

## Operational study

*Mobility Scheme for Artists and Culture Professionals  
in Creative Europe countries*

The logo for i-Portunus features a yellow trapezoidal shape that tapers from left to right, resembling a spotlight beam. The text 'i-Portunus' is centered within this shape. The 'i' is blue, 'Portunus' is green, and there is a small red square above the 'i'. Below the main text, the tagline 'Supporting Creative Mobility' is written in red.

**i-Portunus**  
Supporting Creative Mobility



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*Disclaimer:*

*The opinions expressed in this document are the sole responsibility of the author (On the Move).*

*With projects like i-Portunus the European Commission will be conducting trials on how to best facilitate cross-border mobility for artists and culture professionals. This type of cultural mobility support scheme will become a permanent Action under the Creative Europe programme for 2021-2027.*

## List of acronyms / abbreviations

<b>AC/E</b>	Acción Cultural Española
<b>ASEF</b>	Asia-Europe Foundation
<b>CE</b>	Creative Europe
<b>CED</b>	Creative Europe Desks
<b>CISAC</b>	International Confederation of Societies of Authors and Composers
<b>COSME</b>	Competitiveness of Small and Medium-sized Enterprises
<b>DE</b>	Germany
<b>EACEA</b>	Education, Audiovisual and Culture Executive Agency
<b>EASME</b>	Executive Agency for Small and Medium-sized Enterprises
<b>EC</b>	European Commission
<b>ECF</b>	European Cultural Foundation
<b>ECoC</b>	European Capital of Culture
<b>ERICarts</b>	European association of Cultural Researchers
<b>EU</b>	European Union
<b>EUCIDA</b>	European Connections in Digital Arts
<b>EY</b>	Ernst and Young
<b>EYE</b>	Erasmus for Young Entrepreneurs
<b>FI</b>	Finnish Institutes
<b>FR</b>	France
<b>FTE</b>	Full Time Equivalent
<b>GAI</b>	Giovani Artisti Italiani
<b>ICJ</b>	International Court of Justice
<b>IETM</b>	International network for contemporary performing arts
<b>IFA</b>	Institut für Auslandsbeziehungen
<b>IGBK</b>	Internationale Gesellschaft der Bildenden Künste
<b>IMU</b>	Individual Mobility Units
<b>IO</b>	Intermediary Organisation
<b>IT</b>	Information Technology
<b>IVF</b>	International Visegrad Fund
<b>PEARLE*</b>	Live Performance Europe
<b>KPI</b>	Key Performance Indicators
<b>LT</b>	Lithuania
<b>MENA</b>	Middle East North Africa
<b>MIP</b>	Mobility Information Points
<b>MS</b>	Member-States
<b>NACE</b>	Statistical classification of economic activities in the European Community
<b>NCP</b>	Nordic Culture Point
<b>NEMO</b>	Network of European Museum Organisations

<b>OMC</b>	Open Method of Coordination
<b>OTM</b>	On the Move
<b>RCF</b>	Roberto Cimetta Fund
<b>SCOs</b>	Simplified Cost Options
<b>TFEU</b>	Treaty on the Functioning of the European Union
<b>UA</b>	Ukraine
<b>UK</b>	United Kingdom
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organisation
<b>UNSCR</b>	United Nations Security Council resolution
<b>VARP</b>	Visegrad Artists Residency Programmes
<b>VAT</b>	Value-added Tax
<b>VET</b>	Vocational Education Training
<b>W3C</b>	World Wide Web Consortium

## Introduction

In May 2018, the European Commission published its Communication on 'A New European Agenda for Culture' where it proposes more direct action in relation to the mobility of artists and culture professionals, particularly to *'encourage the mobility of professionals in the cultural and creative sectors and remove obstacles to their mobility'*.<sup>1</sup>

On 31 May 2018, the European Commission issued a call for tender (EAC/18/2018: Mobility scheme for artists and/or culture professionals) with the following main objective *'(...) to prepare the ground for a mobility scheme in creative and cultural sectors, from 2021 onwards in the next generation of EU programmes'*.<sup>2</sup>

This call for tender came in a context where the need for a dedicated mobility funding mechanism in Europe and internationally was increasingly recognised. This *'dedicated and flexible mobility scheme at EU level targeting artists' and culture professionals' capacity to co-create across borders could help address the shortcomings in existing mobility support schemes and unleash the potential of the sector to contribute to EU's ambitions and values'*.

The consortium led by the Goethe-Institut (DE) with its partners Institut français (FR), Nida Art Colony of Vilnius Academy of Arts (LT) and Izolyatsia (UA) - subsequently the Consortium - was selected in November 2018 by the European Commission, to lead the process and to manage the pilot phase of the cultural mobility scheme from December 2018 till February 2020. This pilot phase includes three periods of development, an analysis, the testing of the scheme and the production of policy recommendations.

In December 2018, the Consortium asked On the Move to be in charge of the mobility expertise in relation to the testing phase of the mobility support scheme, in particular to provide an analysis that shall pave the way towards the implementation of the scheme from April 2019.

On 21 January 2019, the Consortium had a kick off meeting with the European Commission where expectations were refined:

- There is the need to test a more structured cross-border mobility scheme since cultural mobility, which has always been high on the EU agenda for culture, is identified as part of the solution to European societal and political challenges;
- It is of utmost importance in the preliminary analysis to investigate the European

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<sup>1</sup> [https://ec.europa.eu/culture/sites/culture/files/commission\\_communication\\_-\\_a\\_new\\_european\\_agenda\\_for\\_culture\\_2018.pdf](https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf)

<sup>2</sup> <https://etendering.ted.europa.eu/cft/cft-display.html?cftId=3633>

added value of the scheme and the non-duplication with other funding mechanisms at European, Euro-regional and national levels;

- The focus on 'Individuals' shall be preserved in this pilot phase. According to the tender specifications, a particular attention should be placed on the fact that beneficiaries are not awarded a mobility grant but are sub-contracted (with potential tax impacts according to countries' legislations);
- 'Mobility is about results' e.g. about concrete outputs related to the said mobility experience;
- The timeframe for the development of the test mobility scheme cannot be changed and that consequently the present analysis has to be delivered by 31 March 2019.

Early February 2019, the Consortium agreed with On the Move proposal work plan to deliver the present analysis in the form of an operational study and add it in annex to the first inception report sent to the European Commission:

- The operational study focuses on 6 sub-sectors (visual arts, performing arts, music, literature, architecture and cultural heritage);
- Geographically, the operational study covers 41 Creative Europe countries (28 EU Member States as well as Albania, Bosnia and Herzegovina, Iceland, North Macedonia, Montenegro, Norway, Republic of Serbia – full participation – and Armenia, Georgia, Kosovo, Moldova, Tunisia, and Ukraine – partial participation)<sup>3</sup>;
- On the Move also recommended three data collectors to the Consortium that were subsequently contracted by the Goethe Institut.

## Rationale

Referring to the technical offer of the Consortium, *'the analysis should not be construed as an in-depth, broad-ranging academic exercise but rather as an operational study that will define the strategic positioning of the mobility scheme so that it creates the greatest value for Artists and Culture professionals, and identify how this positioning should be articulated through all the elements of the scheme'*.

As agreed in the work plan, the present operational study aims to focus on:

- What "cultural mobility" means, reviewing both the policy frameworks and the types of mobility that are most in practice and in demand for each sub-sector;
- What mobility support schemes already exist for each sector, analysing the current mobility opportunities and the funding sources at all levels;

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<sup>3</sup> [https://ec.europa.eu/programmes/creative-europe/content/creative-europe-participating-countries\\_en](https://ec.europa.eu/programmes/creative-europe/content/creative-europe-participating-countries_en). The reference list dates from 4 March 2019.

Kosovo: This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo Declaration of Independence.

- Any gaps to be filled and the added value a European mobility scheme can contribute to filling these gaps, in particular with respect to boosting creativity, exploring markets and developing careers;
- Where the potential for European added value is identified, how the operational framework of the mobility scheme (including the selection process), as well as the communication around this scheme, should be designed to ensure that this added value is unlocked;
- Complementarity with regard to other models.

## Methodological approach

The research team<sup>4</sup>, consisting of On the Move team and long-time expert contributors, has embedded these operational, practical and pragmatic aspects of the study in order to answer the objectives of this task. The data collection was supported by a team of data collectors contracted by the Goethe-Institut, whose main role was to help gather relevant and up-to-date **data** useful to analyse the different segments of the research:

- Reports and documents at EU level related to cultural mobility including the different reports produced by the OMC (Open Method of Coordination) working groups on mobility within the scope of the European Agenda of Culture;
- Surveys and documents on cultural mobility issues from various sources (mobility funding organisations, independent membership associations, European cultural networks, cities, etc.);
- Statistical reports and some qualitative data enabling a description of the structure of the cultural and creative sectors in Europe, i.e. those that could potentially benefit from the mobility scheme;
- Cultural mobility funding guides (co)produced and regularly updated by On the Move: mapping of funds 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 updates of the above guides and for countries not covered by the existing cultural mobility funding guides (Albania, Bosnia and Herzegovina, North Macedonia, Montenegro, Republic of Serbia as well as Armenia Georgia, Moldova and Ukraine);
- Information signposted on On the Move's website during the years 2017-2018, in particular the 1,443 'one-off mobility opportunities' subcategorised by types (call, funding, residency, meeting, training, collaboration, residencies, job), destinations and deadlines;
- Articles, testimonies, evaluation reports and other resources pertaining to cultural mobility issues;

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<sup>4</sup> See the biographies in Annex 8

- Information from two online surveys (2018 and 2019) including 2,812 completed answers.

The methodological approach includes the tasks to:

- Perform a thorough **desk research** to delve into the rich existing data listed above, also to be able to compare recent findings to older ones in order to analyse the characteristics and potential evolutions of the mobility of artists and culture professionals, and current policies and funding sources (at national level, at cross-regional levels and EU levels)<sup>5</sup>.
- Study the 736 **international calls** for the year 2017 and 707 for the year 2018 emanating from various organisations at national, European and international levels (public, private or mixed) signposted on On the Move's website<sup>6</sup>;
- Study the results extracted from **two online surveys**<sup>7</sup> and verify the evolution of needs, expectations, problems encountered by the culture field in relation to mobility. While the 2018 online survey allowed the confirmation of some important trends related to the ideal format for mobility support, the 2019 online survey was directly dedicated to answer the objectives of this operational study:

- The first 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 the ideal European Mobility Fund for Arts and Culture for you?*' gathered a total of 890 responses, with **697 completed answers**. Individuals participated more than organisations in this survey – 70.3% individuals against 29.7% organisations;

- The second 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 responses, with **2,115 completed answers**. Respondents were based in Northern Europe (41%), Eastern and South-Eastern Europe (29%), Southern Europe (24%) and Non-EU countries (6%). Respondents declared practising the following sub-sectors: 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 therefore achieved a higher response rate. Communication efforts have focused on less covered countries and under-represented sectors, which has produced a fairly balanced overview.

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<sup>5</sup> See the list of documents in Annex 1.

<sup>6</sup> See Annex 4.

<sup>7</sup> See Annexes 2 and 3.

- Conduct phone and online **interviews** with key players, particularly European cultural networks and platforms' representatives covering the sub-sectors to be addressed in this operational study as well as representatives of mobility funding schemes at national, European and international levels. These conversations helped fully understand the richness and diversity of results from the online surveys. They were particularly instrumental to deepen the analysis of the needs of the sector (including for less covered disciplines in the survey and reports) and to reveal paradoxes and good practices. The research and data collection team also had **online exchanges and consultations** followed in some cases in person, and these helped collect missing data particularly in relation to regular mobility funding schemes in non-covered Creative Europe countries<sup>8</sup>.

## Challenges

- **Timing:**

The time available to conduct this research and deliver a final document was short (40 days), especially considering the scope of the task.

This context encouraged On the Move's team to work in a collaborative manner on the operational study and they recommended data collectors that were accepted by the Consortium.

- **Lack of quantitative data:**

Data was missing to fully describe the specificities of the Culture field (and related sub-sectors covered by the operational study). The wide spectrum of countries to cover added to the complexity of the task particularly for Creative Europe countries that are not EU countries.

The lack of data in some cases illustrates an overall situation where both qualitative and quantitative data for mobility (particularly sectorial one) is also a key challenge for the overall arts and cultural sector.

This situation led to the quick set-up of a series of interviews with and/or email exchanges with countries less represented in terms of mobility offers and to go deeper into defining the needs and related obstacles for mobility according to each analysed sub-sector.

- **Outlining an operational framework:**

The analysis aims to pave the way for the development and articulation of the pilot support scheme, which the Consortium will test across the Creative Europe countries. However, the first call for mobility support is expected to be launched at the same time as the results of this operational study are delivered.

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<sup>8</sup> The full list of interviewed or consulted professionals is available in Annex 7.

Moreover specifications appearing in the call for tender (e.g. sub-contracting beneficiaries instead of grant mechanism, minimum length of mobility experiences, etc.) and in the technical offer by the Consortium (focus on visual and performing arts eg. theatre and dance, for the first period test of the scheme, regional approach for the evaluation etc.) could drastically narrow the analysis and results of the operational study.

- **Defining a business model:**

Time, but more importantly access to EU legal and regulatory information, as well as information about organisational models supported by the European Commission (such as Creative Europe Desks (CED), Intermediary Organisations (IO) as in the case of the Erasmus for Young Entrepreneurs (EYE) programme) were lacking, hence the suggestion of this operational study to be complemented by the learning of the pilot as well as a complementary study with EU regulations' experts.

Overall, On the Move's team of researchers kept in mind that the operational study shall lead towards a cross-border mobility operational framework to be integrated in the next Creative Europe programme, and that the study should not be restricted to the currently tested elements but instead investigate a sector-relevant and holistic approach of mobility for the arts and culture field.

Editorial note:

The research team uses the term 'mobility scheme' for the mobility scheme for artists and culture professionals to be implemented at the level of Creative Europe countries. They specifically mention the 'pilot scheme' or 'pilot project' for the test to be implemented by the Consortium in 2019. Lastly the team uses the term 'new instrument' or Instrument for the operational framework to be embedded in the post 2020 Creative Europe programme.

# Executive Summary

## Introduction

This operational study has been conducted by On the Move between February and March 2019, at the request of the Consortium of organisations that manages, on behalf of the European Commission, the pilot phase of a new European cultural mobility scheme. The aim of the study is to provide an analysis of the context and meaning of cultural mobility in Europe today, the needs in the sector and the strengths and weaknesses of existing cultural mobility schemes, as well as to define the most operational framework to implement first the pilot scheme and in the short/mid-term an EU mobility scheme for artists and culture professionals. To this end, it has involved a review of existing literature (policy documents, reports, statistical data, mobility funding guides, etc.), an analysis of two online surveys conducted in 2018 and 2019 (with 697 and 2,115 completed answers respectively), an analysis of over 2,000 mobility funding schemes and 1,400 international calls, and a set of interviews with key players in the sector.

The pilot mobility scheme emerges in the context of the New European Agenda for Culture published by the European Commission in May 2018, which commits to encouraging the mobility of professionals in the cultural and creative sectors and removing obstacles to it. A call for tender was launched soon after, with the aim of preparing the ground for a mobility scheme in creative and cultural sectors that should be in place in the post 2020 Creative Europe programme. The Consortium led by the Goethe-Institut was awarded the resulting contract and will be in charge of the pilot phase from December 2018 till February 2020, including the testing of the mobility scheme and the production of policy recommendations. This operational study is part of the initial phase of the project.

A set of challenges have affected the elaboration of the operational study, including the limited time available (40 days), the lack of data in several relevant areas including for the proposed business model, and the fact that the first call of the new pilot scheme will be launched at the same time as the results of the study are delivered. The research team, however, has kept in mind that the findings of the study should also inform the post-2020 Creative Europe programme and that this operational study should be considered as a work in progress and be continued to be fed throughout the pilot test of the mobility scheme and by a complementary study with experts on EU regulations and legal basis.

## Cultural mobility in the European context

Over the last 15 years, the international mobility of artists and culture professionals has gained a significant, if variable, position in the EU's agendas on cultural affairs, as a result, on one hand, of the demands of professionals and representative organisations and, on the other, the relevance of the issue to EU policy priorities in culture and other areas. This has been reflected in several policy documents (e.g. the 2007 and 2018 European Agendas for Culture, and the successive Council Work Plans, among others) and recommendations and reports produced by professional networks and other stakeholders. Over the years, there has been a progressive understanding that mobility is not exceptional, but something ordinary in the professional trajectory of artists and culture professionals, and that measures in this area are necessary in order to strengthen sustainable cultural ecosystems.

The study collects evidence regarding the **impact of cultural mobility programmes** at several levels:

- a) For **artists and culture professionals**, impacts can be identified in professional development, economic development, enhanced opportunities for reflection, exploration and risk, increased visibility of artists' work, and self-esteem.
- b) For **cultural organisations**, impacts include organisation learning and capacity-building, stronger cross-border networking, etc.
- c) For **citizens**, impacts include a more diverse cultural offer, education, stimulation of curiosity, community engagement, the development of more complex forms of citizenship, etc.
- d) For **public and private organisations funding and facilitating mobility**, impacts include contributing to the economic dimension of the cultural and creative sectors, putting cities and countries on the map, gaining prestige, supporting urban regeneration and social change, etc.

Evidence also points to a range of relevant **obstacles to cultural mobility**, including the following:

- a) **Legal and administrative aspects**, in areas such as visas, social security regulations, taxation, and intellectual property.
- b) **Information**, including the limited availability and accessibility of information on cultural mobility, which, despite recent improvements, often fails to respond to cultural professionals' increasingly complex questions.
- c) **Financing**, including budget cuts, fragmented mobility schemes and, more broadly, the lack of strategic approaches by the relevant authorities, including the EU.
- d) **An atypical work force**, since the mobility patterns in the cultural sector are often unpredictable and may, in some cases, involve very frequent travel (above the

average in other sectors); other specific aspects include the intangible nature of the goals and results of cultural mobility.

- e) **Geographic imbalances** in areas such as access to information and funding, as well as the tendency for mobility practices to be asymmetric and reinforce existing imbalances across Europe.

Examination of cultural mobility today is inescapable from the identification of a set of **factors of change** which shape how mobility occurs. They can be grouped as follows:

- a) **Cultural factors**, including increasing cross-disciplinary collaborations and 'creative partnerships' with other sectors, as well as the increasing mainstreaming of mobility in the regular work of organisations.
- b) **Economic factors**, including the increasing recognition of the economic dimension of the cultural and creative sectors, but also the fragmentation and instability of the labour market, which means cultural mobility may sometimes be an inevitable escape route.
- c) **Social factors**, including an increasing international orientation of younger generations, but also factors which, like rising nationalism and xenophobia, run counter to mobility.
- d) **Technological factors**, which facilitate virtual networking, transform organisational models, and require new professional skills.
- e) **Environmental factors**, including increasing awareness of the environmental impacts of mobility and the resulting need to be self-critical about one's practices.
- f) **Ethical and value-based factors**, including recognition of the social and economic imbalances where mobility operates.

Drawing on the definition of cultural mobility proposed by the *Mobility Matters* study in 2008 and the aforementioned observations, the operational study suggests that a **revised definition** could be phrased as follows: 'Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications'.

### **Potential beneficiaries and current needs**

Approximately **8.7 million people** had a cultural employment in the EU in 2017, amounting to **3.8% of total employment**. The figure was 6.7% higher than in 2012. Cultural employment is characterised by above-average percentages of self-employment and of

professionals with a higher education degree. The proportion of women is the same as in the overall labour market, although differences can be observed in specific sectors and countries.

The analysis conducted for this study confirms that cultural mobility is an integrated, essential element in the cultural value chain, with increasing emphasis placed on its capacity-building and lifelong learning components. When assessing existing needs and resources available, the surveys and interviews brought to light some needs specific to individual sectors, as well as the following **common aspects**:

- a) **Need for a flexible support scheme for individuals and collectives**, responding to the high number of freelancers and the mixed-employment status of many professionals, as well as to the fact that in some sectors (e.g. music, performing arts) cultural practices are primarily collective.
- b) **Need for support schemes compatible with professional practice**, including the provision of short-term opportunities (compatible with the precarity of much of the sector, which means many professionals are unable to travel for several consecutive days).
- c) **Need for support for all creative and cultural sub-sectors**, because mobility is ultimately relevant for all artists and cultural professionals and should also integrate opportunities for cross-disciplinary collaborations.
- d) **Need for adequate and realistic funding**, by tackling existing imbalances, covering some costs in full and finding ways to being more inclusive.
- e) **Need for longer-term cross-national interaction**, including opportunities for re-iterated visits enabling the sustainability of professional contacts and deeper links to local community.
- f) **Need for enhanced employability**, recognising mobility's value-added to skills and career development.
- g) **Need for self-initiated forms of mobility**, that is mobility embedded in professional projects formulated by individuals or resulting from existing projects or initiatives.
- h) **Need to advocate for European diversity and new collaborations**.
- i) **Need to embrace societal concerns**, including the willingness of professionals to consider social, economic and political challenges in their projects.

### **Analysis of the funding sources and their complementarity**

The research team reviewed 1,611 regular cultural mobility funding schemes in the 41 countries under study. These included 370 schemes for visual arts, 298 for performing arts, 295 for music, 277 for literature, 187 for cultural heritage and 184 for architecture. Many other schemes were identified and analysed separately, including 'one-off'

programmes, and demand-led funding opportunities, the latter representing a total of 459 funding schemes.

The diverse typology of mechanisms that emerges from this analysis is presented in detail in the study, and only some details are summarised here. Among them is the striking concentration of mobility opportunities in a reduced number of countries: in all the sectors analysed, **over 50% of both offer-led and demand-led mobility opportunities identified concentrate in only 5 to 8 countries**. While the list of countries varies slightly, a large majority are Western European countries particularly for demand-led funding opportunities.

Meanwhile, evidence suggests that there are very few mobility opportunities in the non-EU countries participating in the Creative Europe programme. Where they exist, they tend to be provided by European national cultural institutes, EU-funded programmes, development agencies, private foundations or initiatives, and are often related to specific time-framed projects.

The analysis also covered EU funding programmes in areas other than culture (e.g. ERASMUS+, Erasmus for Young Entrepreneurs (EYE), etc.) and found that, while these can occasionally be relevant for cultural professionals, in general individuals cannot apply directly for mobility support, but need to do so either via an organisation or through an online platform. The objectives of these programmes are also different from those more traditional in cultural projects, and this affects the ability of some cultural projects from accessing these opportunities in their own terms.

Several mobility programmes have a Euro-regional and/or transnational focus, which partly serves to rebalance existing asymmetries, although, very often, they also tend to highlight deeper disparities with regions that lack both national and regional forms of support.

Overall, the analysis of existing support schemes shows that sector needs are not properly met. These findings have informed the design of the proposed instrument, which is also consistent with the existing EU policy and legal framework. Indeed, one such scheme is in line with the preconditions for intervention by the EU as per the subsidiarity principle, the notion of European added-value and solidarity principles among Member States. The proposal is also in keeping with the goals set by the Council of Ministers in the Work Plan for Culture 2019-2022, and with broader EU values (e.g. transparency, cultural diversity, fundamental human rights, etc.).

## Profile of the new European operational framework and related instrument

The final chapter of the study proposes an operational framework for the mobility scheme, on the basis of the evidence collected and analysed in previous sections as well as a more detailed analysis of a range of existing schemes. The main elements of the proposed framework can be summarised as follows:

- **Values and impacts:** the European mobility scheme shall embed an inclusive understanding of the purposes of mobility, consider flexible formats and selection mechanisms, and include measures to reduce environmental impact.
- **Solidarity enhancement:** the scheme shall allow artists and culture professionals from countries with limited support to be part of the European cultural conversation in a more consistent and regular way.
- **Complementarity:** the scheme shall help to tackle inequalities and better connect regions and countries; it should also complement existing supply by privileging self-directed travel grants (for one's own project or purpose), which are less frequently available.
- **Ethics:** the scheme shall contribute to a fairer implementation of mobility and provide a more complete sense to the definition of cultural mobility.

The research team proposed the operational framework to be based on a **decentralised model**, ensuring that information, assessment and data analysis are well spread, and relying on a set of Intermediary Organisations (IO), selected through a call for proposals by the European Commission, for its implementation. This is a model similar to that implemented by the EYE programme and demonstrates benefits in terms of cost-benefit ratio, EU added value, capacity building leverage, communication potential, data collection, funding and grant management, and the European administrative burden while providing administrative information, following the Mobility Information Standards' framework.

In order to address some potential risks (e.g. disparity of objectives among different IO), the study provides some recommendations, including the need to ensure a common, harmonised framework at programme level.

Despite shortage of information to detail the business model, the specific competencies and legal capacities required by the IO involved in the implementation of the programme are introduced in the study, as are the tasks to be fulfilled by them and their potential internal structure. IO should work closely with Creative Europe Desks, meet the European Commission yearly, and hold informal exchanges with the few existing transnational mobility funds and Euro-regional mobility funds.

Finally, the operational study presents a detailed set of characteristics of the new instrument proposed, including the following aspects:

- a. Eligibility:** focus on individuals but consideration of groups, particularly in some sub-sectors; openness to professionals from all cultural and creative sub-sectors, and all ages (above 18), nationals and legal residents in countries participating in the Creative Europe programme. A diverse range of formats could be eligible, with specific conditions applied to some of them. Mobility should take place between countries participating in the Creative Europe programme and could be either short-term or long-term (between 3 and 90 days). Travel and subsistence costs should be at minima covered, and more support could be made available to mobility which is ecologically responsible.
- b. Application:** applications should come from natural, rather than legal, persons; they should involve a short, concise application form and further supporting documents where essential. The scheme should be open on a rolling basis and be based on a web-platform managed by EACEA and accessible by IO.
- c. Selection:** EACEA should operate as a support office for the overall management of the scheme, whereas IO would be in charge of the financial management of funding and contact with the beneficiaries, following the input received from the relevant selection advisors, who would be in charge of assessing the applications.
- d. Financing and payment:** payments should be made by IO to beneficiaries, in two instalments, with Simplified Cost Options (SCOs) used wherever possible.
- e. Reporting and evaluation:** mandatory, but simple, reporting procedures, and establishment of an impact assessment mechanism to identify longer-term impacts in particular.
- f. Communication and dissemination,** involving all relevant stakeholders (EC, EACEA, Creative Europe Desks, IO, beneficiaries), through several media, ensuring transparency and accessibility.
- g. Online platforms:** a centralised one managed at the level of the EC and websites at the IOs level

The research team recommended other ideas to be taken into consideration within the pilot phase out of a very detailed table articulated around the above 7 points of focus.

Last but not least, the research team made a set of recommendations to the Consortium (selection, communication, accessibility, analysis of supported mobilities and success benchmarking), the EACEA agency (centralised web-platform, selection of IOs, data collection and overall communication strategy) and the European Commission (amount allocation for the new instrument and commitment of the MS) to pave the way towards the implementation of the new instrument to support in a consistent, fair and comprehensive way the mobility of artists and culture professionals in Creative Europe countries.

This includes among other the conduct of a legal and regulatory EU study to fine tune the business model around an operational framework articulated around IO.

The proposal, based on the findings of this operational study, shall help to devise a relevant Instrument in the post 2020 Creative Europe programme, to support at a large and impactful scale the mobility of artists and culture professionals and to allow in an efficient way professional exploration, creativity boost, market opportunities and skills' development.

This chapter aims to present the context and recent evolution of EU policies towards the mobility of artists and culture professionals. To this end, it examines some of the main policy documents produced by EU institutions as well as other relevant contributions to the debate, addressing the purposes, forms, obstacles and outcomes of mobility, and presents the broader context in which cultural mobility unfolds. Drawing on existing definitions of cultural mobility, the section proposes some possible amendments to them.

### 1.1. Policy analysis

Over the last 15 years, the international mobility of artists and culture professionals has gained a significant, if variable, position in the EU and Member-States' agendas on cultural affairs. This possibly resulted from the combination of, on one hand, the demands of professionals and representative organisations, who were aware of the importance of mobility but also of the difficulties encountered in making it effective, and, on the other, the relevance of the issue to EU policy priorities in both culture (including cross-national cooperation) and other areas (e.g. economic development and the internal market, external relations).

Early milestones in this process include the identification of mobility as a strategic objective in the 2007 European Agenda for Culture (EC, 2007), as well as the European Parliament decision to launch two budget lines which would provide support for 13 mobility pilot projects, with the aim of testing new ideas in this area (Poláček and Le Sourd, 2013-17). Furthermore, two studies were commissioned at the time (ERICarts, 2008; McCoshan, 2009), including ERICarts' *Mobility Matters* report, which provided a definition frequently quoted since: '*mobility is understood as the temporary, individual cross-border mobility of artists and other cultural professionals*' (ERICarts, 2008: 3). Among the forms of mobility supports identified by *Mobility Matters*, including both 'outgoing' and 'incoming' schemes, were artists and writers residencies, event participation grants, research grants, training and working scholarships, short-term exploration grants ('go and see', 'come and see'), market development grants, project or production grants, support for transnational networking, and touring incentives (ERICarts, 2008).

Several of the steps undertaken in the institutional context since then have derived from the inclusion of mobility, with a varying priority degree, in successive Work Plans for Culture adopted by the EU Council of Ministers, which have led, among others, to setting up several working groups and expert groups in areas including information standards, measures to support the mobility of artists and culture professionals, and artists'

residencies (EU OMC, 2010; EC, 2011; EU OMC, 2012; EU OMC, 2013). Additional analyses and recommendations have been provided by networks and professional organisations (including cultural platforms such as the Cultural and Creative Industries' Platform), often addressing the specific conditions in sub-sectors as well as the obstacles encountered to foster mobility (see e.g. Poláček, 2007 – Ed. PEARLE\*; Reitov and Hjorth, 2008; Heemsoth, 2010; Di Federico and Le Sourd, 2012; On the Move, 2013a, b, c; Dümcke, 2017), and some other reports have been commissioned by EU institutions (Demartin et al. – Ed. On the Move and PEARLE\*), 2014; KEA, 2018). In response to the obstacles and difficulties encountered, new initiatives have been adopted, including the progressive development of a network of Mobility Information Points (MIP), bringing together independent and public initiatives in several EU Member States that specialise in facilitating the mobility of artists and culture professionals<sup>9</sup> including the touring-artists.info website, a joint initiative of the International Theatre Institute in Germany and the International Society of Visual Arts (IGBK). These initiatives derive in particular from the framework proposed by the expert group on standards for mobility information services initiated by the European Commission in 2011 (EC, 2011).

The aforementioned documents provide therefore an extensive set of references on which to analyse the meaning and challenges of cultural mobility and its policy dimension at the EU level. These and some other more specific publications have been used to prepare the following sections.

As this operational study will explain later, the mobility of artists and culture professionals serves multiple purposes, including artists' search for inspiration and learning opportunities, as well as the broadening of employment pathways and, when seen in a policy and institutional perspective, a range of goals including diversifying the cultural offer available, generating economic opportunities for artists, attracting tourism, and contributing to cultural diplomacy efforts. The diversity of implications and the breadth of the themes involved serves to explain why mobility has been linked to both economic and social and external relations objectives in EU policy documents. Furthermore, several documents have stressed that mobility serves both cultural and economic purposes ('... mobility... is crucial to enhancing creative encounters as well as production and exchange of cultural goods and services. In addition, it can create new jobs and work opportunities...'; EC, 2011a 1; see also EU OMC, 2012). In practice, this provides a connection with the 'double nature' of cultural goods and services stressed by the 2005 UNESCO Convention on the Diversity of Cultural Expressions, a document which the EU and its Member States have ratified.<sup>10</sup>

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<sup>9</sup> See <http://on-the-move.org/about/ourownnews/article/19558/mobility-information-points/> [Last viewed: 3.3.2019]

<sup>10</sup> See <https://en.unesco.org/creativity/convention/texts> [Last viewed: 3.3.2019]

While mobility can be addressed as a theme of its own, and indeed it has received distinctive attention in the past (see e.g. the EU Work Plan for Culture 2008-2010; Council of the EU, 2008), it can also be seen as part of standard professional development, particularly in an increasingly globalised context. In this respect, the latest EU Work Plan for Culture 2019-2022 includes references to mobility within the priority related to the building of a broad ecosystem for artists and culture professionals (Council of the EU, 2018), somehow recognising that **mobility is not exceptional, but something ordinary within the professional trajectory of artists and culture professionals**, and that this is one of several areas that should be addressed at all governance levels in order to strengthen **sustainable cultural ecosystems**. Indeed, weaknesses in cultural policy and cultural development at local and national level (e.g. lack of appropriate training and funding frameworks, low national and international networking, absence of suitable legislation and policy in areas such as the social status of the artist) affect opportunities for international mobility.

The observations made above also point to the fact that building a sustainable framework for mobility requires action at both EU and Member State level. Furthermore, both at EU and at national level, enabling policies and measures need to be adopted not only by bodies in charge of culture but also by other departments, including, where relevant, those in charge of taxation, social security, employment, higher education and vocational training, foreign affairs, etc.<sup>11</sup> In this respect, it can be argued that mobility policies require both a multi-level and a transversal or 'joined-up' governance approach. They also need to encompass a participatory component, involving consultations with the relevant professional sectors.

## **1.2. Policies' goals and studied impacts**

There is a general lack of evaluation studies, or better said analytical evidence, in relation to whether the policies favouring cultural mobility reach their objectives; moreover, when existing, the methodological approaches tend to focus only on quantitative data and tangible results. However, in recent years a number of evaluation reports have been undertaken, particularly in the case of European cultural networks supported by the European Commission, and some other funds supporting mobility (see e.g.; Le Sourd et al., 2018, Dumont, 2017, ECF, 2014, On the Move, 2013d; RCF, 2012).

On the basis of this and other relevant literature, as well as the key results of the 2019 online survey<sup>12</sup> some evidence regarding the impacts of cultural mobility programmes is presented.

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<sup>11</sup> Please note that, since this study focuses on mobility within Europe, only occasional reference is made to aspects such as visas, which have been often addressed in mobility debates but which affect primarily non-European citizens.

<sup>12</sup> See Annex 3.

### **a) For artists and culture professionals:**

- Professional development: new (technical) skills, connecting to other artists and culture professionals, access to advisory services which help to improve capacities and skills, scaling-up of professional activity to a European / international level (ECF, 2014), etc.;
- Economic development opportunities: participation in festivals and professional fairs or markets, development of international co-productions or tours, new projects designed as a result of mobility experiences (RCF, 2012), selling of works, finding representatives and/or agents outside their work country, scouting for new productions and/or creators abroad, scouting for new work opportunities, etc.;
- Opportunities for reflection, exploration and risk, particularly in the case of long-term projects designed to facilitate mutual knowledge and collaboration without predetermined outcomes (Dumont, 2017, Le Sourd et al., 2018; Le Sourd and Sert, 2018), and more generally through the gaining of new perspectives on one's own work and artistic practice in general (On the Move, 2013d);
- Increased visibility of artistic work, through the participation in international activities and the acquisition of recognition by their peers, funders, partners, media and audiences;
- Self-esteem and other psychological benefits, through the recognition of one's work that is embodied in the reception of a grant.

### **b) For cultural organisations:**

- Organisation learning and capacity-building, e.g. those organisations hosting residencies or taking part in other exchanges (EU OMC, 2014);
- Return on investment in terms of capacity building within the organisation sending one of its employees abroad, bringing new skills back into the home organisation/institution;
- Strengthening of the fabric of cultural organisations across national borders (new knowledge generated, capacities to work cross-sectorial and to bridge their practice to other areas, thus increasing the options to provide a more diverse offer and new creations).

### **c) For citizens:**

- More diversity in cultural offer: access other worlds through the attendance of and participation in artistic experiences (De Vlieg, 2007); presentation and circulation of talents and productions from other countries, and of less-usual sub-sectors and forms where this is not frequent (e.g. contemporary circus; Dumont, 2017);

- It can educate, stimulate curiosity and form a bridge to the recognition of shared cultures and values (EU OMC, 2012); several authors have also stressed the important contribution that cultural mobility and intercultural exchanges can make in strengthening understanding and intercultural dialogue between people, fostering tolerant and inclusive societies, and fighting intolerance and xenophobia (EU OMC, 2012; Samdani, 2017). This is particularly valid in forms such as literary translation, that facilitate interaction and bridge-building among cultures (Consulmarc Sviluppo, 2013);
- Community engagement, particularly in the case of mobility projects that involve a participatory component or artists' residencies that have partnered with social or educational organisations (EU OMC, 2014);
- Recognition of more plural and complex forms of citizenship are needed, and that cultural mobility can enable them: "[our] contemporary societies depend on the fact that we can participate in many communities at the same time, physically but also virtually. For this reason we need to conceive of new, complementary sorts of citizenship." (Veenkamp, 2007: 10; see also Watson, 2014);
- Mobility is a two-way exchange and the experiences of the mobile artist or cultural professional can also in return benefit his or her own community (Richard, 2013).

**d) For national public and private organisations funding and facilitating mobility:**

- Contributing to the economic dimension of the cultural and creative sectors and increasing employment, through e.g. the facilitation of networking, co-productions, and access to international markets;
- Putting on the international cultural map cities and countries hosting international events, e.g. festivals (OMC Policy Handbook on residencies, 2014, EY, 2015);
- Fostering international connectedness and networking opportunities for artists and culture professionals in the cities which support mobility, both incoming and outgoing (Bernava and Bertacchini, 2016);
- Supporting mobility can also contribute to countries' aspiration to gain visibility and prestige in the cultural scene abroad and can be seen as a 'soft power' tool to enhance political and business relations, as part of their cultural diplomacy strategies (EU OMC, 2012);
- Raising the visibility and the international outreach of the cultural sector from countries which support outgoing mobility (On the Move, 2013d);
- Supporting urban regeneration and social change, e.g. in areas hosting an artists' residency that attracts international professionals (EU OMC, 2014), as well as the promotion of social cohesion more generally (On the Move, 2013e);
- Addressing broader political aims, including fostering intercultural competences and '[moving] beyond a narrow vision of Europe as purely an economic project', by bringing culture closer to Europe's citizens and having an impact on their daily

lives (EU OMC, 2012: 17) or harnessing cultural diversity for social cohesion and well-being (EC, 2018).

### 1.3. Limitations of current policies

As noted earlier, several of the policy documents elaborated over the past decades have analysed the obstacles hindering the mobility of artists and culture professionals. Too few aspects have been addressed in policies these past years, and most impediments remain outstanding, at least for some countries or sub-sectors. A summary of the main limitations is presented below:

- a) **Legal and administrative aspects:** some of the difficulties result from the absence of legislation recognising the specific situation of artists and culture professionals; for instance, despite the high rate of self-employment in the arts (that will be particularly addressed in the next chapter), specific legislation on self-employed artists is absent in at least 9 EU member states, as well as in several of the non-EU countries participating in Creative Europe (Compendium, 2019). Traditional obstacles to cultural mobility have included those related to visas, social security regulations (e.g. lack of a status for artists, conditionality of unemployment and pension benefits, exportability of benefits, etc.), taxation (including bilateral agreements on double taxation, and legislation on withholding taxes and VAT; discrepancies among member states in the VAT rates applied on cultural goods and services, with some, but not all, applying exemptions or low rates as allowed by the VAT directive; see Molenaar, 2016 - Ed. PEARLE\*), and intellectual property rules (Poláček - Ed. PEARLE\*), 2007; KEA 2018). This is reinforced by the non-harmonisation of administrative measures across EU member states (El Bennaoui, 2017; KEA, 2018), as well as the fact that, even when approaches have been harmonised or coordinated in legislation, they are not always properly implemented in practice (e.g. the case of specific or mixed types of status in the framework of social protection policies, PEARLE\*).
- b) **Information:** the availability and accessibility of information on applicable legislation and other rules (including e.g. on the administrative documents to be used), mobility opportunities, and resources related to mobility (e.g. relevant information sources, networks, etc.) has regularly been cited as a central challenge for cultural mobility (Poláček, 2007; EC, 2011a). Over the years, measures have been adopted to address this and to develop a more structured information framework across the EU, including the MIP as well as other online and offline resources (Council of the EU, 2011). As a result, it has been argued that 'artists and culture professionals now have better access to general information about the

questions and issues they face, but... the complexity of their questions has increased' (Poláček and Le Sourd, 2013-17; see also Demartin et al., 2014 – ed. PEARLE\* and On the Move), which requires more tailor-made, personalised information provision.

- c) **Financing:** several of the obstacles that affect cultural mobility relate to the existing policy framework. In the institutional framework, difficulties include the lack of transversal governance frameworks enabling dialogue between the relevant policy departments and the mainstreaming of mobility across all relevant policies (Changing Room et al., 2010; EU OMC, 2010); the lack of a cohesive, strategic approach by EU institutions (KEA, 2018), which should also involve a clear view of the role of Member States and cooperation among them, in a suitable multi-level approach; and transparency and consultation with civil society and other beneficiaries. As regards funding, difficulties include budget cuts (see e.g. Poláček and Le Sourd, 2013-17), both those that are specific to cultural mobility and those which affect broader cultural policies and threaten the sustainability of cultural organisations active in mobility; and the fragmentation and limited scope of national and regional mobility schemes, as well as the lack of a coordinated strategy for the different schemes supporting mobility in EU institutions (KEA, 2018).
- d) **Atypical work force:** when compared to professionals from other fields, many artists and culture professionals show a high rate of frequent travel (Di Federico and Le Sourd, 2012), which on one hand opens opportunities but on the other implies difficulties in maintaining regular collaborations or jobs at home. The frequent absence of regular, permanent mobility dynamics, makes cultural mobility unpredictable (Poláček, 2007, Ed. PEARLE\*). Cultural mobility is often short-term (e.g. when tied to tours or occasional events, conferences or training activities, or field missions in the case of cultural heritage professionals), with workers being subject to different legislations and the often precarious or unclear employment status (Di Federico and Le Sourd, 2012), also being subject to long 'research and development' phases that remain unremunerated (ERICarts, 2008). Very often the goals of cultural mobility are intangible, including being inspired by attending specific events or meeting others (e.g. at conferences, training or networking events, etc.), or developing ideas with others that may, or may not, lead to specific, tangible results. Existing policies have trouble considering the specificities of the culture field and sometimes to fully acknowledge the precarious work conditions in the sector.
- e) **Geographic imbalances:** the obstacles listed above have varying implications across the EU, and often reinforce existing social, economic and cultural

asymmetries. Indeed, structural imbalances have been identified as regards access to information and knowledge, including language barriers; access to funding and different costs of living; policy priorities regarding mobility (including the relevance given to the notion of ‘reciprocity’) (EU OMC, 2014; see also Poláček and Le Sourd, 2013-17), and the different impact of budget cuts (EU OMC, 2012). Beyond imbalances in provision, the practice of mobility itself also shows asymmetric patterns and can reinforce imbalances, by tending to move from East to West, and from the South to the Centre (Mitchell, 2007). This imbalance is visible within the EU, and is more pronounced with regard to the non-EU countries in Eastern and South-eastern Europe and in the Mediterranean countries participating in the Creative Europe programme (e.g. Tunisia, see Yazaji, 2019).

Most of the impediments mentioned here may only be by-passed at EU level: all studies have recommended a cohesive and strategic EU approach which could pay particular attention to existing imbalances or limitations, and intend to address them. Beyond acting upon its own policies (and the improvement of evaluation mechanisms), the EU has a central role to play in coordinating Member States efforts to harmonise theirs.

#### **1.4. Factors of change: new realities in relation to cultural mobility**

Whereas several studies on mobility needs and trends have been conducted and support schemes have been established, a number of factors of change can be observed today, which impact on the forms of mobility needs. A short summary of these factors of change is presented hereafter:

- a) **Cultural factors:** the ways in which cultural mobility takes place have changed, including through the increase in cross-disciplinary collaborations (which are also visible in cultural practices and projects regardless of mobility) and in “creative partnerships” involving businesses, environmental organisations, schools, local governments, etc. (EU OMC, 2014). There is also evidence of mobility being increasingly based on short-term, low-cost collaborative encounters, often more focused on processes of engagement in and with communities than on production or presentation (EU OMC, 2012; KEA, 2018). Mobility is also increasingly mainstreamed in the regular work of cultural organisations, as proven by European cultural networks that prioritise mobility with a view to facilitating the development of international cultural projects and cross-border cultural cooperation projects (Poláček and Le Sourd, 2013-17, KEA, 2018).
- b) **Economic factors:** the increasing, though slow, recognition of the economic role of the cultural and creative sectors has led to increasing attention to support

mechanisms, including in the field of mobility. However, several weaknesses remain, including budget cuts (Tuerlings, 2015) and the absence of consistent value chains in many countries (from education, training, creation, production to dissemination), which make international connectedness and networking even more important (Le Sourd, 2019). Indeed, the need to be mobile can be in some cases the consequence of an increasingly fragmented labour market, where employment is less stable and fosters nomadism – this, which had been particularly the case for artists in the past, is now also visible for culture professionals (Bulayev, 2018). Changes can also be observed in the forms of organisation (freelancers, ‘digital nomads’) and places where mobility exchanges take place (co-working spaces, hubs, incubators, etc.) (KEA, 2018), at least for culture professionals.

- c) **Social factors:** being international, and thus engaging in mobility, is a natural process for today’s generations in different professional areas (Lamboley and Paumier, 2018). However, other social changes run counter to the development of mobility, not least rising nationalism and xenophobia, and the perception of migration as a security threat (El Bennaoui, 2017) – in this respect, it is also worth stressing that restrictions to mobility of artists and culture professionals may be seen as a threat to freedom of artistic expression (Shaheed, 2013).
- d) **Technological factors:** the rise in mobile and digital technologies and their pervasiveness facilitates virtual connections, networking, collaboration and the live streaming of events (EU OMC, 2012). It transforms organisational models (Kurt Salmon, 2015) and opens the way to new formats of working, such as virtual residencies (‘an increasing number of artists use the internet as a platform to create and share their art, as well as to interact directly with other artists, curators, art professionals or other audiences’; EU OMC, 2014: 33) and, particularly when coupled with the impact of globalisation and the increasing diversity in most societies, can raise some doubts about the value added of more traditional forms of mobility (Peeters, 2018). Finally, technology also brings new demands in professional development skills (KEA, 2018), although the implications of this may be different according to sector and job.
- e) **Environmental factors:** in the light of climate change and the awareness of the human footprint on the environment, including that which results from air travel, ‘[when] is travel truly meaningful? Awareness of one’s own position in relation to ‘the other’ consequently also entails a potentially critical approach to one’s own practice and how it is embedded.’ (Peeters: 2018: 16). Several reflections have been made on this issue, including *On the Move’s Charter for a sustainable and responsible cultural mobility*, which provides guidance on committing to

environmental issues (e.g. developing and implementing an environmental policy within cultural organisations), understanding and evaluating impacts, improving practices and communicating the impacts and improvements made (OTM 2013a: 4-5). This also applies to funders, who should include environmental standards among the criteria to assess support to cultural mobility (OTM 2013b: 4), and policymakers, who should commit to environmental issues through crosscutting strategies, and contribute to capacity-building of the cultural sector to deal with environmental issues (OTM 2013c: 5).

- f) **Ethical and value-based factors:** in a context of increasing questioning of the values that inform the work of public and private organisations, and their consistency with actual practice, new demands are placed on cultural organisations of all kinds, including in the field of mobility. In this respect, support for mobility, and the resulting mobility exchanges, should not ignore the social and economic imbalances in which networking takes place (DutchCulture, 2018; Janssens, 2018), including inequality within and among countries (Farinha, 2015). While this is particularly relevant in North-South exchanges (e.g. the UNESCO 2005 Convention refers to mobility particularly in the context of cooperation for development and in the preferential treatment to be granted to artists and culture professionals from developing countries), an attention to diversity could be relevant for mobility at all levels. This involves, among other aspects, understanding that support for mobility requires ‘openness and balance’ (UNESCO 2005: art 2.8) – that is, being open to other cultures and enabling both incoming and outgoing mobility. Other relevant principles include transparency, a commitment to balanced collaboration, consultation of beneficiaries, inclusiveness (e.g. in the language used), and a commitment to changing structural imbalances, including through advocacy and awareness-raising (DutchCulture, 2018). Among the relevant examples in this area are the artists’ residencies that operate as ‘safe havens’ for artists at risk (EU OMC, 2014).

## 1.5. Towards a new definition

The aforementioned definition of cultural mobility provided by ERICarts in the *Mobility Matters* report (2008) remains largely relevant to this day. Indeed, the survey conducted during the elaboration of this operational study provides responses which, while very diverse, do not differ substantially from the main elements included in that definition – by highlighting aspects like the freedom from bureaucratic procedures, the need for mobility to be bi- or multidirectional, and the need for mobility to be integrated across all working processes. They prove however that there is an awareness among professionals

of the difficulties involved in pursuing mobility, the political issues raised, and the integral place of mobility in professional development.

In this respect, as evidence presented in this chapter has shown, the mobility of artists and culture professionals is increasingly shaped by a set of external factors (environmental, technological, social, etc.) and should in turn be increasingly responsive to them, including the social, economic and political imbalances that exist across Europe and beyond; the political interests that may lie behind policies and strategies supporting mobility; the environmental impacts of mobility; etc. This also serves to reinforce the centrality of support for cultural mobility in the light not only of supporting the development of a sustainable cultural ecosystem in Europe, but also of addressing broader political aims of the EU and reaffirming its goals and values - including sustainable development, economic, social and territorial cohesion and solidarity, freedom (including freedom of movement), equality, etc.

In this respect, if a new definition of cultural mobility were to be proposed, it could be phrased as follows: **'Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications'**.

## Chapter 2: Potential beneficiaries and current needs

The pilot scheme for cultural mobility will aim to support artists and other culture professionals based in countries participating in the Creative Europe programme. This section briefly describes the potential beneficiaries of such a scheme and provides insights in the current needs for cross-border mobility of arts and culture professionals in the following sub-sectors: visual arts, performing arts, music, literature, architecture and cultural heritage, presented first in a transversal approach and then per sub-sector.

### 2.1. Potential beneficiaries

According to the most recent data (Eurostat, 2018), in 2017 approximately **8.7 million people had a cultural employment in the EU**, which amounted to **3.8% of total employment**. The total figure was 6.7% higher than in 2012, with a total increase of 544,000 jobs, but no changes were observed as regards total employment, which remained at 3.8%.

When analysed in detail, the following observations can be made as regards socio-economic aspects:

- In nearly all EU countries, jobs in the cultural field are held predominantly by people with tertiary education (60%); in the total employment market, the equivalent figure was only 34%, thus signalling **a very strong correlation between tertiary education and cultural employment**. The trend can be observed in all EU member states as well as in the non-EU countries participating in Creative Europe for which data is available.
- In 2017, **women accounted for 46% of cultural employment** in the EU, this being the same figure as in the labour market overall. However, they were in the majority in cultural employment in 10 countries, against only 2 countries in total employment. For instance, in the Baltic states, the share of women in cultural employment stood at 60%, a rate not reached in any country in the total labour force (Eurostat, 2018). Contrasts can also be observed when gender-disaggregated data are available for individual sectors. A recent study shows changing demographics in the architectural sector in the EU: 53% of architects in their 30s are female, compared with only 32% of architects in their 50s. However, a pay gap of 25% between genders was also observed (Mirza & Nacey, 2019). There is also a visible imbalance in decision-making positions, e.g. only 28% female museum directors and 9% museum board chairs and 14% female board chairs in national theatre companies in the UK, and 16% women in decision-making positions in Germany's culture departments (European Institute for Gender Equality, 2016).

Furthermore, female creators are only 10% of the world's 100 top creators in terms of revenue generated (CISAC, 2018).

- As regards age, it has been estimated that, in Europe, the cultural and creative industries employ **more people aged 15-29 than any other sector** (EY, 2015). However, it is artists over 35 years of age who more frequently engage in international mobility (Bernava and Bertacchini, 2016).

As regards the characteristics and quality of employment, some observations can also be made: in 2017, the percentage of **self-employment in cultural sectors in the EU (33%) was more than double that observed in overall employment (15%)**. However, there were significant variations across countries, with some having three times as much self-employment in culture as in the overall labour market (Germany, Netherlands; also Norway), a small number of countries where self-employment was more common in overall employment than in culture (Romania; also North Macedonia), and the percentage of self-employment in culture oscillating from over 35% in the Netherlands, Italy, UK and the Czech Republic, to under 20% in 7 member states (Eurostat, 2018). Differences are also visible in specific sectors: when only artists and writers are taken into account, the rate of self-employment is 47%. On the other hand, information available at the international level suggests that in the culture and media sectors there is a comparably high percentage of 'false self-employment' (Gruber, 2019) – that is, working regularly for an organisation but with less rights and social protection than a standard employee.

It should be noted, however, that the analysis of the make-up of the cultural and creative sectors, including its employment characteristics (type of contract, position, etc.), is hampered by the lack of proper categorisation and data-collection mechanisms in many countries and in several areas, including e.g. cultural heritage professionals. Clearer NACE<sup>13</sup> categorisation of cultural professionals would be required. This is also a particularly serious challenge as regards non-EU countries participating in the Creative Europe programme. Moreover, there is also a lack of general and consistent data on the ratio of mobile professionals within the total number of artists and culture professionals.

From the data collected for the 2019 survey *'European cultural mobility for artists and cultural practitioners: what are your needs?'* (2,115 respondents), a quarter indicated that they are employed, with other respondents listing their professional status as 'freelancer/self-employed', 'mix status' or 'other' (which covers various statuses, among which pensioned, unemployed, volunteers, etc.). In terms of professional activity, the majority of respondents are creators (artists, performers, writers, translators, architects: 50.2%) followed by presenters/directors/managers (17.95%), producers (8.75%), curators (7.97%), technicians (3.09%) and other professions (12.04% covering researchers, educators, etc.). It must be underlined that this question was difficult to answer, as many

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<sup>13</sup> Statistical classification of economic activities in the European Community (NACE).

professionals do not have similar professional statuses and professions throughout the surveyed countries and respondents could not elaborate on their specific statuses. When asking stakeholders about the structuration of the sector, they confirm that there is a majority of creators, estimated between 50% and 80% of the professionals depending on the sub-sector, and that there is a trend towards more freelancers and self-employed professionals, whatever their respective professions and sub-sectors.

## **2.2. Transversal needs expressed by artists and culture professionals**

The large amount of data collected allowed for an in-depth analysis, including a comparison of findings over the past 15 years and an updated overview of the needs for cross-border mobility of arts and culture professionals. Past surveys to evaluation reports, sub-sectorial policy papers to European studies commissioned by EU institutions were in the vast majority of cases based on field consultations, online surveys, case studies and examples of good practices, interviews, etc. They used methodological approaches close to those used for this operational survey.

The research team decided to conduct a new online field consultation and series of interviews, less to find well-known needs but rather to check their validity in today's ecosystem and identify new trends or evolutions (synthesized partially in the first chapter).

Integrating the extensive research carried out over the years, this chapter aims to confirm and enrich findings with current insights from:

- The analysis of the results of two online surveys<sup>14</sup>, including one specially conceived within the scope of this operational study: *'European cultural mobility for artists and cultural practitioners: what are your needs?'* that gathered 2,115 complete answers;
- The analysis of the interviews with and consultations of key players, particularly European cultural networks and platforms' representatives<sup>15</sup>, especially since data collected in certain sub-sectors (specifically for cultural heritage and architecture) in the 2019 survey does not provide enough statistical evidence to draw clear conclusions. Feedback from stakeholders and recent literature was therefore used to make sure the data could be analysed.

Over the centuries, artists have travelled, among others, to expand their horizons, investigate or find inspiration, stimulate their creativity through interaction with others, deepen their understanding of reality, challenge their assumptions and change their

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<sup>14</sup> See Annexes 2 and 3 for details on the two surveys.

<sup>15</sup> In 21 interviews, conducted via phone/skype calls and in writing between 15 February and 5 March 2019. See the Annex 7 for the list of organisations consulted.

practices, access new coproduction opportunities, network, and share intelligence and information, among others (De Vlieg, 2007; Staines, 2007; Peeters, 2018; KEA, 2018). Additionally, respondents to the 2019 survey listed as motivations for cross-border mobility the wish to establish, maintain and strengthen professional contacts, networks and collaborations pertaining to co-creation, co-production and circulation of work; to build a European network for one's career and work, most notably by developing a network of peers in one's sector and/or generation; the potential to have access to financial, human and institutional resources that are not available in one's own context; and finally the potential to gain international visibility, recognition and reputation.

Travel contributes both to artistic development and potentially to the opening of new economic opportunities, including in terms of employment. These objectives may vary at different stages in professional careers (KEA, 2018), and may apply differently to culture professionals in non-artistic positions. However, there is an understanding that, nowadays, mobility is “an integrated and essential element of the value chain”, with relevance at the stages and functions of education/training, creation, production, dissemination/distribution, documentation/media, and art critique/preservation (EU OMC, 2012).

Therefore, professionals in all areas and positions of the cultural and creative sectors may benefit from mobility in one way or another. This may be in line with the observation that ‘there is a clear shift towards more capacity building and training as well as formats which allow lifelong learning in a context of mobility’ (Poláček and Le Sourd, 2013-17) – indeed, capacity-building and lifelong learning, when properly tailored, are relevant to professionals in all areas. This need for mobility was for instance highlighted in the OMC Working Group on skills, training and knowledge transfer in the heritage professions in Europe (EU OMC 2018).

The main findings of the surveys and interviews were:

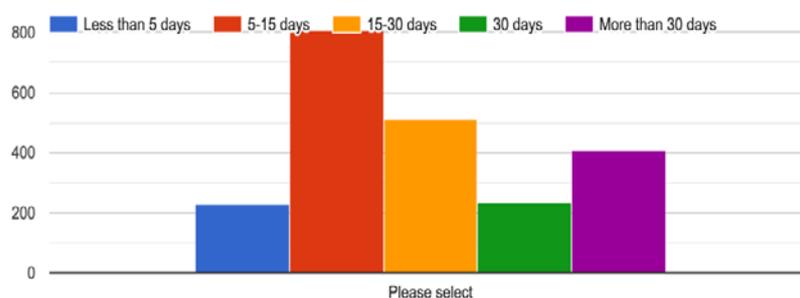
- a) **Need for a flexible support scheme for individuals and collectives:** To be sustainable, the support scheme needs to take stock of the current structuration of the sector and how it is evolving. The sector is composed of many freelancers, specifically in the visual arts, performing arts, literature, cross-disciplinary sector and part of the music sector, who often work collaboratively in the framework of different projects. Individuals are involved in collectives or groups involving different nationalities and/or experiences. Surveys confirm the relevance of individual mobility in the culture sector, irrespective of the specific work status of the professionals and the sub-sector in which they operate. That being said, it is important to highlight that both the 2019 survey and various stakeholders mentioned the needs for group mobility: 35.6% of the survey respondents consider

that collectives and groups should benefit in priority from the mobility – data which is more pronounced in certain sub-sectors (51% in the performing arts, 48% in music). Stakeholders in the visual arts stressed the fact that more and more artists work in (artist-run) collectives and stakeholders in the architecture sector confirmed that teams (of up to 5 persons) and agencies regularly take part in international activities.

Many professionals have a mixed employment status, which has in turn a different legal base in different EU and Creative Europe countries. Furthermore, even if most diploma and certifications are recognized throughout the EU (for instance in the architecture sector), some Creative Europe countries outside of the EU might not provide the same recognition which limits the recognition of professional statuses for certain nationals. In order to match the needs of the sector, the support scheme needs to take this structuration into account and be flexible enough to accommodate many different situations in terms of employment status, age, nationality and country of residence.

- b) **Need for support schemes compatible with professional practice:** Following the structuration of the sector, the support scheme needs to acknowledge the precarity of the sector, which does not often allow for mobility of more than a week. Minimum duration of the mobility experience needs to be carefully considered in order to maximize the potential of the mobility experience while making it possible for artists and culture professionals to take part in such mobility experiences. In terms of duration of the mobility experience, 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.

How long might your average mobility last?



Due to the precarious employment and related financial situation of individuals in the sector, artists and culture professionals often don't 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, employer-employee relationships, temporary contracts, other co-productions as well as private life that cannot be relocated on a temporary basis. 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, for a technician in a theatre, or for an artistic director employed by a company to go away for more than a week, as they have other engagements that make it impossible to stay away longer.

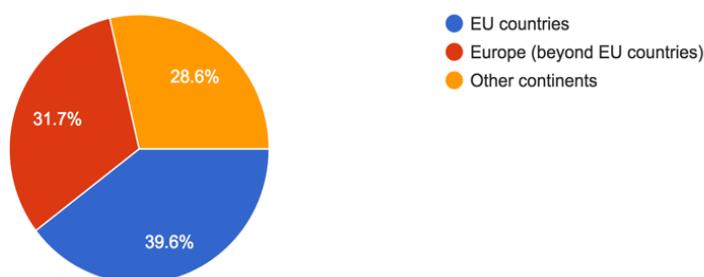
- c) **Need for support for all creative and cultural sub-sectors:** While certain sub-sectors require more or less dedication when it comes to cross-border mobility, artists and culture professionals of all sub-sectors covered by the Creative Europe programme express the relevance of international development in their professional practice within their own sub-sector. Furthermore, a project or an existing initiative can go beyond the artistic sub-sectors or allow cross-disciplinary exchanges. This calls for all sub-sectors to be eligible, also cross-disciplinary approaches and cross-overs with other sectors. The mobility scheme should be open to experimentation within and between disciplines, and go beyond certain fixed topics or focuses.
- d) **Need for adequate and realistic funding:** Funding of cross-border mobility is not balanced in Europe, and some sub-sectors have access to less funding schemes than others. It is important to find ways to tackle this unbalance when shaping the support scheme. Beyond travel and accommodation, other barriers to mobility should be considered as to make the scheme fair and accessible for all potential beneficiaries. This includes covering certain costs in full (visa, registration fees, language training courses especially in the case of long mobility experience, disabilities-related expenses) and thinking of ways to be more inclusive to personal context of the beneficiaries. Cross-border mobility has a cost, both in terms of direct costs (travel, accommodation, visa, production and subsistence costs, and sometimes registration fees) as well as indirect costs (possible loss of regular income, continuation of 'fixed expenses' such as rent, etc.). It is therefore an investment in one's professional practice, even when financial support is provided. 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.

- e) **Need for longer-term cross-national interaction:** Developing a cross-border project asks for dedicated and sustained contacts, both within one's own context as well as with the local context and audience abroad. There is a clear necessity to re-iterate visits for the sustainability of professional contacts, and for deeper links to local community. Multiple visits enhance the trust partners and audiences put in each other, allow co-creation and facilitate longer-lasting relations. Furthermore, multiple visits allow the travelling individuals not to be removed from their own context and facilitate capacity building and transferability of knowledge to the local infrastructure of the individual's own context. Surveys show 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".
- f) **Need for enhanced employability:** Mobility in any form leads to skills development and capacity building of the individuals that take part in the experience, and these new skills are part of the career development of the professional. For translators, mobility is crucial to keep connected with the cultural and linguistic environment of their source / target language/s. For cultural heritage professionals, mobility means developing and enhancing their traditional, technical and professional skills. The added-value relies in the trans-national knowledge transfer and the exchange of experiences at a European and global level. Mobile professionals are more valued in their own context, as they have acquired certain knowledge and skills that are unique. Beyond job creation by answering international calls and open procurements, skills development and career development are key to the employability of individuals in the sector and should therefore be seen as a core component to a scheme dedicated to the arts and culture sector.
- g) **Need for self-initiated forms of mobility:** Mobility can be self-initiated (in 52.1% of the 2019 answers), based on a professional project that the individuals formulate themselves, or can be in the framework of an existing project or initiative (39.7%). Furthermore, the possibility of inviting other culture professionals to one's own context, as well as the possibility to explore a new context within pre-defined goals are also considered relevant.
- h) **Need to advocate for European diversity and new collaborations:** 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), while international activities beyond Europe are also relevant (28.6%). In terms of locations, 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 sub-sector. Nonetheless, artists and culture professionals are open to other destinations, beyond their ‘geographical comfort zone’. Furthermore, data collected in the 2019 survey shows that mobility can lead to multiple destinations (79.5% of respondents consider mobility to two countries or more).

### Where might your mobility take you to in terms of world regions?

2,189 responses



In order to encourage artists and culture professionals to go beyond their ‘geographical comfort zone’, certain types of mobility such as ‘Go & See grants’, prospection trips, research/study trips could be further facilitated. The field wants an increase in the diversity of contexts being the destination of cross-border mobility as well as allowing new, unforeseen collaborations. For such mobility, results are not necessarily (or even rarely) pre-defined but the impact can be considerable, e.g. to further develop a project and/or to increase job opportunities. Go & See grants can either be on the basis of a clear mobility project explanation followed by a mobility report with objectives assessment; or study/research trips can be delegated to local/national/European organisations and networks that can develop a certain programme for professionals from all Creative Europe countries to join.

- i) **Need to embrace societal concerns:** Artists and culture professionals voiced some criticisms of cultural mobility, which is increasingly shaped by a set of external factors. They feel sometimes subjected to mobility, especially when it is not a choice but a necessity to go abroad for economic reasons. However, data from the 2018 and 2019 surveys show that artists and culture professionals want to be agents of their own mobility, and engage responsibly with the challenges of social,

economic and political imbalances that they face in a European context. Professionals are keen to see such challenges being considered in the implementation of a possible funding scheme.

### 2.3. Specific needs by sub-sectors

While there are key components to a scheme allowing individuals to engage in a cross-border mobility project which are applicable to the sector at large, all sub-sectors' respondents (survey and interviews) express **different focus, timing, duration and need for support**, which need to be further considered for a successful and impactful mobility scheme. This analysis per sub-sector is based both on the 2019 survey as well as the interviews with stakeholders. A comparative overview of the needs per sub-sector is provided in Annex 3, based on the 2019 survey and enhanced by the interviews conducted with stakeholders. While being informative, data from the 2019 survey specific to the architecture sector is not statistically relevant – therefore data from the sector study produced by the Architects' Council of Europe has been added to the analysis (Mirza & Nacey, 2019).

- a) **Visual arts:** Mobility is experienced more and more as an economic aspect of artists' life, because they can get funding for certain formats of international work. However, there are two needs that are not catered for: firstly, the need for non-specific purpose travel, in the form of research or prospection trips to get to know the surroundings, to engage socially before production which influences the workflow and gives a new dimension to the work; and secondly, the need for longer stays, which might take place over multiple times as an artist might not be able to “drop everything and go”. Those two needs emerge both for creators and for other types of professionals (curators, etc.). Finally, the question of shipping costs for existing work made at home or for work produced while abroad is central to mobility in the visual arts and is often not addressed by funding schemes (except in the case of participation in biennales and high level visual arts exhibitions).
- b) **Performing arts:** There is a clear need for research/study trips, to get to know a scene and/or a context, forge first contacts, renew one's network, get to discover new venues, and get to know potential coproduction and/or project partners. This sector is very diverse, very mobile, and very precarious in terms of employment and financial resources – specifically for creators (including performers), even if mobility is relevant for all types of professionals in the sector. Very short mobility is a reality (3-15 days), which is not necessarily a choice, but much more the reality of juggling between funding sources (both for creators and other professionals such

as producers, artistic directors and managers). Many stakeholders stressed the nomadic lifestyle of professionals in the performing arts sector, who are permanently on the move to engage in the different stages of the value chain. This situation can create stress, lack work-life balance, administrative burdens (with contracts in multiple countries etc.).

- c) **Music:** It is important to distinguish between musicians and other professionals when it comes to mobility in the music sector. Musicians take part in more group mobility than programmers, technicians or producers. Furthermore, the reason for being mobile might not be exactly the same: while musicians go abroad to develop their career which has an economic and artistic impact, other professionals have more incentive to develop their network and their skills. Finally, not all professionals in the music sector have access to the same type of funding for their international activities. Other observations pertinent to the whole music sector is that mobility is core to their practice and that touring in neighbouring countries happens anyway, however it is more difficult to get music professionals 'outside their geographical comfort zone'. Finally, mobility is key for the diversity of offer in local scenes.
- d) **Literature:** The literary sector was for both surveys the most responsive, stating a strong interest in cultural mobility which is backed up by sector-specific interviews. It has been stated that there is a severe lack of funding for individuals' mobility in this sector, accentuated by extreme disparities in funding between European countries. The mobility of all culture professionals in the literary sector (from authors to translators and publishers, to name some key actors) is necessary to support European literature and its diversity. The profession of literary translator is stressed as being a key element in this context, as confirmed by the 2013 Feasibility Study for Actions to Support the Mobility of Literary Translators (Consulmarc Sviluppo, 2013): mobility is an absolute necessity to translators, both to keep connected with the cultural and linguistic environment of the source/target language(s) and to scout the market. Most translators cover such costs from their own income as funding support is extremely rare, however the added value of their mobility in the European context is undeniable for the whole literary and publishing sector.
- e) **Architecture:** While architecture is a very international field on a global scale, mobility of architects in Creative Europe countries is not frequent after higher education. Since diplomas are recognized in the EU (including Norway and Switzerland), it is relatively easy to work in another EU country (though that might be more difficult for non-EU Creative Europe nationals). Mobility is understood either as part of development of career (job/reputation) for agencies to grow, or

for architects to reach another scale in their practice (through biennales, on international scale). Most professionals are working cross-border based on successful bids in public procurements throughout Europe, and through international design competitions. Stakeholders stated the need for architects who are starting their careers to meet their peers, develop their networks and understand how the sector works in other countries.

- f) **Cultural heritage:** Mobility in cultural heritage is often short (approx. 3-5 days, sometimes up to ten days), which is often related to the fact that individuals are mostly employed in this sub-sector and the added-value of mobility needs to be clear for both individual and sending organisation. Mobility focuses on gaining new skills and on knowledge transfer, because certain practices in cultural heritage are unique and need to be taught by other professionals, sometimes in different countries. This sub-sector also raises the issue of working with volunteers, who are part of the 'work force' of the sector but cannot have access to similar opportunities.
- g) **Cross-disciplinary practices:** Culture professionals working at the intersection of many sub-sectors have more difficulties accessing existing funding for cultural mobility, as they 'do not fit the boxes' of traditional funders. The possibilities for collaborations and inspiration beyond traditional sub-sector is therefore limited, which doesn't match the current way artists, curators, presenters, managers and producers work.

Overall, the post-crisis European ecosystem requires a more critical, discerning approach to mobility needs of artists and culture professionals, as well as a commitment to flexibility and adaptability (e.g. frequent deadlines, permanently open schemes, recognition of diverse beneficiaries, including small-scale and short-term initiatives), the promotion of cross-disciplinary exchanges, awareness of and attention to imbalances (including those that may be reinforced by mobility policies), and transparency (in goals, procedures, results, etc.) for funding organisations (EU OMC, 2012; OTM, 2018). The increasing complexity of the forms of mobility, issues raised, and potential impacts, should also lead to an increasing attention to research and evaluation on mobility and its results, as several documents have suggested (Changing Room et al., 2010; EU OMC, 2012).

In this context, any institution supporting mobility should pay attention both to sub-sectorial specificities and to the 'bigger picture', including existing imbalances and how to address them, procedures to reduce the environmental impact of mobility, and a more sound, strategic prioritisation of support. Mobility should 'no longer be embraced uncritically' (Poláček and Le Sourd, 2013-17; see also Peeters, 2018), even though the range of positive outcomes presented earlier continues to make cultural mobility an

essential component of cultural development in Europe. Mobility should, however, increasingly be defined from a broad perspective that takes into account its public and societal value alongside the individual and organisational impact.

## Chapter 3: Analysis of the funding sources and their complementarity

The aims of this chapter are to provide an overview of the funding sources available to support cultural mobility in Creative Europe countries, whether they are offer-led or demand-led. The comparative analysis focuses on the typology of experiences<sup>16</sup> supported as well as the sub-sectors covered by the present study (visual arts, performing arts, music, literature, architecture and cultural heritage). It also highlights practices or conditions that can feed the profiling of a European mobility scheme. Funding opportunities analysed include those existing at national, Euro-regional level and EU level (from private and public sources).

### 3.1. Overview of offer-led funding opportunities

The research team reviewed On the Move's extensive mapping documents detailing funding sources available in all EU Member 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 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) as well as for updates related to the abovementioned guides particularly for those not updated prior to 2017. The quantitative and qualitative data extracted from the national or Euro-regional guides (co)produced and regularly updated by On the Move give a comprehensive picture of the realities across the continent<sup>17</sup>.

We understand 'offer-led funding opportunities' as sources of funding that support cultural mobility in the framework of an external initiative and determined project. The **individual or collective beneficiaries don't initiate the project**, thus don't apply for a travel grant as such but apply to be part of an international project they are interested in and want to engage with.

For the 41 countries in focus for this operational study, a total of **1,611** regular cultural mobility funding schemes have been identified comprising 370 for visual arts, 298 for performing arts, 295 for music, 277 for literature, 187 for cultural heritage and 184 for architecture.

To these 188 schemes can be added for cross-disciplinary arts.

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<sup>16</sup> 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).

<sup>17</sup> See Annex 4.

**a) Comparative analysis of offer-led opportunities at national level:**

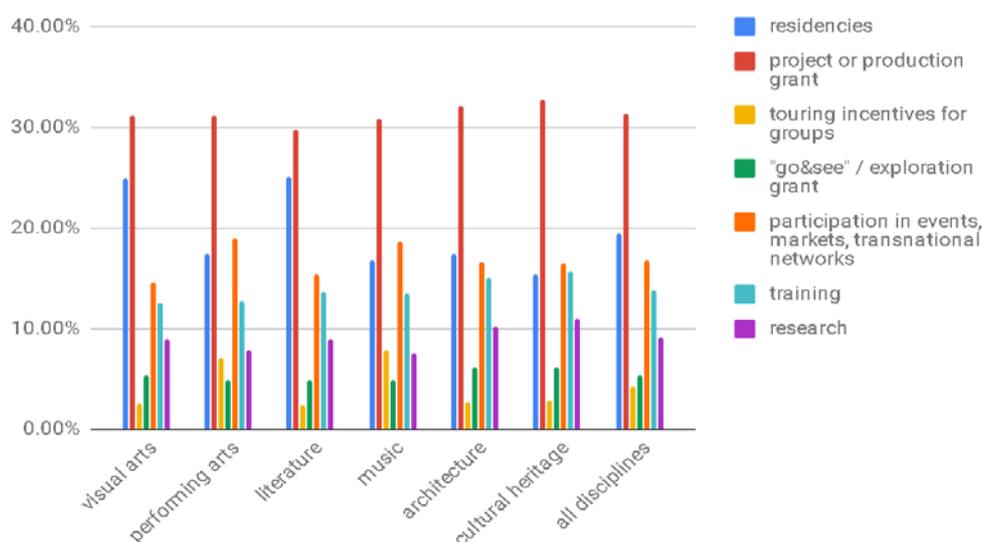
64% of these identified funding schemes are from public organisations at national level. 38.5% of them target outgoing mobility and 38% target both incoming and outgoing mobility.

As far as visual arts is concerned, and to a certain extent literature, this fact is counterbalanced by the highest number of residencies within the mobility formats supported that can also include the cost of the incoming or foreign artists / culture professionals into the said country.

- **Typology of mobility experiences:**

Project and production grants (within a European / international context) comes first for most of the sub-sectors (31%), followed by residencies (19.5%, particularly for visual arts and literature, for instance for writers), and by participation in events / networking events / fairs (16.5%, particularly for the performing arts and music sectors).

The ‘go and see’ grants or exploration support schemes is the second least funded category, across all sub-sectors (5.5%).



- **Cost coverage:**

It is worth highlighting that, apart from the sectors of architecture and cultural heritage, only a partial coverage of travel costs is offered by the funding organisations for the visual arts, performing arts, music and literature (this part-funding is seen for 54% of all funds, rising to 62% among national public funds).

The second most covered items are usually a stipend/allowance, followed by accommodation. For all the sub-sectors, visas are the least covered type of cost. The fact

that the focus is more on outgoing mobility and that funding schemes are from western / Nordic European countries may be part of the explanation why visas are one of the less covered costs since nationals of these countries are among the countries with the most 'powerful' passport, with the widest visa-free travel possibilities.

- **Destination:**

44.4% of the mobility schemes have an international coverage while 37.3% of them cover in particular Creative Europe countries in terms of destination.

- **Frequency:**

In terms of frequency of the funding schemes and the number of calls per year, there is a general trend (when data is available) that around 40% of the funding schemes (across all sub-sectors) have one deadline a year and that about 45% of the schemes have more than two deadlines a year. Schemes accepting applications on a rolling basis concern mainly market development, support for international touring and grants for event participation.

- **Sub-sectorial trends:**

Mobility refers usually to individual forms of support particularly for the following sectors: visual arts, literature, architecture and cultural heritage.

19% of the overall funding schemes offer collective support, and 33.5% cover both individual and collective forms of mobility.

Music and the performing arts sector are more concerned by the group / collective forms of support even if the ratio is not that important (respectively 21.5% and 23.5% for collective support, 38% and 36% covering both individual and collective support).

Moreover touring incentives for group remain limited in the overall sample of scanned mobility funding schemes (4%), the music sector reaching the highest ratio of 8%.

All sectors offer a similar percentage of project and production funding opportunities (around 30% for each sector), whereas there are some strong gaps in terms of residency opportunities (ranging from 15% for the cultural heritage sector to over 25% for the literature and visual arts sectors).

The visual arts and the literature sector offer the highest numbers of incoming opportunities, whereas the music and the architecture sectors are more focused on outbound mobility.

Cultural heritage has the highest number of training, research and 'go & see' short time exploration opportunities, followed by architecture.

- **Very concentrated effort:**

The most striking finding of the analysis of the offer-led mobility opportunities in Member States is that these exist in only a limited number of countries and that the funding from these few countries covers almost half of the total mobility offer:

<b>Sub-sector</b>	<b>Amount of regular offer-led mobility opportunities</b>	<b>Countries providing opportunities</b>
Visual arts	370	48.5% of the offer-led mobility opportunities come from <b>Spain, France, Germany, Sweden and The Netherlands</b>
Performing arts	298	48% of the offer-led mobility opportunities come from <b>France, Spain, Sweden, Germany and Czech Republic</b>
Music	295	46% of the offer-led mobility opportunities come from <b>France, Germany, Spain, Sweden and Finland</b>
Literature	277	46% of the offer-led mobility opportunities come from <b>France, Spain, Germany, Sweden and Czech Republic</b>
Cultural heritage	187	46% of the offer-led mobility opportunities come from <b>France, Spain, Sweden, Finland and Austria</b>
Architecture	184	48% of the offer-led mobility opportunities come from <b>France, Spain, Sweden, Finland and Austria</b>

This ranking is based on the number of funding schemes and not on the amount of funds provided by each of the funding organisations. The data per sub-sector could not be collected within the scope of this operational study. Although details of public funding may be in the public domain, this data would be difficult to obtain for individual countries in a comprehensive and detailed way.

The data or information we could collect for Albania, Bosnia Herzegovina, North Macedonia, Montenegro, Republic of Serbia, Georgia, Moldova, Ukraine, Tunisia, Armenia and Kosovo, is that national and/or local funds for mobility (as based on regular open calls) are often non-existent or inconsistent. This situation was also mentioned for the Balkan region in the 2016, La Belle Ouvrage, report on 'Training, education and exchange of knowledge in Southern Europe' with a focus on performing arts stated: 'Constructing mobility at regional and European level in a spirit of reciprocity is another challenge reminded many times by our interlocutors. The need for mobility is crucial for a big part of the cultural actors'. (Guinet-Ahrens, A., 2016)

Some limited initiatives are worth mentioning, even if they remain rare, such as the Ukrainian Cultural Foundation (set up in 2017) that offers various funding opportunities for international cooperation like the N.O.R.D programme supporting projects related to training, cultural exchange, residencies or emerging artists, or the Sharing Contacts - Sharing Knowledge platform for joint projects by Ukrainian and Polish cultural organisations, in cooperation with the Adam Mickiewicz Institute and the Creative Europe Desk Ukraine.

## **b) Analysis of 'one-off' offer-led transnational opportunities:**

Beyond regular funding schemes at national level, artists and culture professionals can also benefit from other mobility related opportunities through one-off types of calls, opportunities that may not necessary be repeated, opportunities related to a special event (e.g. Olympic Games, European Capital of Culture etc.), a particular topic (climate change, refugees, social inclusion, etc.) or a specific award/prize<sup>18</sup>. These calls are listed on the section 'news' of On the Move's website, subcategorised by topic (call, funding, residency, meeting, training, collaboration, residencies, job<sup>19</sup>), destination and deadlines. The research team analysed 736 international calls for the year 2017 and 707 for the year 2018 emanating from various organisations at national, European and international levels (public, private or mixed).

### **• Typology of mobility experiences:**

Residencies are among the top opportunities offered, representing 23 % of the calls over the two years, closely followed by events (22%) and production opportunities (17%). 13.5% of the calls are employment opportunities and 10% scholarships or fellowships, which are usually linked to universities and large institutions. Research covers less than 3% of the overall calls. A decrease in terms of training opportunities can be observed between the two years. The 'go and see' or 'exploration grants' are the least covered forms of mobility. The category 'Travel grants' has only 9 entries in 2017 and 19 in 2018 and represents less than 1.5% of the opportunities for the overall period.

43% are one-off calls, and 39% may be repeated. No information was available for other opportunities.

### **• Sub-sectorial trends:**

Over the two years, the largest sub-sector represented in the one-off calls is the cross-disciplinary one, followed by performing arts, opportunities for cultural managers (including job opportunities) and the visual arts sector. Architecture and cultural heritage are the least covered sub-sectors in this category of one-off mobility opportunities.

The specificity of these one-off calls is that often the timeframe to respond to such opportunities is short (1-3 months maximum) with a subsequent short time for preparation if selected. They are usually highly competitive and relate to existing framed projects and do not support the travel of artists and culture professionals for their own self-directed projects.

In terms of geographical origin of the funds, the greatest number of mobility opportunities come from organisations based in Europe, with almost 70% in 2018

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<sup>18</sup> See Annex 4.

<sup>19</sup> Job opportunities are a sub-category in the 'news' section (one-off types of calls) but are not listed as a mobility opportunity in regular funding schemes.

(including 6.8% of the total calls coming from EU funded projects) and 67% in 2017 (including 6.9% from EU funded projects). A small amount of opportunities come from international organisations (less than 4%). In terms of destinations, International and Europe focused coverage come first for the two years under review.

### **c) Analysis of regular and 'one-off' offer-led opportunities supported by European programmes targeting individuals**

#### **• Regular funding schemes targeting individuals**

Since 2015, IETM - International network for contemporary performing arts - publishes a guide listing cultural mobility funding and funding opportunities for the arts and cultural sector beyond the Creative Europe programme, conceived and updated every two year by On the Move. 'Fund-Finder, Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe'<sup>20</sup> focuses on funding for the arts and cultural sector at local, national, regional and European as well as international levels. The guide introduces various EU programmes (ERASMUS+, Europe for Citizens, COSME, etc.). None of these programmes focus on artists and cultural professionals, or on the cultural field as such, since Creative Europe is the only EU dedicated programme focusing on the arts and cultural sector. However artists and culture professionals can benefit from some programmes, just like professionals from other socio-economic sectors, as long as they meet the criteria and themes around which those programmes are conceived, for instance social inclusion, equity, accessibility.

Based on the learning of this guide and another in-depth analysis of some EU funds focusing on individual mobility eg. ERASMUS+<sup>21</sup>; Youth exchange and Youth workers, European Solidarity Corps, EYE and DiscoverEU<sup>22</sup>, the two following key learnings are highlighted:

Individuals cannot apply directly for mobility support. They need to apply via:

- Their organisations - and the projects need to fit a pre-established format. Applications are usually made via organisations of which they are part / employees (education organisation, VET organisation such as businesses, public bodies, social

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<sup>20</sup> The guide advises artists and culture professionals to find ways to develop projects, activities, events, exchanges, etc. that could be supported by these EU funding schemes. The guide tries to provide a clear introduction to those programmes as well as examples of projects in the arts and cultural sector, which can further inspire professionals and organisations when designing their own: <https://www.ietm.org/en/publications/fund-finder>

<sup>21</sup> And 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.

<sup>22</sup> See Annex 6.

partners, research institutes and non-governmental organisations) or to which they are connected (youth organisation, etc.).

- 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 European Solidarity Corps and also the EYE programme where young entrepreneurs (e.g. 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. As far as the arts and cultural sector is concerned for EYE, the process to develop one's project (business plan) can be long and the time of the exchange (between one and six months) is often considered as a challenge since the applicants are either starting their organisation or developing a new business model, hence having limited financial means to engage in a rather long working experience abroad, beyond the monthly lump sum they will be allocated<sup>23</sup>.

Moreover the proposed mobility related project shall be linked to priority issues of the programme which are not directly in line with the arts and cultural sector. This is the case for instance for ERASMUS+ supported projects which shall be linked to priority issues such as employability, inclusion, active citizenship as well as the development of specific skills for the beneficiaries. Examples in the circus sector and cultural heritage funded projects under ERASMUS+ demonstrate these priority actions<sup>24</sup>.

- **One-off calls under EU funded programmes**

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 projects funded by Creative Europe, 15 from Erasmus + projects, 24 related to European Capitals of Culture (ECoC), 1 from Horizon2020 and 1 from Regional Development Fund<sup>25</sup>.

The 77 Creative Europe and ERASMUS+ calls focus on individuals' applications (artists and culture professionals) that could apply part of an existing project, network activity or platform framework. Only one Creative Europe project, EUCIDA<sup>26</sup>, has been identified with opportunities for travel awards related to the applicant's own choice of travel destination in relation to the arts and digital sector.

The top three types of mobility covered are residencies, training opportunities (labs, workshops, training...) and event participation (conference, networking meeting,

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<sup>23</sup> See Annex 6.

<sup>24</sup> See Annex 6.

<sup>25</sup> See in Annex 4.

<sup>26</sup> <http://www.eucida.eu/>

exhibition...) and the most represented disciplines are performing arts, cross-disciplinary and music. Some opportunities allow participation in multiple activities and destinations such as for instance within the Creative Europe 'Make a Move' Project, an art incubator for contemporary European non-institutionalised and independent theatre performing arts with three labs and the Culture Backstage ERASMUS+ programme with five training sessions in five European cities over 1.5 years.

The 24 calls related to the ECoC (Aarhus 2017, Valletta 2018, Leeuwarden 2018, Plovdiv 2019, Matera 2019, Novi Sad 2021, Timisoara 2021, Eleusis 2021, Esch-sur-Alzette 2023, Leeds 2023<sup>27</sup>) offer opportunities for individual applications first for residencies, then projects (sometimes linked to key topics like in Plovdiv in relation to local communities), followed by jobs and travel grants (just two for the ECoC Valletta 2018, in partnership with the Roberto Cimetta Fund). The most represented disciplines are cross-disciplinary and visual arts.

Overall, travel grants (self-directed, based on the needs of the applicants), touring incentives and exploration grants are the three least covered types of mobility within these EU funded opportunities and one-off types of opportunities. As noted for the other types of one-off calls, deadlines can be very short as these calls are part of overall programme within a tight framework.

## **3.2. Overview of demand-led funding opportunities: analysis of grants available at national and regional level**

### **a) Situation at national level**

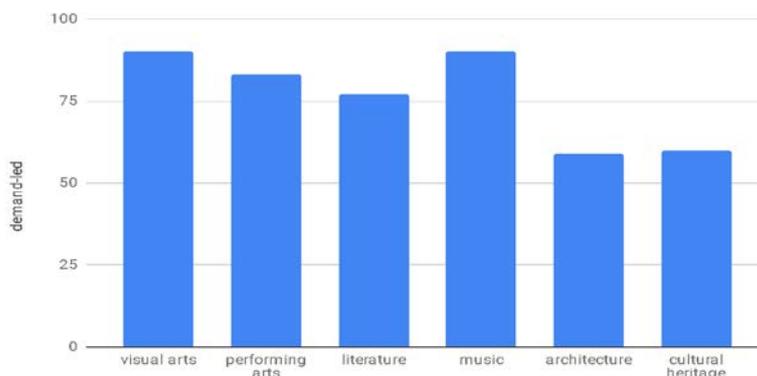
Reviewing the above-mentioned data available in On the Move's mapping documents, the research team tried to isolate demand-led grants from public sources available in Member States. We understand 'demand-led funding opportunities' as sources of funding that support cultural mobility initiated by individuals or collectives, thus **applying for a travel grant to initiate or implement their own project**.

Travel grants only represent **12.8%** of all funding opportunities across sub-sectors (analysed in the section 3.1), ranging from 11.7% for the visual arts to 13.6% for architecture.

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<sup>27</sup> Before the announcement of the cancellation after the Brexit referendum.

For the 41 countries in focus for this operational study, a total of **459** regular cultural mobility funding schemes have been identified comprising 90 for visual arts, 90 for music, 83 for performing arts, 77 for literature, 60 for cultural heritage and 59 for architecture.



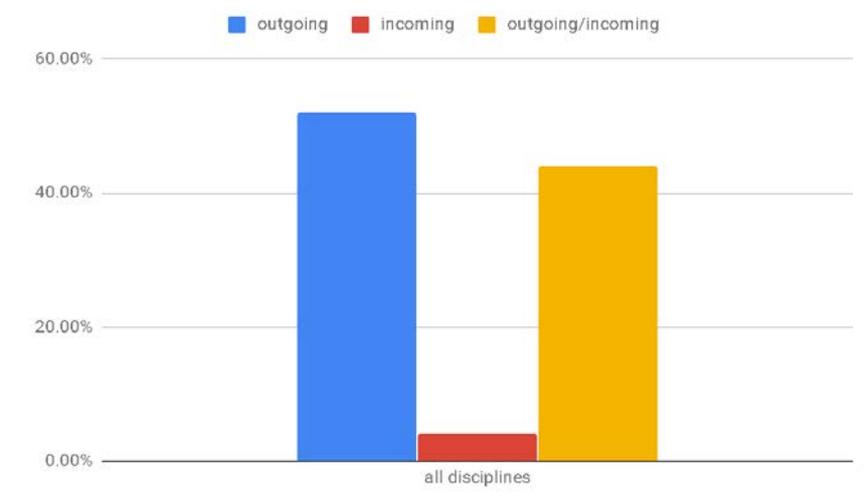
- **Characteristics of the travel grants:**

60% of the travel grants are funded by national public organisations. Travel grants are often considered as co-funding in common with offer-led opportunities: although 37% of the analysed travel grant funding schemes cover the whole cost of travel, and 63% cover only part of it (examples found were for 50% of the total cost, or two-thirds of the cost, or up to a certain amount, sometimes depending on the chosen destination). 29% of the analysed schemes also cover accommodation, 20% subsistence costs, and 7% visa costs. A small number of calls also cover insurance, especially in the visual arts sector.

Travel grants mostly cover individual mobility, especially for literature and visual arts (around 60%, and 37 % open to both individual and collective). Music has the higher number of collective opportunities (7% and 51% open to both individual and collective).

30% of the calls are open once a year, and 27% have three or more open calls per year. Submission on a rolling basis (32%) is often offered by private funding bodies. A certain number of calls require the submission of a detailed budget for the planned trip.

52% of the schemes are focused on outgoing mobility and 44% of schemes target both outbound and incoming mobility, with only 4% concerned with incoming opportunities only. This can be explained by the fact that public funders usually focus more on schemes for the nationals / legal residents of 'their' countries.



- **Very concentrated effort:**

Again here, a handful of Member States, through their ministry in charge of cultural affairs, (local, regional, national) arts councils, ministries in charge of international affairs or cultural diplomacy/export programmes, fund more than half of the total mobility opportunities.

Sub-sector	Amount of regular demand-led mobility opportunities	Public funding from Members States
Visual arts	90	52% of the demand-led mobility opportunities financed by <b>United Kingdom, Sweden, Norway, France and Belgium</b>
Music	90	52% of the demand-led mobility opportunities financed by <b>United Kingdom, Sweden, Norway, France and Belgium</b>
Performing arts	83	48% of the demand-led mobility opportunities financed by <b>Sweden, United Kingdom, Norway, Belgium and France</b>
Literature	77	48% of the demand-led mobility opportunities financed by <b>Sweden, United Kingdom, Belgium, Norway and France</b>
Architecture	59	54% of the demand-led mobility opportunities financed by <b>Sweden, United Kingdom, Norway, France and Belgium</b>
Cultural heritage	60	58% of the demand-led mobility opportunities financed by <b>Sweden, United Kingdom, France, Belgium and Norway</b>

This ranking is based on the number of demand-led public funding schemes and not on the amount of funds provided by each of the funding organisations. The data per sub-sector could not be collected within the scope of this operational study. Although details

of public funding may be in the public domain, this data would be difficult to obtain for individual countries in a comprehensive and detailed way.

The overview of Member States leads to the following information:

Spain, which is one of the top 5 countries for offer-led opportunities (180), offers only 8 demand-led opportunities.

For Sweden, a majority of funding opportunities are open to all sub-sectors, mostly from public funding and covering mainly project and production grants. Beyond the specific Nordic regional funding, Nordic countries have a good number of funding schemes with a strong geographical focus (Sweden, Norway, Finland, Iceland, Denmark) both at multilateral and bilateral levels.

In terms of travel grants support, Sweden offers the most opportunities closely followed by the UK, Norway, Belgium and France.

It is also worth highlighting that there are limited regular and consistent mobility schemes for some EU countries such for instance in Greece, Slovenia, Portugal, Romania, Poland and Hungary. These can be seen in countries which have been strongly impacted by the economic crisis and/or with conservative governments (not necessarily decreasing budget for culture in general but re-orientating policies on less contemporary art practices).

## **b) Euro-regional support in focus**

This situation is to a certain extent counterbalanced by the mobility support existing at cross-regional, regional level such as with the Nordic Culture Point - *Mobility Funding*, the International Visegrad Fund - *Visegrad Artists Residency Programmes (VARP)*, the European Cultural Foundation - *STEP*, the Roberto Cimetta Fund, as well as at the national level with the Finnish Institutes - *TelepArt*, the Accion Cultural Española (AC/E) - *PICE* and the Associazione per il Circuito dei Giovani Artisti Italiani (GAI) in partnership with the Ministry of Cultural Heritage and Activities - *Movin'Up*<sup>28</sup>. Apart from the European Cultural Foundation, these funds are supported by national / cross-national public funding.

These funds are more articulated to answer the needs of mobility of the artists and cultural professionals, except for the International Visegrad Fund that proposes a mixed type of offer (demand-led and offer-led through its residency programme). However these funds are mainly focused on a specific region or grouping of countries (Nordic-Baltic, Central European countries, Euro-Arab/Mediterranean region), or they need to be connected to a country (for incoming or outgoing mobility such as for Finland, Italy and Spain). They may also come with specific conditions in terms of eligibility, deadlines (that may not match with the time frames of the applicant's project), age, first experience in the destination country and limited forms of financial support that require matching funding

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<sup>28</sup>See in Annex 5.

etc. The overall budget is very variable from one fund to another and represents different investments on grants with regard to the application success rate: 100,000€ / 45% for the European Cultural Foundation; 10,000€ / 70% for Finnish Institute Germany; 500,000€ / 30% for Nordic Culture Point; between ca. 30,000€ and 80,000€ / 20-30% for GAI; 72,000€ / 47% for International Visegrad Fund's visual and sound arts residencies<sup>29</sup>.

Last but not least, and without underestimating their importance and their relevance (including as operational model that will be further analysed in chapter 4), these funds also serve to highlight deeper disparities with regions that lack both national and regional forms of support.

### **c) Context in non-EU / Creative Europe countries**

In this regard, the situation of non-EU countries which are part of Creative Europe programmes is striking. Regular mobility funding schemes at national level are either extremely limited or non-existent. The data or information collected from Albania, Bosnia Herzegovina, North Macedonia, Montenegro, Republic of Serbia, Georgia, Moldova, Ukraine, Tunisia, Armenia and Kosovo, is that:

- Funding for cooperation or mobility mostly comes through European national cultural institutes (British Council, Goethe-Institut, Institut français, Pro Helvetia etc.), EU funded programmes (such as EU Eastern Partnership Culture and Creativity or specific programme such as Tfanen in Tunisia), external development bodies (Swiss Development Agency), intermediary organisations (IFA - Institute for Foreign Relations, Germany), independent funding (like Al-Mawred Al-Thaqafy) or North American based international organisations (like CEC ArtsLink).
- Mobility opportunities are often only related to specific time-framed projects, including those emanating from European Cultural networks and projects such as, to name a few, 'Theatre is Dialogue for theatre professionals' in Georgia and Moldova in particular by European Theatre Convention, Trans Europe Halles's capacity building / support programme in Eastern Europe (Ukraine, Belarus) and the recent Creative Europe training project with NEMO, 'Be Museumier', with museum professionals from Armenia, Georgia and Azerbaijan<sup>30</sup>.

This chapter informs us first of the very limited offer of mobility support, which is particularly striking for demand-led type of schemes, all the more since a handful of countries cover more than half of the total mobility support available. The differences of access to mobility support impact EU countries and are heightened when we focus on the non-EU Creative Europe countries.

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<sup>29</sup> Average on a yearly basis.

<sup>30</sup> <https://www.europeantheatre.eu/page/activities/international-professional-development/theatre-is-dialogue>; <http://teh.net/participants-of-teh-startup-support-programme-2019/>; <https://www.ne-mo.org/news/article/nemo/first-international-training-opportunity-of-the-be-museumier-project.html>.

In such a context, the sub-sectorial needs analysed in chapter 2 are not met, even when we include support in EU programme and at regional / cross-regional levels.

Building on the analysis of the current ecosystem as exposed in the past chapters, the research team aims to investigate the European added value of creating a new instrument dedicated to cultural mobility at European level.

In areas in which the European Union does not have exclusive competence, as with Culture, the principle of subsidiarity<sup>31</sup> seeks to safeguard the ability of the Member States to take decisions and action and authorises intervention by the EU when the objectives of an action cannot be sufficiently achieved by the Member States, but can be better achieved at EU level, 'by reason of the scale and effects of the proposed action' (Article 5(3) TFEU).

The principle of subsidiarity regulates the exercise of the EU's non-exclusive powers and rules out EU intervention when an issue can be dealt with effectively by Member States at central, regional or local level and means that the EU is justified in exercising its powers when Member States are unable to achieve the objectives of a proposed action satisfactorily and added value can be provided if the action is carried out at EU level.

The research team has examined the three preconditions for intervention by the EU in accordance with the principle of subsidiarity:

- a) **Non-EU exclusive competence:** Culture in general and cultural mobility in particular does not fall within the EU's exclusive competence. Member States take decisions and action in this area. When supporting cultural mobility the EU is consistent with EU goals including the respect of the EU's rich cultural and linguistic diversity as well as the commitment, as established in Article 167 of the Treaty on the Functioning of the European Union (TFEU), to supporting and supplementing Member State action in areas such as 'non-commercial cultural exchanges'. Moreover, from an economic perspective, supporting cultural mobility is in line with efforts to create a single market, including for workers, goods and services, which involves identifying outstanding obstacles and providing support to facilitate exchanges. From a legal point of view, supporting cultural mobility responds to commitments adopted by the EU in legal documents (highlighted in Chapter 1), including not only aforementioned the TFEU but also the Commission Communications and the UNESCO Convention on the Diversity of Cultural Expressions, which the EU has ratified, recognising that some of the measures resulting from it need to be adopted at EU level.

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31 <http://www.europarl.europa.eu/factsheets/en/sheet/7/the-principle-of-subsidiarity>

- b) **Necessity:** The objectives of the proposed action cannot be sufficiently achieved by the Member States. Here, the analysis finds that financial means available to support cultural mobility at Member State level are particularly scarce, when existing: there is a striking geographical imbalance between Nordic and Western European countries, on the one hand, and Southern, Central and Eastern Europe on the other. The lack of mobility opportunities is even more evident when we include neighbouring countries and non-Member States participating in the Creative Europe programme. Generally, the needs identified and compiled in Chapter 2 are not met, and there are large discrepancies. To name a few: between the various mobility experiences pertaining to a sustainable professional European ecosystem and how few of them are prioritised or even supported by public funding sources; between the good number of offer-led mobility opportunities to join existing frameworks and the very small number of demand-led opportunities to initiate or implement professionals' own projects; between the number of applications and the actual support available (even if, as we have seen, these data are rarely systematically collected and shared); between the funding needed for specific mobility actions by individual artists and culture professionals and the existing calls and funding schemes at national, Euro-regional and European levels.
- c) **Added value:** The action can, by reason of its scale or effects, be implemented more successfully by the EU. As the results of the analysis clearly show in Chapter 3, very few Member States have the tradition and the capacity to invest in 'incoming' and 'outgoing' cultural mobility. For each sub-sector studied, eleven Member States provide between 46% and 58% of the mobility opportunities (offer-led and demand-led) favouring de facto their national residents; direct support to individual professionals through travel grants provided by public entities only represents 12.8% of the total number of opportunities covered by five countries only. To act at EU level by creating a European mobility scheme can have a systemic impact on the field, an impact that cannot be generated at Member State level. Moreover it can complement both the offer-led opportunities generated by Creative Europe projects supported by the Culture sub-programme, as well as others existing in other EU supported projects. Finally, the dialogue among Member States coordinated at EU level remains relevant and necessary to tackle long-standing impediments. For example, as highlighted by the 2018 New European Agenda for Culture, 'Member States will need to do more to remove administrative obstacles such as the risk of double taxation of artists and art professionals' (EC, 2018: 3) and EU institutions can continue this joint effort. Considering the diversity of contexts and situations in terms of funding access and that questions such as taxation fall under the competencies of countries, a decentralised network of support organisations at the level of MS with a

centralised framework of sets of actions at the level of EC is highly relevant to consider.

From a policy perspective, addressing mobility at the EU level is in line with aspects related to several dimensions of the EU project. As addressed in Chapter 1, building a sustainable framework for mobility requires action at both EU and Member State level. In this regards, supporting mobility through a new and dedicated instrument responds to the notion of 'EU added value' – that is, the 'value resulting from an EU intervention which is additional to the value that would have been otherwise created by Member State action alone.' (EC, 2011b). In its Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021-2027), the European Commission insists that 'result-oriented cross-border mobility for culture and creative operators leads to skills development and increased sectors' capacity'. Moreover, the Proposal underlines that despite the many positive benefits of Creative Europe, there is a need to address several key aspects of the programme, including the 'lack of training and mobility opportunities for artists and creative professionals'.<sup>32</sup>

A new instrument can also respond to solidarity principles among Member States, enabling a more level access to mobility opportunities for all professionals from the Culture field and not just those residing in the wealthier countries. The scheme can bridge European territories and professionals, firstly for those with extremely limited access to such mobility support and secondly in countries where the internal market provides limited working opportunities – mobility is not simply a matter of choice, but of professional survival.

The new instrument can contribute to similar development in countries outside the EU participating in the Creative Europe programme, where professionals face even bigger obstacles (e.g. visa, taxation treaties, harmonization of diploma, rules on public procurements applicable in the architecture field). The EU level of action can be crucial in regard to the mobility of artists and culture professionals residing in these neighbouring countries and help develop a coherent approach towards the treatment of impediments to enter the EU market, the Schengen area, etc.

The Draft Council conclusions on the Work Plan for Culture 2019-2022 highlight the political aspect of European action: 'Artistic freedom is closely linked to the social and economic conditions of culture professionals and institutions. The cultural and creative sectors in Europe are characterised by self-employment, small- and micro-enterprises, and cultural and linguistic diversity. Artists and cultural and creative professionals tend to have project-based careers and a high degree of mobility, while they often have an irregular and unpredictable income and combine several jobs to earn a living. Innovation

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<sup>32</sup> Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013, Brussels, 30 May 2018.

is particularly driven by individual artists, creators and small cultural institutions, whose value creation is mainly based on intangible assets, such as original ideas, know-how and creativity. In order to increase Europe's competitiveness and to stimulate innovation, Europe must build on its creative and cultural assets. The mobility of artists and cultural and creative professionals, the circulation and translation of European content, training and talent development, fair pay and working conditions, access to finance and cross-border cooperation are issues of specific interest for research and exchange at European level.' (Council of the EU, 2018)

Equipping the Creative Europe programme with an additional mobility instrument with decentralised elements has a political dimension, in particular in relation to the values promoted by the EU:

- a) **Protection** (corruption, power relationship, peace)
- b) **Transparency** (political influences, discretionary approach)
- c) **Legitimacy** (deficit of acknowledgment of the direct role and strong impacts the EU can have on the life of citizens)
- d) **Cultural diversity** (need for more access to cultural diversity (by having artists work with local communities, European co-production and touring in Europe, translation of works etc.)
- e) **Fundamental human rights** (refugees and displaced artists, gender equality, inclusion of minorities, democracy, sustainable development goals)

## Chapter 4: Profile of the new European operational framework and related instrument

This chapter proposes an operational framework for the mobility scheme in order to ensure that its European added value, previously outlined, is unlocked at various levels of competencies. In this regard, the research team sets out the key characteristics of a decentralised operational model recommended to best support the mobility of artists and culture professionals in a consistent, regular and complementary way to existing and/or non-existing schemes at national and Euro-regional levels while taking into consideration the gaps of funding, capacity building and overall access that characterises the Creative Europe countries.

This proposal is based on the aggregation of two concise comparative studies based on desk research and interviews of:

- A sample of Euro-regional or transnational funds directly supporting individual mobility: *STEP* by the European Cultural Foundation (ECF), *Mobility Funding* by the Nordic Culture Point (NCP), *TelepART* by the Finnish Institutes (FI), *Mobility residencies* by the International Visegrad Fund (IVF), *Mobility First!* by the Asia-Europe Foundation (ASEF), *PICE grants* by Acción Cultural Española (ACE), *Movin'Up* by the Associazione per il Circuito dei Giovani Artisti Italiani (GAI) in partnership with the Ministry of Cultural Heritage and Activities.<sup>33</sup>
- A sample of European programmes supporting indirectly individual mobility, namely the ERASMUS+ programme, the Erasmus for Young Entrepreneurs (EYE) programme, the European Solidarity Corps programme and the Discover EU programme.<sup>34</sup>

This proposal also draws its conclusions from the needs established in Chapters 1 and 2 and the current landscape of the offer outlined in Chapter 3.

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<sup>33</sup> See in Annex 5

<sup>34</sup> See in Annex 6.

## 4.1 Positioning of the European mobility scheme for artists and culture professionals

In terms of positioning, including **values and impacts**, and with regards to the sector-relevant cultural mobility definition proposed in Chapter 1, the European mobility scheme for artists and culture professionals shall:

- Embed an inclusive understanding of the purposes of mobility, while taking into account its cultural (including in terms of creativity boost, market opportunities and/or skills' development), economic, political, social, technological and environmental dimensions;
- Include a flexible approach to the relevant formats, including opportunities for individual, bilateral and multilateral mobility exchanges, as well as short-term and longer-term projects;
- Define suitable selection mechanisms both at the level of mobility for individuals, and where relevant for groups, as well as for the broader scheme, in order to integrate the diverse results and impacts that may result from mobility processes;
- Allow the inclusion of measures to reduce the environmental impact of mobility (e.g. by giving priority to rail transport and combining physical and virtual mobility where possible).

In terms of **solidarity enhancement**, the European mobility scheme for artists and culture professionals shall:

- Allow culture professionals and artists from Creative Europe – non-EU countries and EU countries with limited support at national level to be part of the European cultural conversation in a more consistent and regular way;
- Amplify the notion of Solidarity. Solidarity does not mean replacement funding but a potential for leverage, the idea being more that the mobility scheme through the changes it creates becomes a source of inspiration and additional reference for Member States and national institutions to develop such support mechanisms at national level (EU OMC, 2012).

In terms of **complementarity**, the European mobility scheme for artists and culture professionals shall:

- Help to tackle inequalities of access to mobility support and particularly to travel grants in Creative Europe countries, while better connecting regions and countries through support for individual mobility. There is a specific need across all sectors for self-directed travel grants to boost creativity (for one's own project / purpose), since this is the least covered type of mobility

format for all sub-sectors researched in this study. An additional complementarity benefit would be more global since for all sub-sectors and for all formats of cultural mobility, travel costs are usually only partially covered;

- Offer a viable instrument to support opportunities for all artists and culture professionals based on a need for continuity and global perspective.

In terms of **ethics**, the European mobility scheme for artists and cultural professionals shall:

- Contribute to a fairer implementation of mobility across Creative Europe countries while providing a more complete sense to the definition of cultural mobility as being an integral part of professional development for artists and culture professionals.

## **4.2 The decentralised model and the role of Intermediary Organisations**

The research team came to the preliminary conclusion that a model articulated around Intermediary Organisations (IO) selected through a call for proposals by the European Commission, would be best positioned to implement the European mobility scheme for the mobility of artists and culture professionals, while unlocking its European added potential in relation to the above-mentioned notions of values, solidarity, complementarity and ethics. The system developed by the EYE programme is in this context particularly inspiring as the following demonstration will illustrate.

An operational framework based on a decentralised model refers both to the decentralisation of information, communication, assessment and data analysis related to the mobilities supported in the Creative Europe countries and also to the funding allocation and grants' management based on contracts with the selected individuals in mobility.

## a) The key evidence points

The justification for engaging national based types of organisations is as follows:

- i) **Cost-benefit ratio:** The management of individual-based mobility support is best decentralised to the national level, as it would be heavy to manage it at the EC level – even if devolved to a single entity. This approach would help the scheme to remain flexible, reactive, open on a rolling basis in 41 countries extremely diverse in size, infrastructure and availability of national support systems for artists and culture professionals.
  
- ii) **EU added value:** As concluded from the learning of Chapters 2 and 3, the support to mobility cannot be achieved adequately by the Member States alone, which creates huge disparities of access among the Creative Europe countries, hence the need of an operational framework to be established at a European level.  
However the dialogue and the action among Member States coordinated at EU level remains relevant and necessary to tackle long-standing impediments and to remove administrative obstacles. (EC, 2018: 3). Co-financed by MS, in the same way as Creative Europe Desks, IO would be de facto Mobility Information Points, following the Mobility Information Standard framework to provide information based on a list of priority topics (regulatory, opportunities, resources) and adopting consistent guidelines on customised information on cultural mobility (EC 2011)<sup>35</sup>.
  
- iii) **Capacity building leverage:** With national or regional offices, there is a more direct connection with the programmes and an easier accessibility in terms of information, exchange in the national or local language and overall communication of the scheme. One-to-one meetings and/or public sessions in national or local languages can be more efficient and targeted in order to reach out to people unfamiliar with the programme or hesitant to apply. This information can also contribute to better equip artists and culture professionals to answer calls and subsequently increase the quality and the number of mobilities supported, all the more in countries where funding schemes based on regular open calls do not exist and the ‘tradition’ of open calls is less known. Beyond this, IO are supposed to be key entry points to inform artists and culture professionals on administrative issues related to their mobility and be part of the solution to remove obstacles.

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<sup>35</sup> [http://on-the-move.org/files/MIS\\_FINAL%20TEXT.pdf](http://on-the-move.org/files/MIS_FINAL%20TEXT.pdf)

- iv) **Communication potential:** One of the key challenges that most Euro-regional or transcontinental funds mentioned is that of communication and the need to find strategies to go 'beyond the usual suspects', i.e. the individuals that are well aware of opportunities and are able to craft their answers based on the key words and formulations that find validation among funders and/or evaluators. In this respect, the results of the online survey 2019 inform us of this risk: only 6% of the respondents were from Creative Europe-non EU countries against 41% from Northern Europe. Even if we are not talking about a call for funding but a survey, this large difference in the level of answers is an indicator of some information gaps and subsequently on applications. For this reason, the European Cultural Foundation developed a new (off- and online) postcard campaign in 2017 available in various languages to reach out a more diverse group of applicants while ASEF is launching a new series of workshops on how best to answer funding applications<sup>36</sup>. However such communication strategies, both offline and online, cannot replace the impact of direct connection and person-to-person based communication in their own contexts, on a regular basis, particularly when participants are more peripheral in terms of access (funding, opportunities, markets etc.).
- v) **Data collection:** IO would be key assets to collect information and statistics about mobility related to the scheme but also about mobility in general in their countries, following the Mobility Information Standards framework.
- vi) **Funding and grant management:** Based on the comparative study of funding models by transnational and Euro-regional funds and EU funds, the payment of a lump sum (calculated on the basis of distance of the mobility and in some cases including additional costs such as per diem and accommodation), seems to be the most flexible administration model, both for the organisations and for the beneficiaries. If the funding and grant allocation is managed directly by the IO, there is a lower risk of bank transfer charges. This fact is particularly important for Creative Europe countries that are not part of the European Union or for countries not using the Euro currency.

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<sup>36</sup> See Annex 5.

For reference, for the STEP travel grants by ECF, top departure countries are: UK, Germany, The Netherlands (2018); UK, Spain, Ukraine (2017); Germany, UK, Ukraine (2016) and the 3 top destination countries: Germany, Italy, Spain (2018); Germany, Italy, Greece (2017); Germany, The Netherlands, Serbia (2016).

vii) **European administrative burden:** In sessions related to European funding and opportunities, the question of administrative burdens is often raised by people having participated in Creative Europe projects (cashflow issues, paperwork, reporting process etc.). The more information is disseminated on the less administratively heavy process of support for individual professional mobility, the more artists and culture professionals, particularly those working in more precarious conditions, will be encouraged to apply. Direct and regular information can help to communicate such messages and go beyond the usual groups of professionals that monitor such calls and opportunities regularly.

Such a system of decentralised system would allow a shared responsibility and commitment by the Member States to the mobility of artists and cultural professionals at the level of Creative Europe countries, while building capacity for national organisations on mobility issues such as funding, administrative issues, trends and opportunities.

## **b) The potential risks and how to tackle them**

i) **Interpretation of priorities and guidelines:** the selection of the IO shall be carefully framed and monitored through a call for proposals, as it is for instance done for the EYE programme or by the Finnish Institute through a yearly re-distribution of tasks (the FI functions on a rotating basis, one Finnish Institute being in charge of the main activities of TelepART, FI Germany being in charge in 2019, and the FI in London in 2020). This shall guarantee that, if the action is decentralised, all decentralised bodies in Creative Europe countries fulfil the same objectives.

### **ii) Conflict of interest:**

Issues of transparency could be at stake while selecting IO.

Intermediary Organisations would be selected on very strict and consistent criteria (see page 57). Four main ways to monitor their transparency in terms of selection process would be:

- A common, harmonised and precise evaluation grid for selection of applications, focused on the mobility content, potential and impacts for all artists and culture professionals in all Creative Europe countries;
- A rigorously monitored system to avoid conflicts of interest between selection advisors and applicants/mobility projects;

- A regular monitoring at EC level based on yearly reports sent by the IO (sub-sectors covered, balance of artists and culture professionals, analysis of the reasons for rejection etc.);
- Regular online training for internal advisors on the key issues to be covered by the mobility support (such as factors of change) and discussion on necessary adjustments when needed throughout the year.

iii) **Choice of selection advisors:**

Selection models are challenging for all interviewed Euro-regional and transnational funds, whether they are organised internally or externally (it is difficult to select the right advisors, particularly for larger groups of countries to be covered, challenge of the diversity of the jury members, challenge to renew them as their expertise can be in some contexts unique, financial remuneration challenges etc.). Funds functioning on a rolling basis (like the European Cultural Foundation's STEP programme, which is comparable in that the Creative Europe Countries are covered) has an internal selection process which allows more flexibility and adaptation.

Even if the pilot scheme will be key for this selection's process, the research team has so far come to the conclusion that for the sake of time and cost efficiency, expertise for the selection within the scope of the mobility scheme may be organised with internal advisors within the IO (with expertise on international collaborations and/or sub-sectors).

iv) **National / local interpretations of key priorities:** if priority topics are stated at the level of a programme (as with the ERASMUS+ programme), then national agencies can choose the key priorities that may fit better with the context of the countries, for instance through the attribution of automatic points. On the one hand, this can be seen as an interesting way to recontextualise European priorities in a particular context, on the other hand, it may create discrepancies between countries and limit access to funding if topics are not changed and/or only focus on a certain categories of projects. This is often the feedback from the sector when applying for instance for ERASMUS+ projects with professionals choosing national agencies which are more likely to support their projects based on the priorities they support. In the case of this mobility scheme, applicants would not have this option since funding applications would be made centrally with a common application form and assessed through a common evaluation grid.

It is worth highlighting that for the EYE programme, professionals can apply both in their country of residence and/or in the country where they have been living for the past six months, as a way to integrate diverse living situations and the reality of mobile life. This would also allow the IO to take into consideration one important factor of change, that of displaced artists or refugees who are

artists and culture professionals. If so, a centralised verification system would need to be in place to check for duplication and avoid multiple applications<sup>37</sup>.

- v) **Low commitment of Member-States:** Coordinated action between the EC and the MS would allow sharing of approaches and articulate common strategies to tackle and reduce impediments to mobility. MS contribution and shared expertise are key for the implementation of this decentralised model.

### c) **Decentralised organisations at national level: key characteristics**

Within this proposed decentralised system to manage the mobility scheme, the following are the key areas and competencies which IO should have, the tasks they would be in charge of and the special partnerships they should develop for optimal communication, management and assessment of the mobilities they would support.

- i) **Competencies and legal capacities:** IO could be selected via an open call for proposals at the level of the European Commission for a period of three or four years (to match with the seven years EU financial framework). IO shall be public or private organisations based in Creative Europe countries selected on the following basis:
- High expertise in one or more sectors covered by the Creative Europe programme (visual arts, performing arts, music, literature, architecture, cultural heritage and cross-disciplinary),
  - Good knowledge of European institutions and policies,
  - Excellent knowledge of the arts and cultural sector in the country,
  - Excellent knowledge of mobility issues including administrative impediments related to mobility,
  - Legally able to transfer money to individuals in the said country,
  - Excellent knowledge of their national landscape of public institutions and private funders, cultural networks, organisations and related entities,
  - Excellent management skills,

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<sup>37</sup> The centralised verification system can be based on the current EU Login: <https://webgate.ec.europa.eu/cas/eim/external/register.cgi>

- At least five years experience in their fields of competencies for the staff members directly involved in the delivery of the IO,
- Good English skills.

ii) **Tasks:** Specific tasks for the IO should be:

- Communication and information on the mobility scheme in the national / local languages,
- Selection of the beneficiaries based on a framed evaluation grid,
- Management of the lump sum payments (through a contract),
- Reporting,
- Auditing,
- Data collection and analysis related to the mobility scheme,
- Data collection, analysis and opportunities related to mobility in the country,
- Information on administrative issues related to mobility.

iii) **Human resources:** The recommended staff team would be between 2.4 to 3.9 FTE composed of professionals including advisors for the final selection:

- One operational manager whose task would be not only to supervise the administration of the scheme (including the internal selection together with the advisors) but also to liaise and communicate the results and learning to national public and private funders and key stakeholders at national and European levels (associations, networks, cultural organisations etc.) - 1 FTE
- One part-time grant assistant (contracted according to the needs) - up to 0.6 FTE only in larger country or Euro-regional IO (see note below).
- One data collector and analyst both for the mobility scheme and administrative mobility information - Depending on the size of country: small to medium country = 0.5 FTE, larger country or Euro-regional IO up to 0.8 FTE
- One finance manager (dealing with payments and contracts) - Depending on the size of country: small to medium country = 0.5 FTE, larger country or Euro-regional IO up to 0.8 FTE
- One communication manager - Depending on the size of the country: small to medium country = 0.2 FTE, larger country of Euro-regional IO = 0.5 FTE (or coupled with the data analyst professionals)
- Advisors (internal to the host organisation as specialist team member) - 0.2 FTE

An IT expert would not be needed locally since the web-platform for applications – tested and improved during the pilot in 2019 – would be centralised at the level of the EC. The website would be tested and improved through the pilot phase and managed by an organisation contracted by the European Commission.

Note on human resources: the above team profile is the ideal for the decentralised operational framework. A deeper analysis based on EU regulations and funding capacity could allow to fine tune this preliminary proposal based on existing models. A regional coverage of an IO (one IO covering different countries) or an IO being formed of a consortium of organisations could be also options, as long as they meet the European added value searched for by this model.

iv) **Regular dialogue: Yearly meetings between IO and the EC** are also crucial to exchange on challenges faced by the national teams (regarding communication, management of the funding etc.) but also solutions through peer-to-peer exchange and adaptation. Such meetings should also take the form of stock-taking opportunities to collect news, trends and issues related to mobility in the Creative Europe countries, as a way to benchmark the mobility scheme in the national and European cultural mobility funding context. They will be also key moments to decide on the updates of generic documents (Q&A, application form, overall information on the scheme etc.)

Informal exchanges should also be encouraged with the few **existing transnational mobility funds and Euro-regional mobility funds** for the sake of complementarity and exchange of best practices.

### 4.3 Key characteristics of the new instrument

Below are introduced and detailed the best identified characteristics that shall outline the new mobility scheme to ensure that the potential for European added value is unlocked in terms of complementarity, solidarity, ethics and scaling up of mobility support:

#### a) Eligibility

	General	Conditions and characteristics
Who?	Type of applicant	The focus shall be on <b>individuals</b> , both artists and culture professionals as a way to empower them to devise their own mobility experiences based on their project at a given moment. However, for specific sub-sectors, support for the mobility of <b>more than one person</b> can be considered. This is particularly relevant for the sectors of music and performing arts, but also to the sectors of visual arts and architecture. <b>Direct</b> support to individuals is in this regard specific to the Creative Europe programme compared with other EU funded programmes.
	Profession	The focus should be on all <b>professionals</b> involved in the creative value chain – artists and culture professionals. Their eligibility should be based on documents stating that they have studied and/or worked in a given artistic or cultural field (diploma, portfolio, contracts or any other working experience documents) related to their experiences and/or proposed plan for mobility.
	Sub-sector	<b>All the sub-sectors</b> covered in the mobility scheme at the level of Creative Europe countries are eligible, while keeping these sub-sectors and the related projects connected to other sub-sectors (i.e. not a pre-defined amount of mobility projects per sub-sector) or sectors (environmental, economic, social etc.). Questions of topic shall be left open in the mobility scheme as a way to recognise the importance of the needs of the applicants. This openness (within sub-sectors and with other sectors and disciplines) is all the more important to support the objective of innovation as stated in the Work Plan for Culture 2019-2022. Currently, the sub-sectors covered are (and should include all artistic practices per sub-sector): visual arts, performing arts, music, literature, architecture, cultural heritage and cross-disciplinary approaches.
	Age	Questions of age shall be left <b>open</b> in the mobility scheme as a way to recognise the need for mobility and international experience at different professional career paths, from young graduates to more advanced professionals. It is recommended <b>not to have an upper age limit</b> for the eligibility of applicants. The minimum age should be 18 years old.
	Nationality	<b>Nationals and legal residents</b> of countries participating in the Creative Europe programme (in the sub-programme Culture) are eligible.
	Past applicant and beneficiary	It is possible to apply for this funding <b>more than once</b> ; however past beneficiaries can only apply one year after they fully completed their mobility project (including if their past mobility included multiple destinations). Unsuccessful applicants may re-apply to the mobility scheme the same year and subsequently.
What?	Mobility support format	<b>All mobility formats</b> presented in the previous chapters should be considered eligible. Based on the national and regional offers, and even if different mobility formats can be considered, a particular attention should be placed on:

		<ul style="list-style-type: none"> <li>- Across sub-sectors: a need for more support for direct travel grants for one's project and 'creativity boost grants' to understand better a context, meet new partners, do research before engaging into a project. These forms of prospection grants (also called 'go and see' and 'come and see') are lacking for all the sectors even if they are part of a market development approach and can in a longer term contribute to project's development (including at a European level).</li> <li>- For the performing arts and music sectors, there is a need for more touring incentives as this form of mobility is under-represented in all scanned mobility schemes at national levels. They are key for market development, contribute to the diversity of arts and culture on stage etc.</li> <li>- For the visual arts sector and cross-disciplinary approaches, there is a need for research and engagement with the local community before (co)production, which would take the form of research residencies or exploration grants. Furthermore, re-iterated mobility to a specific destination might be a core component to develop a sustainable project with the community and should be acknowledged in such applications.</li> <li>- For the literature sector, support for 'longer' mobility with appropriate funding is relevant, so professionals can work on their skills, develop their professional network and work on market development.</li> <li>- For the cultural heritage sector, there is a need for training, workshops, and different forms of knowledge transfer taking place over short or very short durations.</li> <li>- For the architecture sector, while job-shadowing might be a way to enhance the mobility of younger professionals, it is important to support network and market development.</li> </ul>
	Destination(s)	<p>All countries participating in the <b>Creative Europe programme</b> (in the sub-programme Culture) are eligible.</p> <p>It shall be possible to apply for a mobility project to <b>more than one destination</b> if the journey is relevant to the mobility project and fits within the maximum duration. It shall be possible to <b>re-iterate</b> the visit to the same destination within one mobility project (and within the maximum duration), if multiple visits are relevant to the mobility project.</p>
	Duration/Length	<p>The duration for mobility should be limited both in terms of minimum and maximum time while keeping in mind that a lot can be accomplished in three days (for instance in three days of exploration / research) and that such travels are for professional purposes only.</p> <p>Considering administrative requirements and mobility needs, current recommendation would be <b>for a minimum of 3 days and a maximum of 90 days</b>, excluding travel time. The exact duration should be expressed in number of days, to be defined by the applicant based on the mobility project. This mobility should be completed within an overall time span of twelve months and could include re-iterated visits to a certain place under the same lump sum (with minimum duration of each visit being 3 days).</p>
How?	Cost coverage	<p>All barriers to mobility should be lifted as much as possible, which should include as a basis:</p> <ul style="list-style-type: none"> <li>- <b>Travel costs</b>, including local transportation costs and international travel costs, in the form of lump sum and/or unit costs;</li> <li>- <b>Subsistence costs</b> (per diem and accommodation) in form of a lump sum.</li> </ul>

		Support should be scaled accordingly to the ecological challenge linked to mobility, by providing more support to ecologically responsible mobility when relevant.
	Extra costs to be taken into consideration	<p>All barriers to mobility should be lifted as much as possible, which should include specific support on a case-by-case basis:</p> <ul style="list-style-type: none"> <li>- <b>Visa fees</b> for all eligible applicants needing a visa for their mobility project;</li> <li>- <b>Registration costs</b> for events (conference, training, etc.) directly relevant to the mobility project;</li> <li>- <b>Language:</b> support training to learn/improve a foreign language (which can be organised online);</li> <li>- <b>Administrative support:</b> support by MIP or the IO with administrative tasks specific to mobility in the cultural and creative sector (taxation, social protection, etc.);</li> <li>- <b>Costs of special assistance</b> in case of disabilities and special needs (accompanying person, dog for visually impaired applicants, etc.);</li> <li>- <b>Exceptional costs</b> for the circulation of art works: when directly relevant/absolutely necessary to the mobility project, shipping or touring costs should be eligible;</li> <li>- <b>Exceptional costs</b> for parenthood support.</li> </ul>

## b) Application

	General	Conditions and characteristics
Who?	Status	In order to cover as many work statuses as possible, keeping in mind the variety of work statuses in the cultural sector, only <b>natural persons</b> should apply for the support (rather than legal persons).
	Minimum age	Applications can be made by <b>persons at least 18 years of age</b> , and who are legally able to sign a contract.
	Single vs multiple applicants	All applicants should apply <b>individually</b> . For mobility projects involving more than one person, each individual applicant needs to state in his/her application the name of other persons involved in the project and one applicant should be appointed “lead applicant” to facilitate communication between the funder and the group of applicants. In this case, these applications should be evaluated together.
What?	Application form	<p>Applicants should fill in an application form containing following information (format with boxes or drop-down lists):</p> <ul style="list-style-type: none"> <li>- <b>Personal information:</b> Name, date of birth, nationality, country of residence, contact details (email address, phone/Skype, website).</li> <li>- <b>Professional activity:</b> Work status (list Freelance / Employee / Mixed Status only in cultural sector / in cultural sector and another sector); Text field for short bio; Diploma, portfolio, contracts or any other working experience documents on which it can be seen that the applicant has studied and/or worked in a given artistic or cultural field.</li> <li>- <b>Mobility project:</b> Individual or collective mobility (select + add name of up to 5 participants if collective mobility project); Mobility type (list + possibility to select several options + option Others which opens a box to describe the mobility type); Departure/Destination countries (warning system if the countries are not eligible so only eligible application forms are submitted + possibility to write several destination countries); Means of transportation (car, coach, train, plane, ferry); Duration of the mobility (in days, excluding the travel time); Hosting organisation(s) if applicable (name, address, contact details, motivations); Partners and local communities (departure and destination countries); Expected impacts in terms of professional exploration/research, project / creativity development, market opportunities and/or skills' development.</li> <li>- <b>Basic budget automatically calculated</b> based on the information provided by the applicant in terms of departure, destination, duration of mobility project</li> <li>- <b>Statement box to be ticked:</b> I understand that the grant will cover my mobility project via a lump sum based on a fixed amount according to a return journey between the departure and first destination countries and the duration of my mobility experience.</li> </ul>

		<ul style="list-style-type: none"> <li>- If applicable, <b>request for extra financial support</b> (which is corroborated by supporting documents) in terms of visa, registration costs, language, disabilities, costs for administrative support, costs for circulation of art work and/or costs for parenthood support.</li> <li>- Applicants should confirm that they agree that they are liable for any taxes due on any payments which may be made</li> </ul> <p>It is important that the application form is as short and concise as possible, as lengthy application forms are a barrier to applications as well as a burden on selection and evaluation of the applications.</p>
	Supporting documents	<p>Scan of ID or passport is mandatory for all applicants. Other supporting documents are only mandatory in case of request for extra financial support. Furthermore, in case of disability or special needs, a section to be filled should be added.</p> <p>Depending on the mobility project, applicants can also include invitation letter and/or selection letter (to take part in training, conference, residencies, etc.), confirmation of bookings by venues/theatres/art centres, letter of intent from partner organisation abroad in case of co-production.</p>
How?	Frequency	<p>Mobility opportunities are often published with little notice before the activities take place. Furthermore, some mobility opportunities take a long time to plan and to fund. It is important to keep the <b>scheme open on a rolling basis</b>, with evaluation of the logged applications on a regular basis (see next table - duration). Artists and culture professionals can apply for the scheme <b>90 days maximum</b> before the start of the mobility.</p>
	Web-platform features	<p>The system to inform, register, apply, be selected, be sent the contract, develop one's mobility, send the report and be paid (in one or two instalments) should be as clear and simple as possible. This is a win-win situation for the applicants and for the organisation in charge of the mobility scheme. While this system is centrally developed and managed by the EACEA, IO have a special access to all applications in their countries, which they will evaluate, select, provide feedback to and manage if selected for funding. This centralised platform allows unified and fair treatment of all applications, while providing the EACEA with real-time access to the processes of application, selection and management.</p> <p>The web-platform dedicated to this mobility scheme should include some key characteristics linked to the application process:</p> <ul style="list-style-type: none"> <li>- <b>Unique registration</b> of applicant (with all personal information), which provides a login to be used throughout the application, selection and, if selected, management of the support (including reporting phase);</li> <li>- <b>Single application</b> for support for a mobility project, in which the applicant provides information about his/her professional activity, his/her mobility project and can link his/her application to other applicants. This section should provide the possibility to upload (supporting) documents and other types of media (photo, video) to increase the accessibility of the platform. The mobility project and photos or videos will be made publicly visible if the project is selected for support;</li> <li>- <b>Status of the application</b> (completed, sent, reviewed) and result of the application, including feedback (see next table on selection for further details).</li> </ul>

Language	<p>In order to ease the selection/evaluation and monitoring process, it shall be recommended to apply in <b>English</b>. It shall however be possible to get information in all <b>23 official languages</b> of the EU and the <b>official languages of the Creative Europe non-EU countries</b>, as IO involved in a decentralised management system will have language proficiency in English and the local / national language.s. IO will have a key role in assisting applicants for their application where language support is required.</p>
Accessibility	<p>General accessibility of the application is key, as it reinforces the transparency around this scheme:</p> <ul style="list-style-type: none"> <li>- <b>Information and guidelines</b> available in all official languages of the CE countries through the IO websites,</li> <li>- <b>Online Q&amp;A</b> available and regularly updated,</li> <li>- <b>Sample of the application form</b> available before application,</li> <li>- <b>Regular chat/online Q&amp;A sessions</b> organised through social media of the IO, and archived/added to the regular Q&amp;A.</li> </ul> <p>Furthermore, <b>only online applications</b> will be supported in order to minimize the ecological impact of the application process. Applicants can ask IO for support in case of limited digital literacy and/or disability.</p>

### c) Selection

	General	Conditions and characteristics
Who?	EACEA	The Executive Agency takes up the role of a <b>support office</b> for the overall management of the scheme. It is responsible for contract with the IO, the approval of selection advisors as part of the IO framework partnership agreement and the management of the centralised web-platform (including reception of applications and overall IT troubleshooting).
	IO	Similarly to the EYE programme, IO are selected via a call for proposals by the European Commission. The IO operates on a local and/or national level and is in charge of the <b>selection of the applications</b> based on the selection advisor input, the <b>financial management of the allocated funding</b> and the <b>contact with the beneficiaries</b> (feedback, contract, payment, reporting, assessment – mostly via the centralised web-platform). Each IO signs a multiannual framework partnership agreement with the EACEA, as with other comparable contracts. The actual management of the mobility scheme lies with the IO, which therefore are directly involved in the selection process (step 2 – quality check and step 3 – funding availability check).
	Selection advisors (external or internal to the IO)	Selection advisors are selected by the IO from the staff working for the host institution of the IO. The selection advisors have sector-based expertise and knowledge of the policy objectives of the mobility scheme. Evaluation is less on artistic content, more on the potential impacts through the mobility experience for the individual in terms of prospection, project and creativity boost, exploration of new markets and overall career development.  Training and updates on the mobility funding and policy contexts and related factors of changes, shall be done on a regular basis for selection advisors to be able to identify the most relevant applications (for instance related to challenges of inequalities of access to funding, specific contexts to neighbouring countries / regions mobility patterns and the needs to address issues such as diversity, gender, accessibility, etc.). These training sessions and updates shall take place online through video-conferences and/or chat with the EACEA staff.
	Selection committee	The selection shall happen on a bi-weekly basis with advisors and IO team. <ul style="list-style-type: none"> <li>- It takes into consideration the evaluation grid filled in by the selection advisor;</li> <li>- It allocates automatic points, based on clear, centralised guidelines;</li> <li>- It takes care of the funding availability check (step 3), and proposes applications for the reserve list in case of lack of funding for the current round of evaluation;</li> <li>- It finalises the selection process.</li> </ul>
What?	Eligibility check	<b>Step 1 – technical check</b> of the applications (clear information and available supporting documents). This step shall be realised in a very short amount of time after the application is sent, and, in case of denial, the applicant should be informed automatically via the web-platform.
	Quality check	<b>Step 2 – evaluation of the contents</b> of anonymised applications. The relevant IO (specifically the operational manager) receives notice of new applications related to his/her country, and attributes Step 2 to the relevant Selection Advisor. The Advisor follows the

		<p>evaluation grid to provide a quality check to the project.</p> <p>The overall quality check should evaluate the proposed project and its quality, based on the following key points:  Preparation, Content of the mobility project (value of the project, experiences, importance of the event, the travel, the motivation),  Expected impact (tangible and intangible outputs), Factors of change, Follow-ups (both in departure and destination countries).</p>
	Financial availability check	<p><b>Step 3</b> – While working within the funding ceiling available for such scheme (based on the allocated amount at the level of the IO), <b>verify financial availability</b>, to make sure the scheme doesn't run out of money within the first rounds of applications selected. It is important to keep enough funding available for balanced amounts of applications granted throughout the year, and ensuring that high quality applications are treated with fairness throughout the financial year. It is also important to acknowledge peak periods for applications that will require larger amounts to be allocated, and it is therefore not recommended to work with fixed funding amounts per selection round.</p> <p>In exceptional cases, if an application has passed the steps 1 and 2, and fails to pass the step 3, applicants are notified that their applications are on a reserve list pending financial availability, and that they will be considered at the next selection round.</p>
How?	Format of evaluation	<p>A common evaluation grid is <b>used by each IO</b> to make sure all applications are assessed fairly. The grid enables each IO to give <b>points to each of the key points listed in Step 2 – Quality check</b> (preparation, content of the mobility project, expected impact, factors of change, follow-ups).</p>
	Automatic points	<p>The evaluation grid shall include the <b>possibility of automatic points in certain circumstances needing adjustments</b>. These automatic points cannot be attributed at the discretion of the selection committee of the IO, but only based on criteria defined for all evaluations. These might include:</p> <ul style="list-style-type: none"> <li>- Automatic minus point for mobility towards neighbouring country</li> <li>- Automatic plus point for ecologically responsible travel when possible</li> </ul> <p>Considerations of <b>factors of change</b> might be integrated in the funding mechanism through automatic points, only if those are <b>communicated clearly and transparently</b> through guidelines, Q&amp;A and all communication means. Transversal themes can be introduced or special attention to the evolutions of professional practices or gender balance can be given. Furthermore, priority can be given to collaboration with local partners / artists / organisations with an aim to connect to transversal issues such as diversity, community-based engagement, resources sharing which contribute to the overall idea of sustainability.</p>
	Final selection of beneficiaries	<p>Based on the feedback of the bi-weekly meeting, the IO <b>finalises the selection</b> of beneficiaries per round. It is at this moment that step 3 – funding availability check takes place.</p>
	Overall duration of	<p>Results of the selection are given to the applications <b>within maximum one month</b> after the submission of the application. It is crucial that this maximum duration is the same for all selection rounds with each and every IO, as to provide fairness and equal treatment for</p>

selection	all applicants. Furthermore, the maximum duration of the selection should not increase, even when facing peak periods of applications, as this point gives credibility to the scheme.
Feedback to applicants	All applicants (except those who did not pass Step 1) shall <b>receive short feedback</b> , especially in case of refusal. This feedback should be based on pre-formatted evaluation excerpts from the evaluation grid. The selection committee makes also part of the feedback public via the web-platform for the selected applications, to give more transparency to what is considered a qualitatively relevant mobility project.
Right of appeal	There is <b>no right of appeal</b> , the decision of the selection committee is final.
Web-platform features	The web-platform <b>simplifies the administrative process of selection</b> . The automated check of eligibility takes place via the platform. Applications selected for the second step are anonymised and provided online to the operational manager of the IO from which country the applications are originating. The operation manager attributes applications to the relevant selection advisor (based on the sub-sector), who gets online access to the evaluation grid relating to the application (without budget, so the advisor focuses on the content of the project proposal). Feedback is also provided via the platform.
Meetings of selection committees	In order to review the selection guidelines and processes, it is important for selection committee members to be in regular contact - both via regular internal hotline/chats as in-person. It is recommended to make use of the existing meetings between the EC/EACEA and the Creative Europe Desks to which a member of the selection committee of the IO can be invited for one day focused on challenges, good practices, attribution automatic points, funding allocation, etc. This in-person meeting can take place on a yearly basis at the formal meetings of the CEDs, and additional informal meetings between IOs can be organised, to which EACEA officers shall be invited. Furthermore, a virtual meeting of selection committee members should be organised quarterly, as to ensure a smooth, uniform selection in all CE countries.

## d) Financing and payment

	General	Conditions and characteristics
Who?	Intermediary Organisation	The IO is responsible for the <b>payment of the lump sum, directly</b> to the beneficiary which avoids problems of bank transfer costs, currency exchange and can limit tax payments.
What?	Contract	Based on the application, a contract is generated, in which the mobility project (including departure, destination/s, duration of the mobility), the maximum financial support provided and the contractual obligations of both the <b>beneficiary and the IO</b> are stated. As group applicants have to apply separately, each individual beneficiary signs their individual contract with the IO, in which other group members are stated. The designated lead applicant is in charge of contractual obligations and reception of the financial support on behalf of the group.
	Grant	It is recommended to use as much as possible <b>Simplified Cost Options</b> (SCOs) in the form of lump sums, unit costs, and flat rates for all the financial support provided through the mobility scheme. This helps not only in simplifying accountancy, but it also minimizes the possibility for errors and makes the fund easier to manage as spending is known in advance. A system of lump sum per country of destination (for accommodation and per-diem) and/or reimbursement of costs based on a grid (at least for the travels) is preferred to avoid as much as possible tax being paid by the beneficiaries. The system of lump sum and unit costs has been extensively tested and adjusted in the Erasmus+ programme, including differentiation for short and long stays (in terms of subsistence costs). Extra costs agreed upon on case-by-case basis (language, administrative support, costs for disabilities, costs for circulation of art work, costs for parenthood support) should be covered based on a grid. Only very specific costs that can be known at the time of application such as visa and registration fees could be covered in full, on the basis of real costs.
How?	Instalments	The grant should be provided in <b>two instalments at an 80/20 ratio</b> . Part is to be received before the mobility takes place as cash-flow is an issue for many professionals even for small amounts. The selected artist or culture professional, if the bank transfer cannot be made before the mobility, should have the possibility to get his/her funding in one instalment only after the mobility (to avoid additional tax, currency exchange loss, etc.). The instalments should be paid upon request for payment and/or invoice and/or refund form issued by the beneficiary.
	Means of payment	Bank transfer, in the <b>local currency</b> of the IO.
	Contractual obligations	The administration process of the grant should be light and simplified, fair to the amount of funding provided. For all costs calculated on the basis of <b>SCOs, no further (financial) proof should be requested</b> . For all costs covered in full, <b>proof of expenses</b> (invoice, booking confirmation, proof of payment) should be uploaded on the web-platform. The first instalment is approved once the agreement is signed by both parties. The second instalment is approved once all reporting obligations, both financial and content-based, are fulfilled.

		<p>In case of <b>changes</b> to the approved mobility project, the beneficiary has the obligation to inform the IO in advance. These changes might have an impact on the maximum amount initially approved in the grant contract (which can never be increased but might be decreased if the changes are substantial). However it is important to be flexible regarding departure and return countries - it shall remain possible for instance to travel from Germany to Hungary and then to Romania but with an original lump sum based on the travel distance between Germany-Hungary.</p> <p>If the mobility project doesn't take place and the beneficiary has already received the first instalment, he/she is required to reimburse the IO, as per the conditions set out in the contract.</p>
	<p>Web-platform features</p>	<p>For selected beneficiaries, the web-platform functions as “<b>administrative and financial portal</b>”:</p> <ul style="list-style-type: none"> <li>- It automatically generates the contract, which needs to be downloaded, signed and uploaded again by the beneficiary - and subsequently by the relevant IO;</li> <li>- It provides a track-record of financial administration: amount and payment date of the first instalment, proof of expenses of the beneficiary (possibility to upload documents), calculation of the final grant amount (based on all real expenses if applicable, and within the maximum amount specified in the grant contract), amount and payment date of second instalment; proofs of payment by the IO.</li> </ul>

## e) Reporting and evaluation

	General	Conditions and characteristics
Who?	EACEA	The EACEA is in charge of the programme line. In this regard, it is responsible for the <b>evaluation of the funding line</b> , and more specifically of the overall data collection and analysis based on reports provided on a yearly basis by the IO.
	Intermediary Organisation	The IO is the contact point for the beneficiary. In this regard, it is responsible for <b>receiving and evaluating all mobility project's reports</b> , as well as in charge of carrying out the <b>impact assessment</b> 6 months after the mobility project has taken place. A unified / pre-formatted report for all IO (number of mobilities supported, countries of destinations, types of mobility formats, impacts in short and medium term when already available for the second term, list of organisations connected to the mobilities) as well as information as data trends from the mobility scheme itself and updates of mobility funding at national level). Furthermore, in the framework of the multiannual agreement with the EACEA, the IO reports on a yearly basis on its work plan, its outreach, its financial management and the mobility projects it has supported. The EACEA can review this report to evaluate the sound management of the mobility scheme on local/national level.
	Beneficiary	<b>Contractual obligations</b> linked to financial report, evaluation questionnaire and impact assessment.
What?	Reporting and evaluation of the individual project	Reporting is important (also for assessment and data / statistics' purpose) but should be kept simple in proportion to the amount of funding provided. Beyond the financial documents needed for calculation of the final grant amount (see table d. financing and payment), an <b>evaluation questionnaire with a short narrative</b> part should be mandatory. Additional narratives and pictures can be submitted through the web-platform. The evaluation questionnaire should be the basis of evaluation of completion of the mobility project, which allows the IO to confirm the last grant instalment.
	Impact of the individual project	It is essential to recognise that mobility projects may have a longer-term impact (in terms of tangible and intangible results) than the duration of the mobility project. It is therefore relevant to measure the <b>success via an impact assessment</b> , carried out by the IO 6 months after completion of the mobility project. The data collected is added by the IO to the beneficiary's project space on the web-platform. Furthermore, consolidated impact assessments are added to the IO's report to the EACEA from Year 2 of the mobility scheme – in terms of trends, reported impact, and long(er) term results.
	Evaluation of the fund	Data compiled from all beneficiaries within one year of funding, supported by impact assessment of the individual projects, will give after 1.5 years a picture of the impact of the mobility scheme. This data should be collected and provided in the IO's annual report to the EACEA from Year 2 of the implementation of the scheme, and every year after that. It is crucial to carry out this (internal) evaluation on a yearly basis to recognise (new) <b>patterns in cultural mobility and adapt the scheme to factors of change</b> . Furthermore, it is important to make (part of) this evaluation public for the sake of transparency and accountability.  Together with the European Commission and the Creative Europe Programme Management Committee, on the basis of the evaluation of the mobility projects and the data analysis, the EACEA can decide on <b>specific adjustments</b> to be implemented in following funding

		rounds.
How?	Evaluation questionnaire	The evaluation questionnaire assesses <b>key aspects of the mobility project from the perspective of the beneficiary</b> . The questionnaire is based on the key points of the application form: Preparation, Content of the mobility project (value of the project, experiences, importance of the event, the travel, the motivation), Expected impact (tangible and intangible outputs), Factors of change, Follow-ups – with specific focus on the impacts and follow-ups. Furthermore, the beneficiary shall list all hosting organisation(s) (if applicable), partners and local communities (name, address, contact details) who were involved in the mobility project. This information will enable the web-platform to draw a map of the organisations involved in cross-border projects, which shall give a better picture of the cultural infrastructure in all Creative Europe countries – and potentially help the CED in their ‘partner search’ mission for other funding lines in the programme.
	Impact assessment	The impact assessment interviews are carried out by the IO six months after completion of the mobility project. The aim is to understand better the <b>(tangible and intangible) impacts of mobility at a medium/long-term perspective</b> .
	Data collection	The mobility scheme is a way to compile <b>data and statistics on mobility trends and needs</b> . This data collection should be done at different stages of the scheme cycle, more specifically: <ul style="list-style-type: none"> <li>- Applications: statistics on the profile of applicants (age, gender, profession, sub-sector, work status), their needs for mobility support (especially with extra costs), the type of mobility formats, the departure and destination/s, the duration.</li> <li>- Project supported: statistics on the profile of beneficiaries (age, gender, profession, sub-sector, work status), their needs for mobility support (especially with extra costs), the type of mobility formats (particularly to know if they are self-initiated or part of an existing project/on an invitation), the departure and destination/s, the duration.</li> <li>- Key learnings from evaluation questionnaires, including short-term impact of a mobility experience in terms of artistic, economic, capacity building impacts.</li> <li>- Impact assessment of past beneficiaries: long-term impact of a mobility experience in terms of artistic, economic, capacity building impacts.</li> <li>- Partners, hosts, and communities involved in cross-border mobility projects.</li> </ul> This data serves in the evaluation of the scheme, as well as in giving a more precise picture of the needs of the sector.
	Web-platform features	The web-platform should <b>embed data collection</b> through anonymisation of data on individual applicants and beneficiaries, so as to have a real-time picture of the scheme’s results – as well as allow (more refined) analysis of this data for evaluation purposes. One can differentiate two web-platforms – on central and decentralised levels: <ul style="list-style-type: none"> <li>- The main web-platform managed under the EACEA supervision where 1) applicants can apply and follow the process of their application and if successful of their mobility, 2) Information on data, statistics related to the scheme 3) Information related to news and statistics on mobility (beyond the scheme). This web-platform would follow the one tested in 2019.</li> <li>- On a dedicated space of the IO website shall be clearly stated information on the scheme (in the national language.s), process to</li> </ul>

		<p>apply, person to contact etc. in case of additional information. Direct weblinks shall be made to the centralised website for information on data, statistics related to the scheme and information related to news and statistics on mobility (beyond the scheme).</p> <p>More information on the relation between both platforms is presented page 72.</p>
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## f) Communication and dissemination

	General	Conditions and characteristics
Who?	EC & EACEA	As the body in charge of the overall policy framework and reporting (European Commission) and the one in charge of the Creative Europe-wide operational management (EACEA), the role of the EC and the EACEA is key for communication and dissemination of one new funding mechanism within the Creative Europe programme. Together they are in charge of the overall communication and dissemination strategy, which implementation is partly delegated to other relevant players (Creative Europe Desks, IO, beneficiaries). Furthermore, the EACEA is in charge of maintaining the centralised web-platform and communicating and disseminating the data collection and analysis. This requires a level of investment for the EC or the EACEA in terms of data analysis – which can be outsourced via a call for tender, or realised internally.
	Creative Europe Desk	As first contact point for the Creative Europe programme in every participating country, the CED have an existing role in the communication and dissemination of the programme in the local language (which is a core part of their yearly activity plan and subsequent reporting). Having the responsibility to communicate and support potential beneficiaries, they have a key role to play in the implementation of the communication strategy in the local language and towards local and national potential beneficiaries, in relation to the IO.
	Intermediary Organisation	IO are in charge of the information provision about the scheme in their national language. They propose success stories to the EC/EACEA based on the impact assessment carried out 6 months after the end of the mobility project, which can be on the centralised web-platform. Particular attention will also be paid to the dissemination and valorisation of the project results and outputs.
	Beneficiary	As per contractual obligations, the beneficiary should make the funder's support visible in any direct result of the mobility project (during the mobility experience). Beneficiaries can also act as ambassadors for the mobility scheme, for instance by taking over the social media accounts of one of the key players involved (more specifically the CED or the IO) during their mobility project.
What?	Communication strategy	Beyond the information provision (updated and reliable information about the scheme's structure, the selection and evaluation process, selected participants, success stories, etc.), the communication strategy shall make the scheme known and accessible to potential beneficiaries who would not normally consider applying for such a mobility support. It is therefore a key aspect for the diversity of beneficiaries and the adequate reach of the mobility scheme to those beneficiaries who would need it the most. In this sense, it is important to have a consolidated, centrally defined communication strategy implemented by all key players listed above, focusing on the following points: <ul style="list-style-type: none"> <li>- Campaigns: Coordinate social media campaigns and activities and of 'virtual events';</li> <li>- Key messages: develop effective communication to make the mobility scheme and related web-platform known and engaging for artists and culture professionals;</li> <li>- Outreach strategy: identify relay points apart from the CED and the IO;</li> </ul>

		<ul style="list-style-type: none"> <li>- Engagement of the relevant players: nurture and raise awareness within the different target groups (information multipliers including European networks and platforms, potential beneficiaries, policy- and decision-makers, advocacy platforms from the cultural sector and civil society);</li> <li>- Development and management of communication tools to disseminate key messages, supported by CEDs and IO;</li> <li>- Follow-up: set up a monitoring and evaluation process to assess the impact of the communication strategy.</li> </ul>
	Impact - dissemination and valorisation	<p>The EACEA and the IO will provide information about the impact of the funding mechanism, with quantitative and qualitative information on the number of mobility projects supported, the nature of projects, etc. – as well as the evaluation of the scheme itself and the data collected and analysed. This information should be shared with all key players on a regular basis on local and national level, especially with CED.</p> <p>Feedback and data will be consistently monitored and analysed throughout the funding period and will help to shape the mobility scheme according to imbalances, factors of changes and other relevant adjustments.</p>
	Adjustments	<p>The communication strategy is a way to tackle the question of imbalance in terms of a country's representation, disciplines, professions, mobility formats etc. Each phase of selection shall be the moment to rethink or re-adjust the central communication strategy and its local and national implementation to address less covered disciplines, less covered types of professionals, lack of diversity in the profile of applicants and/or beneficiaries. Once those imbalances are identified on local, national and European levels, an extra communication effort should be made to reach out and tackle these specific imbalances. In addition, based on feedback received and data analysis, further consideration towards factors of change can be embedded in communication efforts, giving for instance special attention to evolving professional practices.</p>
How?	Web-platform	<p>The web-platform, centrally managed by the EC/EACEA, should include all the features listed in previous tables. Furthermore, it should be the central dissemination point for data collected about the mobility scheme itself (in terms of statistics, for instance).</p>
	Visual identity and logo	<p>Beyond developing an online communication strategy (targeted at online mobility platform, CED and IO websites, newsletters, Facebook, Twitter, LinkedIn, Instagram, etc.), the EC/EACEA communication officers will create printed leaflets, press and social media kits, dissemination templates (e.g. Prezi and PowerPoint slides) that can then be translated in several languages by the CEDs and IO. By keeping the visual identity centralized, it creates the possibility for a strong branding and quick recognition of the mobility scheme throughout all participating countries and towards all potential beneficiaries.</p> <p>Furthermore, there should be a logo specific to this mobility scheme, which the beneficiary has to embed into direct results of his/her mobility as per contractual requirements. The logo should be the same for all parties involved (beneficiaries, IO, CED, EACEA, EC).</p>
	Websites and social media	<p>It is relevant to maximise the use of existing communication and information channels (including campaigns through newsletters and social media) of key players involved in the implementation of the communication and dissemination strategy. Furthermore,</p>

	attention should be paid to specialized and general media who can amplify the reach of key players to local, regional and national audiences.
Offline dissemination	All players, but more specifically the IO (together with the CED) will hold regular presentations at key local, regional, national and European events, in cultural conferences and forums. As much as possible, past beneficiaries will be involved in such events. It shall be noted however that offline communication and dissemination will be done with regards to environmental sustainability (e.g. limited use of printed material, preference for sustainably-sourced/recycled paper when printing is necessary, careful dissemination plan for printed material to avoid waste, preference for online communication and 'events' over live meetings, etc.).
Transparency	The scheme has to be transparent in the way it is managed, evaluated and monitored, and the transparency goes mostly through clear communication on the following points: <ul style="list-style-type: none"> <li>- The evaluation grid used by selection advisors needs to be presented online, at least in its key points;</li> <li>- The selection results with the name of the beneficiaries needs to be shared on the web-platform with overall remarks from the selection committee;</li> <li>- Data about geographical coverage, gender balance, discipline coverage, and general statistics about mobility projects supported (duration, destination/s, formats of mobility supported) as well as selection rates need to be shared in real-time, or at least on a yearly basis.</li> </ul>
Accessibility	While the platform is in the three working languages of the EU (English, French and German), information about the mobility scheme is provided and available in all national languages of the Creative Europe countries via the IO and the CED. The web-platform respect of the Web Content Accessibility Guidelines 2.0 of the W3C for online contents.
Monitoring and evaluation of the communication strategy	The communication strategy itself needs to be evaluated throughout its implementation, to make sure potential beneficiaries are reached. <p>For the centralised communication, this takes the form of: Data &amp; trends on web-platform visitors, outreach, applicants' profile etc. for the web-platform; increase in numbers (esp. click rates and likes/shares of social media posts related to the funding line); Working time and financial resources devoted to daily management of the online platform; Data on dissemination of offline material by the EC/EACEA itself; Social media statistics; Feedback on accessibility, attractiveness and usability of the platform by IO &amp; users through online questionnaires and social media; Feedback on accessibility, attractiveness and usability of the platform by the beneficiaries of the scheme.</p> <p>For communication at the level of the IO, this takes the form of: Data &amp; trends on website visitors, newsletter subscribers, click &amp; open rates, downloads, social media followers &amp; statistics, outreach, increase in numbers (esp. click rates and likes/shares of newsletter items and social media posts related to the funding line); Working time and financial resources devoted to daily communication; Data on dissemination of offline material; Social media statistics; Feedback on accessibility, attractiveness and usability of the website and other communication tools by users through online questionnaires and social media.</p>

	Meetings of communication officers	<p>In order to adjust the communication strategy and its results, it is important for communication officers of all key players involved to be in regular contact – both via regular internal hotline/chats as in-person. It is recommended to make use of the existing meetings between the EC/EACEA and the CED to which the communication officer of the IO can be invited for one day focused on challenges, good practices, upcoming communication campaigns, use of the visual identity, etc. This in-person meeting can take place on a yearly basis at the formal meetings of the CEDs, and additional informal meetings between IOs can be organised, to which EACEA communication officers shall be invited.</p> <p>Furthermore, a virtual meeting of communication officers should be organised quarterly, as to ensure a smooth, uniformed communication strategy implementation in all CE countries.</p>
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### g) Online platforms

<b>Platform</b>	<b>European Commission (or EACEA)</b>	<b>Intermediary Organisation</b>
Language	In English	In national/local language and in English: language diversity, but also accessibility of information for resident artists and culture professionals who do not master the local language yet.
General information	Information, Q&A, Preview pages for application form and evaluation grid Information about automatic points	Information page(s) about the mobility scheme, Q&A translated in national/local language Information about automatic points
Contact information	Weblinks to all Intermediary Organisations	Contact information of the team, especially the operational manager
Application portal	Registration, application, selection, administrative process (payment, reporting, upload/download documents)	Link to the EC/EACEA website
Selection information	Name of all selection advisors (no contact detail) Name of all beneficiaries, with short information about their mobility project and short feedback from the evaluation grid	Name of beneficiaries managed by the IO, with short information about their mobility project
Beneficiaries	Success stories Map of visited organisations / events in Creative Europe countries	Success stories from beneficiaries managed by the IO (optional)
Data analysis	Mobility data and analysis about the mobility scheme Mobility information / data in Creative Europe countries	Information page(s) on mobility statistics / data in the country
Administrative issues	Administrative matters related to mobility, following the Mobility Information Standards.	Information page(s) related to administrative issues related to mobility in the country
Opportunities	Information page(s) related to mobility opportunities in Creative Europe countries	Information page(s) related to mobility opportunities related to the country (beyond the mobility scheme)
Important notes	Weblinks between web-platforms on every appropriate page	

## 4.4 Cost calculation references and business model

The scope and objectives of this operational study do not allow us to go deeper in the full costing of this proposed business model, particularly since we do not have access to all the technical and legal information required at a broader EU level.

Meanwhile the following existing operational models existing at EC level can be highlighted as relevant references and *modus operandi*.

### a) Business model

<p><b>Purpose / impact</b></p> <p>To support the mobility of artists and culture professionals in an efficient way to allow professional exploration/research, project / creativity boost support, market opportunities and/or skills' development</p>	<p><b>Success</b></p> <ul style="list-style-type: none"> <li>- Target number of supported mobile artists and culture professionals</li> <li>- Balanced number of supported mobile artists and culture professionals across sub-sectors</li> <li>- Balanced country representation and regions' new connections (Creative Europe countries EU and non EU countries)</li> <li>- Implementation of Mobility Information Standards through Creative Europe Countries</li> </ul> <p>Policy level:</p> <ul style="list-style-type: none"> <li>- Data collection + further coordination between MS</li> <li>- Complementarity with available funding support at national level</li> <li>- Increase of mobility support (demand-led and offer-led) at national level for EU added value (complementarity)</li> </ul>
<p><b>Organisation model</b></p> <p><b>European Commission:</b> Overall financial and political responsibility</p> <p><b>Creative Europe Desks for information and communication support</b> (eg. in national language).</p> <p><b>Intermediary Organisation</b> for information, selection, contracts' management, lump sum payment, assessment, data collection and analysis</p>	<p><b>Uniqueness</b></p> <ul style="list-style-type: none"> <li>- Direct support to individuals and group of individuals (maximum five) based on their own needs / projects</li> <li>- Scheme open on a rolling basis with the possibility to reapply every year</li> <li>- Multiple destination allowed</li> <li>- Sub-sectorial needs taken into consideration</li> <li>- Collection and analysis of data and trends about mobility</li> </ul>

<p><b>Supported professionals</b>  Artists and culture professionals  Sectors: visual arts, performing arts, music, architecture, literature, cultural heritage, Cross-disciplinary</p>	<p><b>Partners</b>  - Ministries / National agencies (Arts Councils)</p>
<p><b>Expenses</b></p> <p><b>National level</b></p> <ul style="list-style-type: none"> <li>- <b>Mobility allowance:</b> lump sum (including at least travel, per diem / accommodation)</li> <li>- <b>Team management:</b> 2.4 - 3.9 equivalent full time</li> </ul> <p><b>EC level</b></p> <ul style="list-style-type: none"> <li>- <b>One central website</b> for application (and information) with applications in English but with the national support for application  Central website developed during the pilot phase in 2019</li> <li>- 1 person for IT</li> <li>- 1 person for the management of the IO</li> <li>- 1 person for the coordination of the data collection / annual report</li> </ul>	<p><b>Income</b></p> <p><b>Management</b>  European Commission: 75%  Member States: 25%</p> <p><b>Mobility support (payments to individuals for selected mobilities)</b>  European Commission: 100%</p>

## b) Reference framework

Level of competency	Reference models
<p><b>EACEA / European Commission</b>            IT management, Maintenance cost, Troubleshooting            Data collection, analysis, sharing            Centralised communication strategy</p> <p>Web-platform' main features: mobility scheme management (application), information and stories / data; Mobility data (in general), information and opportunities</p>	<p>System of ERASMUS for Young Entrepreneurs with a centralised web-platform.</p> <p>Web-platform developed and tested during the pilot test in 2019</p>
<p><b>Intermediary Organisation</b>            Information and promotion            Selection            Communication / Dissemination / Valorisation            Data collection and analysis            Mobility administrative issues            Mobility monitoring (in the said country)</p> <p><b>Management support</b>            Team: equivalent full-time: between 2.4-3.9            Administrative support (7% of the total flat rate)            Travel to IO-EC meeting, travels on local and national levels for the promotion of the scheme</p>	<p>Example of call for proposals for the EYE programme (even if the target was not single Intermediary Organisations but consortia of 5 organisations as part of a plan for the years 2017-2020 to boost the number of exchanges)<sup>38</sup>.</p> <p>Example of guidance note for Creative Europe Desks for maximum ceiling per country (internal document)</p>

<sup>38</sup> [https://ec.europa.eu/easme/sites/easme-site/files/documents/cosme-call-proposal-cos-eye-17401\\_en.pdf](https://ec.europa.eu/easme/sites/easme-site/files/documents/cosme-call-proposal-cos-eye-17401_en.pdf) / <https://ec.europa.eu/easme/en/cos-eye-2017-4-01-erasmus-young-entrepreneurs>

Communication costs for leaflets, websites, newsletters etc	
<p><b>Overall grant support</b></p> <p><b>Lump sum calculation</b></p> <ul style="list-style-type: none"> <li>- Lump sum for travel and accommodation + per diem</li> <li>- Unit cost for costs linked to circulation of art works, to parental responsibilities, to language courses</li> <li>- Unit costs or full amounts for costs linked to disabilities</li> <li>- Full amounts for visa and registration costs (based on cost overview at application time, invoices, proof of payments)</li> </ul>	<p>Ceiling per country based on the learning of the pilot test and the needs vs the offer highlighted from this operational study</p> <p>Cost related to travels / accommodation and per diem ECF / Steps (and other funding schemes, Annex 5)<sup>39</sup> ERASMUS+<sup>40</sup> Maximum allowance per destination country (EYE)<sup>41</sup> Simplified Cost Options<sup>42</sup></p>

<sup>39</sup> [https://ecflabs.org/drupal/sites/www.ecflabs.org/files/step-beyond-grant/STEP\\_travel\\_grants\\_guidelines\\_2018.pdf](https://ecflabs.org/drupal/sites/www.ecflabs.org/files/step-beyond-grant/STEP_travel_grants_guidelines_2018.pdf)

<sup>40</sup> [https://ec.europa.eu/programmes/erasmus-plus/resources/documents/erasmus-programme-guide-2019\\_en](https://ec.europa.eu/programmes/erasmus-plus/resources/documents/erasmus-programme-guide-2019_en)

<sup>41</sup> [https://www.erasmus-entrepreneurs.eu/upload/Monthly%20financial%20assistance%20paid%20by%20IO\\_September%202018.pdf](https://www.erasmus-entrepreneurs.eu/upload/Monthly%20financial%20assistance%20paid%20by%20IO_September%202018.pdf)

<sup>42</sup> [https://ec.europa.eu/regional\\_policy/sources/thefunds/fin\\_inst/pdf/simpl\\_cost\\_en.pdf](https://ec.europa.eu/regional_policy/sources/thefunds/fin_inst/pdf/simpl_cost_en.pdf)

## Conclusions

Following the objectives of this operational study, the research team suggests some specific key learnings:

- **A sector-relevant definition of cultural mobility** was proposed while embedding recent factors of change which shall be taken into consideration in the ways artists and culture professionals consider and experience nowadays their mobility: 'Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications',
- The analysis of the needs of the sub-sectors highlighted the **different focus, timing, duration and need for support** that artists and culture professionals within each sub-sector require and the need for any institution supporting cultural mobility to have in mind the 'bigger picture' and the ways to address imbalances at various levels (geographical, political, economic etc.),
- The **very limited offer of mobility support** in Creative Europe countries was demonstrated, which is particularly striking for demand-led type of schemes, all the more since a handful of countries cover more than half of the total mobility support available. The discrepancies are even larger with Creative Europe non-EU countries, and this creates another level of complexity to devise the most adapted operational framework for the mobility scheme.

The European added value appears at various levels of action (necessity, solidarity, political dimension in particular) on the very principle that creating a European mobility scheme at EU level leads to a systemic impact on the field, an impact that cannot be generated at Member State level. Moreover, it can complement both the offer-led opportunities generated by Creative Europe projects supported by the Culture sub-programme, as well as others existing in other EU supported projects.

In order to embody this European added value, the research team proposes a decentralised model coordinated by the European Commission, through the EACEA, with contributions from the Member-States via a system of Intermediary Organisations selected through a call for proposals. These IO would not only be key players in the

management of the mobility scheme but also referral organisations on administrative mobility information provision as a way to remove obstacles and administrative impediments to the mobility of artists and culture professionals. Such a system would help Member-States to coordinate their efforts as far as information and funding support is concerned, while following-up with previous recommendations from OMC working groups. This would also ease the dialogue coordinated by the European Commission on mobility issues and ensure the above defined European added value.

This scheme is unique (even compared with the ERASMUS+ programme) because it is based on individuals' needs in six main sub-sectors in a large geographical scope (41 countries at the time of the study).

If the research team faced limitations in accessing data to fine tune the business model behind this proposed operational framework, there are technical features used in other EU programmes that could help this new instrument to be cost efficient in terms of human resources, ensure the funding is fairly allocated and overall system allowing both the contribution of the EC and the MS.

This operational study shall be considered as a preliminary study to provide practical suggestions to refine and adapt the pilot scheme in 2019, as well as first inputs to feed the final recommendations to be delivered at the end of the pilot phase and finally as a proposal to continue to work on the business model of the proposed new instrument post 2020.

#### **a. Practical suggestions for the pilot phase**

In the framework of the testing phase that will start on 15 April 2019 with the first call being issued, the Consortium will not be able to put in practice the overall proposals exposed in the present preliminary operational study. Indeed, the very specifications of the Call for Tender published by the European Commission and the proposed and validated Technical Offer contain strict technical aspects that will prevent to take into account a list of important findings, particularly for the:

- **Criteria:** The mobility scheme is only open to individual persons and not to groups (at least with a maximum number of individuals).
- **Selection:** The selection process is based on a regional basis approach (quota per region), a fixed number of supported mobilities (according to disciplines and countries) and a pool of eight evaluators identified through their regional and/or sub-sectors' expertise.
- **Length of mobility experience:** The duration is stated from 15 to 85 days and based on mobility units.

- **Subcontracts:** Professionals (artists and culture professionals) will be subcontracted for their Individual Mobility Units (travel, fee and cost related to IMU).
- **Fixed lump sums:** lump sums have been decided on a duration basis not taking into account the destination, namely 15 days: 650 euros, 30 days: 1,200 euros, 60 days: 2,200 euros and 85 days: 3,250 euros.
- **Frequency of applications:** considering the very short time frame to test the mobility scheme and to tackle with the selection process, a system of two to three rounds is envisaged with deadlines and time frame to implement the mobilities for the selected individuals,
- **Sub-sectors:** in order to tackle the scope of the mobility scheme, the Consortium proposed to focus specifically on two sub-sectors: visual arts and performing arts, the latter being particularly narrowed down to dance and theatre.
- **Operational framework and business model:** this is already defined through a consortium, other scenarios are not likely to be tested.

Nevertheless, some elements should be already included throughout the pilot phase. The ones below are a concise selection of what could be tested. More elements from the detailed table in chapter 4 could be if time allows.

- **Criteria:** at least one of the rounds should test the group option, with a maximum of individuals, particularly relevant for both sectors even if the performing arts sector is more likely to most require it,
- **Length of mobility experience:** at least one of the rounds should offer shorter-term mobilities which would be more in line with the needs and the realities of the sector today, as supported by the analysed past reports, the recent surveys and the interviews with 20 European stakeholders. To experiment the format of 5-15 days would be a great asset for this pilot as this timeframe corresponds best to the needs of the sector.
- **Sub-sectors:** if the focus is for this first pilot is on visual arts and performing arts (theatre / dance), one round should include a broader definition of the performing arts sector (to include contemporary circus, street arts for instance). Also keeping in mind the high level of feedback of the literature sector for both surveys (2018 and 2019) and the related needs, an extension to this sub-sector could at least be considered for one round if not possible for all sub-sectors.
- **Destination(s):** Segmentation of the mobility (multiple destinations) should be left open in the application since in order to optimise their travels, some artists and culture professionals may consider one trip with more than one country destination (within the same funding support). This would in return be seen as an added value in terms of ecological practices and lower impact on the environment.

- **Language:** since the platform and registration / application process will be mostly in English (French and German being only for the information part), it is important that information sessions about the mobility scheme are organised at local and national level particularly in countries with fewer access to mobility support at national level. This can be done through Powerpoint / Prezzi presentations prepared by the Consortium which can then be translated by local Creative Europe Desks or the Consortium leader's offices in Creative Europe countries.
- **Subcontracts:** a solution to taxation should be searched for, as the potential loss (VAT, income tax) can prevent artists and culture professionals from applying for the mobility scheme (particularly for shorter periods that are more in demand).
- **Involvement of stakeholders throughout the process of the mobility test:** A group of key stakeholders (particularly European networks and platforms, funded or not through the Creative Europe programme, mobility funders, national organisations working with cultural mobility etc.) should be regularly informed and consulted on the pilot mobility scheme as they have a direct knowledge of and contact with the realities of the sector. Such involvement would facilitate an on-going consultation on the pilot scheme and further enrich the contents of the meeting planned in mid-October in Brussels. The more informed and able to react these stakeholders will feel, the more likely they will provide constructive feedback for the follow-up of this test since for all of them, mobility is an important component of their missions and/or the regular professional path of the artists and culture professionals they are working with. The research team proposes at least two times of discussion and exchange, the first to discuss the learning of this operational study (May), and the second to exchange on the results of the first round funding (End of June / Early July). Such discussions could be held virtually through video-conferences with 8 or 10 people that would be then followed by concise reports and opportunities for reactions. CED should be also associated to this exchange and to the final conference in October.

#### **b. Recommendations towards the longer-term implementation of the New Instrument**

While only a few additional elements can be tested in the framework of the pilot scheme, it is important to prepare for the next stages of the implementation, and make sure hereby to have an instrument running smoothly by the time of the next Creative Europe programme. Furthermore, the scheme is a unique opportunity to collect data and trends about mobility on a regular basis through this sample of supported mobilities at the level of Creative Europe countries, hence the need to collect data in the most coherent way to further analyse the European added value of this scheme.

Having this in mind, the research team suggests the following **recommendations** at the levels of:

### 1) the Consortium:

- **Selection:** 1) Produce, assess and adapt a clear and transparent evaluation grid that can be further tested internally for IO (as recommended in this operational study), 2) Organise and draw conclusions from a regular assessment of the external experts on the challenges they face with this system of assessment considering the number of countries to be covered, the limited timeframe for review and the support of the evaluation grid.
- **Communication:** Develop an adapted and contextualised communication strategy to reach out a more diverse group of artists and culture professionals to apply particularly from countries with less supported Creative Europe countries as far as mobility support is concerned.
- **Accessibility:** Based on the experience of the pilot, and the feedback from applicants, beneficiaries and stakeholders, define key practical recommendations in terms of accessibility (language, diversity of representation and disability).
- **Analysis of the mobilities supported:**
  - 1) Based on the key learning of this operational study, devise a monitoring and evaluation framework for the analysis of the mobilities supported that can be carried out further in the New Instrument.
  - 2) Based on the analysis carried out in the framework of the pilot, as well as trends and developments observed at the time of the pilot and later on, this would be important to update the sector-relevant definition of cultural mobility that will continue to be re-evaluated in the New Instrument.
- **Success measures:** Based on the elements of success presented in the business model, define Key Performance Indicators for the upcoming instrument and start testing them in the pilot phase. The consortium should devise a monitoring framework for the success of the upcoming instrument.

### 2) The EACEA

- **Selection and Management of IO:** Prepare a call for proposals, application and reporting formats, allocate management of IO to EACEA grant officers.
- **Centralised web-platform:** Take over the web-platform of the pilot scheme, adapt it to EU functioning system, add new features as per recommendations, plan for IT support.
- **Data collection and analysis:** Develop unit focused on data collection and analysis.

- **Communication strategy:** Based on findings of the Consortium, define communication strategy further and prepare content to launch the New Instrument. Take over also monitoring and evaluation framework for communication strategy.

### 3) The European Commission

- **Proposal for Creative Europe programme:** Include the New Instrument into the next Creative Europe programme, gain support of Member States and secure their contribution to IO implementation.
- **Amount allocated to New Instrument:** Calculate the total amount for the funding line including the related ceiling cost for IO per Creative Europe country, as well as grids for lump sums and unit costs for mobility projects, based on experience of other programmes.

For the last two sets of recommendations above, the research team strongly encourages an additional complementary study to be carried by a EU legal frameworks' experts team which will have access to specific information such as: Ceiling calculation for IO, Ratio for management support and grant funding, FTE basis for implementation (based on existing models CED, EYE etc.), Assessment and monitoring regulation etc. This experts' team could also cover the tax impacts for beneficiaries as they vary among countries and may increase the gap of inequalities among countries instead of bridging it.

The results of this legal based analysis could be integrated in the final feasibility study report by the Consortium to address the most operational Instrument post 2020 to support the mobility of artists and culture professionals at the level of CE countries.

As the Creative Europe post-2020 proposal is currently being approved by the European Parliament<sup>43</sup>, and will be further fine tuned in the coming months, the context is key to set an ambition for this new Instrument allowing an impactful support to the mobility of artists and culture professionals in Creative Europe countries. It shall address inequalities of access and means to tackle impediments to mobility through a decentralised operational framework, that could support throughout the 7 years 1% of the total number of professionals working in the arts and culture sector, i.e. 87,000 individuals in 7 years within 41 countries.

The above-mentioned additional legal-based study and the first pilot scheme for 2019 shall pave the way towards such an objective while basing its findings on the results of this operational study for an upcoming large scale mobility support Instrument post 2020 that would fully contribute to EU's ambitions and values.

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<sup>43</sup>European Parliament legislative resolution of 28 March 2019 on the proposal for a regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013: <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+TA+P8-TA-2019-0323+0+DOC+PDF+VO//EN> (amendments 23, 55, 61 and 112 are in particular related to cultural mobility).

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