the 4 partner countries for each residency programme – except for the Literary residencies with a representative of the 4 residency spaces ([Villa Decius](#) in Cracow, [Institut umění](#) in Prague, [Petőfi Irodalmi Múzeum](#) in Budapest and [Literárne informačné centrum](#) in Bratislava). As for FI, each institute receives recommendations from volunteer experts from Music Finland, Dance Info Finland, TINFO and CircusInfo Finland.

Lastly, ASEF shares the results with the name of the beneficiaries on its website with overall remarks from the selection committee and AC/E shares data about geographical coverage as well as selection rates.

- Communication and dissemination of information

Some mobility funders still work on both expanding the reach and the visibility of the fund and on conveying in a more appropriate way the eligibility criteria. How can they reach more potential applicants and go beyond the 'usual suspects'? How can they communicate clear information about the type of cultural mobility supported by their schemes?

Besides, inclusive communication remains a work-in-progress objective for most of the interviewed funders. In that sense, exclusion criteria must be the stated ones in the guidelines and not self-imposed limitations.

Some of the practical solutions found so far by the mobility funders are for instance:

> NCP and IVF give a preview of the application form on its website for potential applicants to better understand the process but also to provide another perspective to the eligibility criteria and the relevance of their mobility project.

> ASEF is planning some public meetings, including a roundtable ‘Why do our proposals get rejected?’ in Kuala Lumpur as part of the 8th World Summit on Arts and Culture (11-14 March 2019). Such an open session shall focus on the key aspects that grant programmes look out for and how to deal with the paperwork and reporting requirements. ASEF also plans also to create a platform for exchanges between grantees.

> FI shared one TelepART website but have created different application portals for each participating institute which has turned TelepART into a stronger brand since the fund is rather recent and needs to be further assessed.

> ECF organised a small communication campaign in 2017 (online and paper information documents including postcards to be sent by the future grantees to their relatives / colleagues) as well as a webinar⁶ about how to fill in the STEP application form. It also shares travel stories on its website.

These actions aim to encourage more applications from people who may have never considered applying because of a lack of knowledge about the existence of the grant and/or the extent of support as well as a lack of understanding of the eligibility criteria. Presentation information – ideally in the local languages – can definitely help to communicate better about the said funding schemes though the question of English as application language can impede interest.

The question of **flexibility** which is in a way part of the raison d’être of these cultural mobility funds is also a constant key challenge. The different mobility funding organisations have implemented their selection criteria and payment rules to be flexible to a certain extent and/or adapted them over the years.

> ECF used to limit the age of applicants to 35 years old. It is no longer applicable in order to better take into account the profile of potential applicants who are older than 35 years. Besides, ECF has been flexible regarding departure and return countries so it is possible for instance to travel from Germany to Hungary and then to Romania but with a lump sum based on the travel distance between Germany-Hungary.

Lastly and exceptionally, ECF was also able in 2018 to cope with a high demand of applications by providing an additional funding budget when the initial budget ceiling was reached before the end of the year.

> ASEF does not support multi-destination mobility per se but adding a destination country does not cancel the grant based on a fixed amount. Also in exceptional cases, such as when the visa is not granted for an Asia-Europe mobility, it is possible to convert it into an intra-Asia mobility form of support.

> IVF is more flexible regarding the beneficiary’s profile in case of groups for Performing arts residencies: it is possible for a group to have members from different V4 countries (nationals and/or residents).

The question of **reporting** is also a crucial one so as to evaluate the impacts of the mobility grants. The common focus is on the travel experience with however different approaches on sharing these stories: internal activity reports only (IVF, FI, NCP), website and social media (AC/E, GAI), specific web platforms (ECF travel stories, ASEF future platform with the aim to connect the grantees).

With regard to sustaining and widening the funds, ASEF has developed a strategy of partnerships in particular with other mobility funders and private institutions. For instance, they launched in partnership with Cambodian Living Arts a special call for artists in conflict with 2 rounds in 2019.

⁶ <https://www.culturalfoundation.eu/events/step-travel-grants-webinar>

Last but not least, the question of the **environmental impacts of mobility** is treated differently depending on the geographical coverage of the funds.

> ECF is the only mobility funder that has developed a green mobility strategy: applicants are encouraged to travel overland with higher grant amounts if train or coach is used instead of plane and even no grant in case of one-way travel under 700 km by plane. The other funds are either considering it for the next years (AC/E) or cannot relate to this issue with regard to their geographical coverage (ASEF, FI).

The fact that ECF receives more and more requests for multiple destinations may also illustrate a willingness from the sector to maximise their mobility and avoid the one-country/ one-destination mobility path. Also some funds focus on the importance on collaboration with local partners / artists / organisations with an aim to connect to transversal issues such as diversity, community based engagement, resources sharing which participate of the overall idea of sustainability. Last but not least, particularly for countries less supported at national and local levels for their international mobility, such funds are sometimes the unique gateway for expanding their horizons and connecting their local questioning in a more international environment.

Annex 6: EU programmes focusing on individual mobility: key characteristics of their operational models

This data refers to desk research and exchange with Paolo Montemurro, Director of Matera Hub, Italy, and Sophie Guénébaut, Director, Le Laba, France.

ERASMUS+⁷ programme - and particularly the sub-programmes targeting individuals' mobility -

Erasmus+ is the EU's programme to support education, training, youth and sport in Europe. Its budget of €14.7 billion aims to provide opportunities for over 4 million Europeans to study, train, and gain experience abroad. The aim of Erasmus+ is to contribute to the Europe 2020 strategy for growth, jobs, social equity and inclusion, as well as the aims of ET2020, the EU's strategic framework for education and training. Erasmus + also contributes to achieve the objectives of the Education and training 2020 strategic framework and of the European Youth strategy.

There are opportunities for individuals and organisations categorised under different Key Actions (KA): Learning mobility of individuals (KA1), Cooperation for innovation and exchange of good practices (KA2) and Support for policy reform (KA3).

As far as 'Individuals', one can highlight in particular: Staff (teaching): Vocational education and training / Adult education, Staff (training): Vocational education and training / Adult education; Traineeships for vocational education, apprenticeships, and recent graduates; Youth exchange⁸ and Youth workers⁹.

⁷ <http://ec.europa.eu/programmes/erasmus-plus/>

⁸ http://ec.europa.eu/programmes/erasmus-plus/opportunities/individuals/young-people/youth-exchanges_en

⁹ http://ec.europa.eu/programmes/erasmus-plus/opportunities/networking-and-training_en

ERASMUS for young entrepreneurs (EYE)¹⁰

The European Union initiated the Erasmus for Young Entrepreneurs programme in 2009, which represented an innovative response to the dual challenge of stimulating entrepreneurship and encouraging cross-border trade in Europe. The Erasmus for Young Entrepreneurs is overall under the heading of the European Union. The European Commission (Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs for Enterprise and Industry) and the Executive Agency for Small and Medium-sized Enterprises (EASME) that bears the overall political and financial responsibility. (budget of 54.3 billions for the years 2014-2020).

European Solidarity Corps (ESC)¹¹

The European Solidarity Corps was first set up by mobilising available EU funding from different programmes, including Erasmus+. The regulation that established the European Solidarity Corps (adopted 2 October 2018) made it as a stand-alone programme that now benefits from its own budget. With a budget of €375.6 million for 2018-2020, it offers opportunities to young people to carry out volunteering activities, traineeships and jobs and run their own solidarity projects.

DiscoverEU¹²

The programme was financed from the EU budget. The European Parliament called for a specific budget to cover the free ticket programme (Interrail) and the European Commission responded with €12m for 15,000 DiscoverEU Passes in 2018, followed by funding for a further 12,000 tickets in a 2nd round.. The project is not a give-away. It is an investment in young people: Europe needs upcoming generations to support more solidarity between countries. By opening young people's minds to the benefits of economic as well as personal exchanges, it also complements EU programmes and policies to boost youth employment, such as the Youth Employment Initiative.

¹⁰ <https://www.erasmus-entrepreneurs.eu/index.php?lan=en>

¹¹ https://europa.eu/youth/solidarity_en

¹² <http://www.youdiscover.eu/>

Application process: to what extent can individuals apply directly for their projects?

Apart from DiscoverEU, the abovementioned programmes do not allow a direct individual's application to the said mobility funding which is a main difference with the former programme before 2014 which allowed such direct individuals' applications for mobility.

There are currently basically three ways for individuals to apply:

> Via **organisations they are part / employees of** (education organisation, VET organisation such as businesses, public bodies, social partners, research institutes and non-governmental organisations) or connected (youth organisation, etc.).

For instance, for the youth exchange programme: *'To participate in a youth exchange, you cannot apply directly for a grant as an individual. Applications must be made by an organisation or a group of young people who in turn select who will participate in the exchange'*.

> Via an **online platform** where they need to register in order to be **connected** to organisations and/or host partners.

This is for instance the case for the ESC and also the EYE programme where young entrepreneurs (eg. professionals who have started their business in the past three years or have a detailed business plan) need to register on a dedicated online platform to be matched with more experience entrepreneurs: *'Once your application has been accepted, you will have access to an on-line database of new and host entrepreneurs also participating in the programme. To find a suitable partner for the exchange, you can make up to 5 proposals from this database'*.

> Via an a **website** like for the DiscoverEU programme that select and then grant young people aged 18 in the year of application an Interrail pass.

Eligibility criteria

Beyond the abovementioned question of employment status or necessary connections to organisations to be able to apply, the questions of nationality / age shall be addressed. For most of the cases, mention is made of 'legally resident in' or 'permanent resident in'.

In terms of countries covered by the different programmes, they can vary even within the same programme even if the core group of countries remain the EU member countries. For instance:

> ERASMUS+: *Eligible countries are divided into two groups, Programme countries (EU plus North Macedonia, Iceland, Liechtenstein, Norway, Serbia and Turkey) and Partners countries. Although Programme countries are eligible for all actions of Erasmus+, Partner countries can only take part in some, and are subject to specific conditions¹³.*

> ESC: there are differences within different sub-programmes that are more open for volunteering (participating and partner countries) than traineeships and jobs (only open to the Members of the European Union)

> DiscoverEU: open to young people (18 years old) national of one of the EU member countries.

¹³ http://ec.europa.eu/programmes/erasmus-plus/about/who-can-take-part_en

Interesting enough, one can notice that the EYE is open to individuals who have their permanent residence in EU Member countries as well as Albania, Armenia, Bosnia-Herzegovina, the Former Yugoslav Republic of Macedonia, Iceland, Montenegro, Moldova, Serbia, Turkey, Ukraine and Kosovo. Entrepreneurs from the EU outermost regions and the Overseas' Countries and Territories (OCTs) are also eligible to participate.

It can also be requested by applicants from the country where they have been based for the past six months; for instance, an Italian based in Portugal at least for the past six months can apply through a Portuguese or an Italian intermediary organisation. This is a way to check that people do not use the funding scheme as a way to support their coming back in their country of origin (or at least stays) and more generally to get a more diverse picture of mobile professionals in Europe.

Travel grants

With regards to the ERASMUS+ programme, nearly 800,000 individual mobilities and 63,000 organisations have reaped benefits from Key Action 1 funding in 2017 (out of a budget of 1.39 billion euros)¹⁴. In 2017 more than 6,400 adult education staff have been granted to participate in project activities. The average funding was 1,450 euros per participant. The majority of participants (74%) took part in training courses and, at a rate of 1,560 euros per participant, this type of mobility was more expensive than mobility periods focused on teaching assignments (1,240 Euros) or job shadowing (1,104 Euros). 24% of participants took part in job shadowing activities, while 2.5% had planned to deliver teaching or training at partner organisations abroad.

It is not possible to highlight from the report which mobilities concern in particular the arts and cultural sector as the related disciplines are not a focus of the programme.

As far as the ERASMUS for Young Entrepreneurs' programme is concerned, since its launch in 2009, around 7,000 exchanges have been established, involving 14,000 new and host entrepreneurs from across the EU Member States and the additional participating countries (out of 19,370 registrations since 2009), and further 643 are currently in preparation¹⁵. The arts and cultural disciplines are not well covered except Architecture (and construction) which represents the third top sector covered in these exchange (with construction).

In terms of countries of origins of the young entrepreneurs, Italy is the most represented country with 490 new entrepreneurs leaving for another country. Spain supports the second most represented with 1,206 new entrepreneurs sent abroad, followed by Romania (410), Poland (343) and the United Kingdom (325). Italy, Spain, the United Kingdom, Germany and Belgium are the top destinations. Fixed amounts are listed for each country of destination¹⁶.

Temporalities

Deadlines

They depend on the programme and sub-programme conditions. Usually there are not fixed deadlines for programmes which are related to a 'matching platform' (such as for instance EYE).

¹⁴ <https://publications.europa.eu/en/publication-detail/-/publication/4e5c3e1c-1f0b-11e9-8d04-01aa75ed71a1>

¹⁵ Number dated February 2019. https://www.erasmus-entrepreneurs.eu/press/EYE_Feb_19_5c66ce6497c52.pdf

¹⁶ https://www.erasmus-entrepreneurs.eu/upload/Monthly%20financial%20assistance%20paid%20by%20IO_March%202019.pdf

Length

It depends on the programme and can range from a few days to several months.

Examples:

> ERASMUS+ / VET staff (teaching): A teaching assignment must last a minimum of 2 days and cannot last more than 2 months. This excludes travelling time. This is the same for adult education. Traineeships may last between 2 weeks and 12 months.

> EYE: The exchange should last between one and six months and should be completed within an overall time span of twelve months.

The time span for the ESC is between two and twelve months.

As noted by representatives from Le Laba and Matera Hub, the period shall be adapted according to the needs and working conditions of the applicants; for instance as professionals, particularly in the arts and cultural sectors, are in precarious working conditions (or starting their own organisations), a long stay can be challenging to handle beyond the allocation they are entitled to.

One-time opportunity?

This question is approached differently among the programmes and sub-programmes. For individual mobility experience which are related to organisations, there is no limitation per se.

Other programmes may have clear limitations:

> ESC: *A participant who has completed a long term volunteering activity (longer than 2 months) funded by the European Voluntary Service is not eligible to participate in another long term volunteering activity funded by the European Solidarity Corps. However, she or he can participate in other activities supported by the Corps such as traineeships, jobs, solidarity projects and volunteering teams.*

> EYE: *New entrepreneurs can only have 1 exchange in the programme and the exchange must always include the same parties (same new entrepreneur, host entrepreneur and Intermediary Organisations). Exchanges can be extended up to a maximum total length of 6 months, providing that all parties agree, a written amendment of the financial agreement between the new entrepreneur and his/her Intermediary Organisation has been signed, the Intermediary Organisations has available budget and the extended part of the exchange still takes place within the activity period of the Intermediary Organisations involved.*

Age can be a limitation and a one off opportunity such as for the DiscoverEU (18 years old) or youth exchange.

Multiple countries of destination / multiple travels to the same destination

The possibility of multiple destinations depends on programme, can be very much encouraged (DiscoverEU: at least one EU country beyond one's country of residence in 30 days) or not in the very nature of the programme, like the EYE programme.

Specificities of cultural and art projects funded under ERASMUS+ programme

Charlotte Bohl highlights in the article on ERASMUS+ in the Fund-Finder:

“Funding opportunities are numerous for the cultural and creative sector under the Erasmus+ programme but it is important to keep in mind that Erasmus+ does not support international cultural activities, such as festivals or touring events per se. (...) For example, under the KAI action, the programme supports projects contributing to achieve specific learning objectives increasing specific skills and the employability potential of the beneficiaries. The learning mobility experiences in this framework should be in line with the need of participants as well as conceived according to the organisation’s internal plans for internationalisation strategy and capacity building”¹⁷“

In this regard, the case of circus and street arts is worth highlighting, due to its connection between supported projects to key issues around which the ERASMUS+ programme is articulated (social inclusion, youth):

“All in all, circus arts are present in 65 % of the funded projects (2016) and most of them are ERASMUS+ projects: in this specific case, circus arts are perceived as social inclusive tools, or working tools towards specific communities, as a means to encourage participation and active citizenship. (...) Because of the high number of ERASMUS+ projects, there is a stronger focus on youth and particularly volunteers and young people from disadvantaged contexts. 42 % of the funded projects are youth-related, while in comparison only 11 % are related to emerging and young artists and creatives”¹⁸.”

Another example of projects supported by ERASMUS+ and allowing the mobility of individuals is included in this report by the French ERASMUS+ agency, ‘Culture and Heritage professionals, A compendium of ERASMUS+ projects’¹⁹. The projects, where they imply mobility of students, teachers and professionals, are related to an organisational framework by schools, universities, research centres and/or theatres. Opportunities are usually within these organisations and their related students and professionals in connection with lifelong learning, sharing of experiences and producing of tools to be accessible for a broader public.

Other key issues / values forming the core of the programmes are for instance: cultural understanding, inclusive society, societal challenges.

Key objectives can be skills development, market opportunities, business models exchange like in the case of the ERASMUS programme for young entrepreneurs.

¹⁷ Page 19: <https://www.ietm.org/en/publications/fund-finder>

¹⁸ European funded projects 2016, Focus on Circus Arts and Street Arts, Edited by On the Move for the Circostrada network: <http://www.circostrada.org/sites/default/files/ressources/files/cs-publication-9-en-3.pdf> . The next edition will be in August 2019.

¹⁹ http://www.agence-erasmus.fr/docs/2717_recueil-culture-en-web.pdf

Decentralised coordination / support

In most of the programmes, there is a decentralised form of system with different layers of organisations such as for instance:

> ERASMUS+: In the EU countries, the Commission entrusts much of the management of Erasmus+ to National Agencies. Outside the EU, and specifically in the field of higher education, this role is filled by the National Erasmus+ Offices. The National Agencies are based in Programme Countries and their role involves among information provision, selection of funded projects, evaluation etc. VET organisations play as well an important role in the management of the grants.

> EYE: the EASME (European Agency for Small and Middle Size Entreprises) has taken over the responsibility for the Erasmus for Young Entrepreneurs programme as from 2014. EUROCHAMBRES, the European Association of Chambers of Commerce and Industry, acts as Support Office for the Erasmus for Young Entrepreneurs programme, providing guidance and support for the intermediary organisations and entrepreneurs. A wide range of intermediary organisations have been brought together to organise the exchange between the entrepreneurs. These organisations are selected through an annual Call for Proposals. Currently there are 194 Intermediary Organisations across 37 of the 39 participating countries

> ESC: The majority of activities of the European Solidarity Corps (stand alone programme since October 2018) and the relevant funding are implemented and managed by the National Agencies in individual participating countries. However, the Education, Audiovisual, Culture Executive Agency located in Brussels implements some actions (mainly support measures but also some calls for proposals, e.g. volunteering teams in high-priority areas). The responsibility for the management of the programme as such (which obviously includes the funds) lies with the European Commission, DG Education, Youth, Sport and Culture.

Linked to this organisational system, the selection process for the programme is usually done at the level of the national agencies, VET organisations, intermediary organisations etc. and only for specific programmes at the level of the EC related agency. One very relevant point highlighted both by Matera Hub (also intermediary organisation for the ERASMUS programme for Young Entrepreneurs) and Le Laba (which accompanies / advises numerous individuals to apply for such programmes thanks to a support from the Region Nouvelle Aquitaine): there is a key added value to have organisations at national / local level to advise the sector in the process of application but also to follow-up the persons after their mobility as a way to assess the impact of their mobility and also to optimise it in a short and middle term.

The fact of having national offices and intermediary organisations allow as well a contextualisation of the priority subjects developed at EU levels. As far as ERASMUS+ programmes are concerned, depending on the countries, the issue of refugee integration, social inclusion or youth employment will be more emphasised and this can change over the years.

Linked to the selection process done at a central level, the DiscoverEU programme has developed a system of quotas to handle the number of applications, with a quota per country based on the number of inhabitants²⁰. In 2018 through two rounds, 180,000 young people applied and 29,500 were selected²¹.

²⁰ https://europa.eu/youth/discovereu/rules/quota-per-country_en

²¹ https://europa.eu/youth/sites/default/files/discovereu_factsheet.pdf

Payment

Guidelines refer to grants, financial support, cost coverage (travel, accommodation, medical insurance etc.) and lump sum. The system of fees is rarely used. In the programmes, the payment, based on a contract, is usually done in two instalments (except for DiscoverEU which is based on the provision of an Interrail pass).

The decentralised support via national agencies and/or appointed organisations (such as in the ERASMUS for young entrepreneurs programme) impacts as well how the funding is distributed to the mobile professionals / young people.

> ERASMUS+ (examples): For VET and adult education: Though EU-funded, grants are managed by the adult education / VET organisations involved and they are responsible for making payments to individuals.

Payments are usually made at least in 2-part instalments, for the Mobility of Adults (VET, Education etc.) with an instalment 80%/20%²²

> EYE: The financial support to new entrepreneurs contributes to travel and subsistence costs during the visit. The grant is paid by the local contact point chosen by the new entrepreneur (registered in the online application). The new entrepreneur and his/her local contact point sign an agreement which determines the funding granted during his/her stay, and how it will be paid in practice. The financial support is calculated monthly and is based on the monthly lump sum for the relevant country²³.

As Paolo Montemurro from Matera Hub mentioned:

“the system of lump sum provided to the young entrepreneurs is a way to avoid taxation. However it depends on countries. For instance Danish entrepreneurs will have their lump sum taxed which can create de facto an inequality among countries”

> ESC: Volunteers do not receive payment for the work they do, but they will receive other support depending on the EU programme funding the placement, such as generally return travel to and from the project, accommodation, meals, medical insurance and a small amount of spending money to cover their day-to-day living expenses. Young people engaged through the Occupational part of the European Solidarity Corps for a job will have an employment contract and will be paid for the job they do in accordance with the respective national wage laws and collective agreements that are in force.

Reporting

There are different reporting systems and sometimes mid-reports are compulsory. The last instalment can be cancelled if the report is not submitted. Reports can for instance be standardised forms, online feedback and/or videos/photo reporting.

Examples

> ERASMUS+: Staff who have undertaken a mobility activity are required to complete and submit a final report. For mobility activities lasting two months or more, the report also includes a qualitative evaluation of the linguistic support received during the mobility period.

> EYE: Young entrepreneurs are asked to complete an online feedback questionnaire at the end. The responsible local contact points will monitor the quality of the exchange on a regular basis and will evaluate the results. Paolo Montemurro also mentioned the fact that in order to lighten the reporting process, feedback can also be done through sharing articles and stories about their experiences. The current EC request towards intermediary organisations is also to assess impact six months after the mobility experience. Reports help to create success stories²⁴.

²² https://ec.europa.eu/programmes/erasmus-plus/resources/documents/erasmus-programme-guide-2019_en (see page 265)

²³ Table of lumpsums per country : https://www.erasmus-entrepreneurs.eu/upload/Monthly%20financial%20assistance%20paid%20by%20IO_2015.pdf

²⁴ <https://www.erasmus-entrepreneurs.eu/page.php?cid=9>

> Discover EU: Young people can become Ambassadors of DiscoverEU while sharing photos and videos on social media.

The fact that the mobility supports are related to specific programmes allow regular reporting quantitative and informative on the number of mobility supported, nature of the projects etc²⁵. This can also help to extract some key projects with regards to a subject like arts / culture and cultural heritage, as it was done in 2018 by the French ERASMUS+ agency²⁶.

Accessibility

Support for linguistic training / classes

Some programmes include – particularly when they are longer – support training to learn/improve a foreign language. The support can also be online.

> ESC: Traineeships and jobs can take place in the participant's country of residence or abroad. If abroad, participants receive a small allowance to help them relocate and settle in a foreign country. Participants of volunteering activities, traineeships and jobs get online linguistic support, training and mentoring.

Disability

All programmes mention some special people for people with disability issues. As for example DiscoverEU: Young people with special needs are welcome to participate in DiscoverEU. They will be helped with information and tips, and costs of special assistance (accompanying person, dog for visually impaired applicants, etc.) might be covered.

Language

Most of the programme guidelines are available in various EU languages and/or partner countries. ERASMUS+ programme is for instance available in 23 EU languages.

However English is encouraged in some formats such as for the EYE programme: 'The summary of the business plan must be submitted in any EU official language; however English is strongly preferable as it will be available to all accepted users of the online catalogue. You are invited to formulate the summary in a way that avoids misuse and potential damage to yourselves' (the same mention is made for the CV in English).

Since these programmes function for the majority of them in a decentralised way, national agencies / intermediary organisations / VET organisations to name a few, are real assets to the mobility support as a reference person / organisation speaking the applicant's mother tongue. ERASMUS+ agency in France has also a network of 550+ 'développeurs de la mobilité' that can be resource persons to help future applicants on their mobility / projects and a platform (named Penelope) that accompanies the project partner(s) from the moment of the application to the implementation (if the mobility or project is funded)

Support online information tool

Most of the programmes have support information platforms to help the applicants.

> DiscoverEU: there is a very practical online toolkit to provide information booking, planning and traveling.

²⁵ https://ec.europa.eu/programmes/erasmus-plus/about/statistics_en

²⁶ http://www.agence-erasmus.fr/docs/2717_recueil-culture-en-web.pdf

Analysing further the European sub-programmes ERASMUS+, ERASMUS for young entrepreneurs, European Solidarity Corps and DiscoverEU allows to point out the advantages and disadvantages of each model. In most of them, there is a decentralised form with national agencies, VET organisations, intermediary organisations etc. and only a handful of specific actions are managed at the level of the EC related agency.

Operational mechanisms:

Centralised management		
Advantages	Disadvantages	(sub)Programmes
<ul style="list-style-type: none"> - One 'guichet' - System of quota per country's based on the number of population per country 	<ul style="list-style-type: none"> - Not all languages are covered 	DiscoverEU (but not it is not a travel grant)
Cascade grant: Semi-decentralised management		
Advantages	Disadvantages	(sub)Programmes
<ul style="list-style-type: none"> - Countries' / regions' based agencies / organisations for direct information (local language) - Added value of intermediary organisations which advise people - Higher understanding of national / local specificities and needs and of the sector - Advantages if funding is managed on a national level to avoid / lower currency exchange and bank transfer losses - Communication adaptation (languages / adapted information session) 	<ul style="list-style-type: none"> - Risk of less harmonised application of the scheme (interpretations, overall issues more emphasised in one context that the other) - Even in case of lump sum, some countries' nationals or residents may be taxed. 	ERASMUS+ European Solidarity Corps ERASMUS for Young Entrepreneurs

Additional notes

Operational framework under Creative Europe:

One of the most immediate advantages of a decentralised framework at the level of **Creative Europe Desks** is that they are considered as 'representatives' of the programme in all countries covered, particularly as far as communication, promotion and information of the sector about the Creative Europe programme is concerned.

National agencies are appointed by 'National authority'. In reality, the Ministry of Culture usually appoints one organisation that can apply for support: some countries keep the Creative Europe Desk within the Ministry, others place it under an independent organisation or another public funded organisation. The EACEA agency then signs an agreement with the appointed organisations which usually lasts three or four years, including a ceiling yearly funding that shall be half matched by the national country.

With the fusion between MEDIA and Culture, it is possible to have various formats of organisations: for instance in Germany there is a CED Culture and 5 Media Desks to cover the whole country whereas in Belgium there are two desks (one Flemish and one French-speaking) that apply for support under a single entity.

The challenge of a system of cascade grant with this already established CED network are as follows:

- Some of them being integrated directly to the Ministry, the question of neutrality and transparency of selection may be at stake particularly in terms of internal evaluation,
- Some of them would not have the capacity to manage grants – particularly on a rolling basis. This would require a specific training and a dedicated team to be appointed (to manage, communicate, assess, process and evaluate),
- The question of money management may be a challenge for organisations not allowed to implement such tasks (contracts, money transfers etc.),
- It may be challenging to differentiate the funding emanating for these forms of support (from the EU funding or from the national fund),
- In some countries, as one organisation manages different funding schemes, that would be challenging to identify the support offered by the desk specially for the cultural mobility fund.

The management of the mobility scheme could be decentralised to **EU networks** under Creative Europe with the following advantages:

- They represent the sector at EU level,
- They have expertise in their sub-sector (music, performing arts, cultural heritage, music, architecture) or at cultural policy / representation level,
- They sometimes have the experience in managing travel grants and related expenses' coverage for their members, their partners etc.

However the disadvantages are that:

- They don't have members and representation in all Creative Europe countries,
- The mobility scheme may run into a conflict of interest at several levels (membership, the network's own agenda, the projects they lead or are partner of),
- They may lack the resources, capacity and experiences in running such a scheme,
- Visual arts is under-represented in Creative Europe funded networks whereas for other sub-sectors, competition may harm the relations between the networks,
- Funding allocation would probably run at the level of the secretariat which would create the same type of challenges as centralised forms of system,
- Creative Europe funding for networks being limited and not systematically renewed, the question of consistency of the action could be harmed

Another option would be to devise a decentralised system of the fund to **EU platforms under Creative Europe** as they have the advantages to cover most of the disciplines covered by the mobility scheme and to focus on emergence, circulation of artists and works.

However the disadvantages would be that:

- They are often new types of ecosystems (except some platforms like Aerowaves),
- They don't have members and representation in all Creative Europe countries,
- They are not always yet visible (at least less than some networks),
- They may lack the resources, capacity and experiences in running such a scheme,
- Funding allocation would probably run at the level of the secretariat which would create the same type of challenges as centralised forms of system,
- Creative Europe funding for platforms being limited and not systematically renewed, the question of consistency of the action could be harmed.

Mobility Information Points (MIP) could be another option for this decentralised system of the cultural mobility scheme at the level of Creative Europe countries. Mobility Information Points (MIP) are information centres and/or websites in several European countries who aim to tackle administrative challenges that artists and cultural professionals can face when working across borders. Relevant issues can be around visas, social security, taxation, customs etc. MIP are usually key players at national and European levels who advocate – together with other networks and organisations – for better conditions for artists and culture professionals working internationally.

The main disadvantages of this option are that:

- MIP are very different in formats from one person organisation to a full national body including various departments including one related to mobility.
- Not all MIP would have for legal, status or mission's reason the authorisation to reallocated funding
- They are not present in all Creative Europe countries

Annex 7: List of interviewed persons / organisations' representatives+ professionals contacted

List of stakeholders (representatives of European cultural networks / platforms and/or national organisations)

Consultations between 15 February and 5 March 2019:

- ACE - Architects Council of Europe, represented by Georg Pendl, *President*
- ATLAS – Association pour la promotion de la traduction littéraire, represented by Jörn Cambreleng, *Director*
- Balkan Express Network, represented by Tamara Bracic Vidmar, *Coordinator*
- BJCEM, represented by Federica Candelaresi, *Secretary General*
- Circostrada, represented by Stéphane Segreto-Aguilar, *Coordinator*
- DutchCulture, represented by Anouk Fienieg, *Head of International Cultural Policy & Coordination* and Frank Kimenai, *Creative Europe-Culture*
- Europa Nostra, represented by Lorena Aldana-Ortega, *Outreach officer*
- EVA International, represented by Matt Packer, *Director*
- Fedora Platform, represented by Edilia Gänz, *Director*
- FIA – International Federation of Actors, represented by Dearbhal Murphy, *Deputy Secretary General*
- Future Architecture Platform, represented by Matevz Celik, *Platform leader*
- IETM, represented by Elena Polivtseva, *Communication and Policy manager*
- IGBK, represented by Thomas Weis, *Managing Director*
- Kaunas Biennale for Magic Carpets, represented by Kotryna Zemaityte, *Executive Director*
- Literature Across Frontiers, represented by Alexandra Buchler, *Director*
- Liveurope, represented by Elise Phamgia, *Project coordinator*
- NE-MO – Network of European Museum Organisations, represented by Julia Pagel, *Secretary General*
- PEARLE*, represented by Anita Debaere, *Director*
- Res Artis, represented by Lea O'Loughlin, *President of the Board*

List of representatives of mobility funding schemes

Interviews via Skype and emails between 21 February and 11 March 2019:

- Acción Cultural Española, represented by Marta Rincón, *Visual arts, architecture and design programmes manager*
- Nordic Culture Point, represented by Alfiero Zanutto, *Advisor*
- Asia-Europe Foundation, represented by Fatima Avila, *Project manager – Culture department*
- International Visegrad Fund, represented by Marek Pavlík, *Deputy Executive Director* and Darina Lendvorská, *Project Manager*
- Finnish Institute in Germany, represented by Fanny Thalén, *Culture programme assistant*
- European Cultural Foundation, represented by Sandra Grziwa, *Grants administrator*
- Associazione per il Circuito dei Giovani Artisti Italiani, represented by Paola Picca, *Special projects and communication manager*

Skype discussion on ERASMUS+ programme and Erasmus for Young Entrepreneurs' Programme - 8 March 2019

With Consorzio materahub_Europe Direct Matera, represented by Paolo Montemurro, *Director - Project area Manager* and Le Laba, represented by Sophie Guénébaut, *Director*.

List of other resource-persons who contributed to the analysis of European mobility opportunities

- Goethe-Institut Ukraine, represented by Beate Köhler, *Director* (email received 5 March 2019)
- Ministry of Culture / CED Albania, represented by Arlinda Kondi, *Head of Cultural Diversity Unit* (email received on 4 March 2019)
- Demolab, represented by Virág Major, *artistic director + board member of the Robert Bosch Cultural Manager Network* (exchanges between 24 February and 4 March 2019)
- Goethe-Institut Serbia, represented by Frank Baumann, *director* (email received on 6 March 2019)
- Goethe-Institut Macedonia, represented by Tanja Krueger, *director* (email received on 8 March 2019)
- Biennale Warszawa, represented by Anna Galas-Kosil, *curator of international programmes* (email received on 8 March 2019)
- Cultural Diplomacy Platform, represented by Jermina Stanojev, *cultural heritage expert* (email received on 6 March 2019)
- Goethe-Institut Albania, represented by Alketa Kuka, *director* (email received on 4 March 2019)
- IG Kultur, represented by Yvonne Gimpel, *general manager* (email received on 14 March 2019)
- The Ukrainian Cultural Foundation, represented by Olga Zaporozhets, *N.O.R.D. programme head* (email received on 14 March 2019)

Annex 8: Short biographies of writers and data collectors

On the Move's team

MARIE LE SOURD

Marie Le Sourd is the Secretary General of On the Move since 2012. Prior to this position, she directed the French Cultural Centre in Yogyakarta, Indonesia (2006 - 2011) and worked in Singapore for the Asia-Europe Foundation - Cultural Department (1999 - 2006).

Over the years Marie Le Sourd has sharpened her expertise on international cultural cooperation and particularly the mobility of artists and culture professionals. Since the end of 2014, she has strengthened her capacity to develop a new economic model to sustain OTM through the development of multiple forms of partnerships for publications, workshops, evaluations etc., ensuring that the cultural mobility platform's information provision service remained accurate and free for all users.

Her specific skills are on data collection and analysis, information monitoring, research and policy recommendation coordination, as well as evaluation. She has a particular ability and experience in managing intercultural and international teams (including liaising with external experts and service providers), and the capacity to connect various levels of competencies, from policy-makers to funders and professionals.

MAÏA SERT

Maïa Sert is a specialist of international cultural cooperation projects. Her academic background in international law and engineering of intercultural projects as well as her hands-on experience – including administrative – have reinforced her conviction in the added-value of co-construction and evaluation beyond any boundary.

Maïa worked in the field of international volunteering and World Heritage and then changed her career path for performing arts. Before joining OTM as project manager, she set up and co-ordinated several EU-funded projects. Besides, she works with artists and culture professionals to develop international strategies and also lectures on this theme in full-time education and lifelong learning training sessions. Her specific skills are on European/international cultural projects' management and design of activities, data collection support and evaluation.

Writers

MARIE FOL

Marie Fol is an independent advisor on artists' mobility. She has been working in this field since 2010, first for the artist-in-residence information platform TransArtists and then for DutchCulture, centre for international cooperation. Next to advising culture professionals in their international development, Fol currently works part-time for EDN - European Dancehouse Network as Communication Manager.

Marie Fol has extensive experience in complex project management within a national institute such as DutchCulture, as Head of the Dutch Creative Europe desk, as well as in international settings, specifically in the coordination of European cultural cooperation projects (ON-AiR, Green Art Lab Alliance). She is regularly invited as expert on artist residencies in Europe, and facilitates training sessions for artists (mostly in visual arts, performing arts, music) and culture professionals (producers, cultural managers) into the practical aspects of mobility such as visa, taxation and funding opportunities. She was delegated by the Dutch government as expert on cultural mobility in the 2016 Stock-Taking meeting organised by the European Commission.

Her specific skills are on intercultural and international team management and coordination, strategic communication, as well as policy recommendations on European and international levels.

JORDI BALTÀ PORTOLÉS

Jordi Baltà Portolés works as a freelance consultant and trainer in the areas of cultural policy and international affairs, with a particular interest in the role of culture in sustainable development, cultural diversity and international cultural cooperation. He is currently working as an expert for the Culture Committee of United Cities and Local Governments (UCLG) and the Asia-Europe Museum Network (ASEMUS), among others. Between 2001 and 2014 he worked as a researcher and project coordinator at the Interarts Foundation, where among other things he served as scientific coordinator of the European Expert Network on Culture (EENC) and was involved in the EU-funded PRACTICS project on cultural mobility. He is also a member of the UNESCO Expert Facility for the implementation of the 2005 Convention. Jordi teaches at the Online MA in Cultural Management jointly organised by the Open University of Catalonia (UOC) and the University of Girona (UdG), as well as the Degree in International Relations of Universitat Ramon Llull (URL). He holds a BA in Political Science (Autonomous University of Barcelona) and a MA in European Cultural Policy and Administration (University of Warwick, UK).

Jordi has a strong expertise in analysis, documentation and research of specialised information, obtained through sustained work in research centres and projects at national, European and international level. As part of the EU funded project PRACTICS in collaboration with Interarts and On the Move, Jordi Baltà Portolés was one of the main researchers behind the very first edition of the landmark European cultural mobility funding guide while defining the methodology to identify regular mobility funding schemes at a European level in a clear and accessible way, both for the sector, and the policy makers and funders. Jordi Baltà Portolés, through his knowledge in areas of cultural policy and international affairs, has a strong basis to compare cultural policies' frameworks in Europe. He is also often associated to the crafting, designing and/or writing of cultural policy strategies and/or recommendations at national, European and international levels.

YOHANN FLOCH

Yohann Floch is a cultural consultant working internationally on communication, strategic development, international networking, artistic programming and cultural policy. Yohann Floch is the Programme Coordinator at Danseshallerne (Denmark), developing a transnational artistic residency programme as well as a Nordic innovative leadership platform.

Contributing to many European cooperation projects supported by Creative Europe and Erasmus + programmes, Yohann Floch worked in particular on communication and dissemination aspects on *Unpack the Arts* (mobility programme for cultural journalists and critics), *Autopistes* (piloting touring networks collaboration in Europe, Canada and the US), *CASA Circuits* (mobility programme supporting professionals to work and cooperate transnationally) or *Circus Incubator* (professional development programme for emerging artists and arts presenters implemented in Europe, North & South America). Yohann Floch is also one of the key resource-persons associated to the coaching of performing arts companies within a new internationalisation programme for the arts and cultural sector in France, funded by the Ministry of Culture and the Institut Français and coordinated by On the Move.

Data collectors

PETYA KOLEVA

Petya Koleva is the founder of Intercultura Consult, is a European Culture and Creativity expert based in Sofia.

Since 2004 developing synergies between arts and innovation via international cooperation initiatives in research, training and cultural policy development. Multidisciplinary and multilingual key expert, team leader and advisor for programs and agencies at local (municipal) and at the EU levels. Dr Koleva is also a visiting professor in Cultural Entrepreneurship and Innovation and on Network Entrepreneurship and Social networks at the National Academy of Theatre and Film Arts, Sofia, Bulgaria.

Through Intercultura Consult she has initiated and run successful research and policy development projects as well as international professional development platforms for managers and arts professionals.

Co-founder of the Cultural Policy Designers Network, senior expert of the Research Executive Agency and of the Education, Culture and Audiovisual Executive Agency of the EC, advisor of the European Cultural Foundation, expert of National Fund for Culture Bulgaria, Sofia and Plovdiv Municipalities, Senior expert of the Eastern Partnership

Culture Programme and EuropeAid expert, experienced in project research and network management including previous experience at the European League of Institutes of the Arts. Petya's working languages are Bulgarian, Russian, English, French and Dutch; she uses Spanish, German and Polish too.

GWENDOLENN SHARP

Gwendolenn Sharp is a multilingual cultural manager currently based in France, with diverse experience in concert production, artist management and international cultural cooperation, including designing and delivering projects, analysing and developing tools and strategies and coordinating international events.

Educated in France and Canada, graduated in Comparative Literature, International Cultural Cooperation and Sustainable Development, she has worked with regional-level government cultural institutions, arts festivals, cultural and environmental NGOs in Poland, France and Tunisia.

For the past years, she has maintained a particular professional and academic focus on the relations between culture, arts and climate change; in 2016, she founded the cultural agency The Green Room, co-creating solutions with associated musicians towards eco-responsibility in the music industry.

She is a board member of the Robert Bosch Cultural Managers Network and of the REEVE – Eco-events Network in Nantes.

REINIER KLOK

Reinier Klok is a creative producer from Amsterdam working on the intersection of visual arts and music, with a focus on online radio. During his time at DutchCulture he reported on the impact of the organisation and coordinated a temporary fund for Flemish-Dutch cooperative projects. Later he implemented the Mobility Infopoint for the Netherlands and from this position edited surveys on cultural mobility as well as the Cultural Mobility Funding Guide for the Netherlands. As staff member at the Amsterdam Fund for the Arts he was involved in the conception of a local community fund for the city's eastern district.

Editor

JUDITH STAINES

Judith Staines is an international cultural affairs consultant, widely experienced in evaluation, research, writing and editorial work. Her work has focused particularly on international cultural mobility, cultural networks and culture and development. Since 2010, she is Editor of Asia-Europe Foundation's arts and culture platform culture360.asef.org; previously Editor of On the Move mobility portal. She undertakes evaluation and research contracts for the European Commission, including in Tanzania, ACP countries, Russia and Nordic-Baltic region.