

ON THE MOVE ADVOCACY REPORT 2022

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MOVE

Outline

On the Move supports artists and professionals to operate internationally while working to reimagine mobility as fairer, greener and more inclusive. Advocacy is a key part of this work, which On the Move articulates around participating in key events, developing policy documents, contributing to campaigns, leading and participating in working groups, developing partnerships, and supporting their members through networking opportunities and professional development. This report provides an outline of the key advocacy activities On the Move carried out in 2022 and the future directions of these advocacy initiatives. It is hoped that this report provides a concise overview of the themes, directions and reach of On the Move's advocacy in the area of international mobility in the cultural field.

Mobility Information Points

The last two decades have seen numerous publications and reports on the impediments faced by artists and cultural professionals in their transnational mobility, particularly with regards to administrative and legal questions. Mobility Information Points (MIPs)¹ is one of On the Move's working groups that provides members with the space to think and act together on the challenges facing the cultural mobility field. MIPs are information centres who aim to tackle the administrative challenges artists and cultural professionals can face when working across borders. The group cooperates to share resources in the European and international context, covering issues such as visa/work and residence permits, employment/work legislation, social security, taxation, customs/transportation, intellectual property rights/data protection, health/safety, insurance, licences, and freedom of expression/privacy².

The MIP members vary in terms of their structure. Some are independent organisations, while others are part of existing public bodies. They usually have strong links with their local ministries and governments, as well as with relevant legal experts or consultants. MIP members meet every 6 to 7 weeks to exchange on the latest regulatory updates or pressing questions and the group is coordinated by the International Theatre Institute (ITI) Germany and the Internationale Gesellschaft der Bildenden Künste (IGBK, International Association of Art), through the 'touring artists' service. The MIPs were also mentioned in key documents, such as the 2022 UNESCO global report, *Re | Shaping Policies for Creativity: Addressing culture as a global public good*.³

¹ <https://on-the-move.org/network/working-groups/mobility-information-points>

² The *Information Standards for the Mobility of Artists and Cultural Professionals* define these 10 regulatory issues, which are essential for artists and cultural professionals when working across borders

³ <https://www.unesco.org/reports/reshaping-creativity/2022/en>

In 2022 On the Move contributed to a number of events related to the administrative challenges of artists' and cultural professionals' international mobility. Specifically on 31 May 2022 board member Stéphane Segreto-Aguilar was a speaker at the **informal meeting of European experts in charge of culture**, organised by the Ministry of Culture, France in the context of the French Presidency of the Council of the European Union. The meeting gathered together about 60 people – Ministries' representatives and experts – in order to gather contributions for the next work plan for culture. Specifically, Segreto-Aguilar participated in the workshop 'Culture, artistic and creative professions', which facilitated dialogue on the status and working conditions of artists and cultural professionals, in the context of the *Work Plan for Culture 2019–2022*.⁴ In addition to this workshop, the event explored issues such as access and participation, the contribution of cultural and creative industries, digital and social transitions and social cohesion. During the event, there was much interest in the question of the status of the artist⁵ and further conversations were undertaken with the Ministry of Culture, Czech Republic in the context of the Czech Presidency.

During the meeting it was noted that in order to strengthen the ecosystem of support for artists and cultural professionals, it is important to strengthen the MIPs, via reinforced European coordination in terms of visibility, capacity building, especially in relation to issues related to digital mobility, online copyright and other related topics. Additionally, **it was observed that it would be beneficial to open new MIPs in at least 8 new countries by 2026**.⁶ This focus on strengthening the current practices and frameworks (rather than creating new information platforms) was emphasised during the meeting.

Another key contribution by On the Move in 2022 was the meeting in July with the **EU Council on the next Work Plan for Culture**, hosted by the Czech Presidency and organised by Culture Action Europe. On the Move President Marie Fol was a participant in the meeting, where more than 40 people met (including up to Culture Action Europe members, member state representatives and European Commission representatives). The meeting was an important first discussion with member states representatives regarding the next work plan for culture. Culture Action Europe highlighted the need to work on topics such as working conditions and freedom of artistic expression, international cultural relations and development cooperation, and bridging the gap with other public authorities at national level. On the Move's work, and specifically the **MIPs were raised as contributing particular value**.

⁴ [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221(01))

⁵ See for example, Culture Action Europe & Dâmaso, M. 2021, Research for CULT Committee – The situation of artists and cultural workers and the post-COVID-19 Cultural Recovery in the European Union, European Parliament, Policy Department for Structural and Cohesion Policies, Brussels at [https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU\(2021\)652250_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU(2021)652250_EN.pdf)

⁶ Currently the 7 countries covered on a regular basis are Germany, France, Slovenia, Czech Republic, Netherlands, Belgium, and Portugal, as well as Great Britain and the United States of America.

MIP representatives often take part in conferences, meetings, markets, workshops (such as WOMEX, Visa for Music, MAMA, and more) and their importance has been stated in various policy documents. Recently On the Move also submitted the concept for a pilot project to the OMC Group on Working Conditions of Artists, which proposes to address the information asymmetry in Europe by identifying countries not yet represented with MIPs and creating and supporting at least 4 new MIPs in these regions. This stronger network of MIPs would contribute to the EU strategy for international cultural relations and, in the long term, would become a reference for other MIPs or similar initiatives at an international level.

Going forward, along with the 7 active MIPs, there are an additional 3 Member States that are in the process of developing their information services. MIPs are already reaching beyond the European Union, with active MIPs in the USA and the UK, but there is still a need to increase the number of MIPs (to diversify their location and therefore their accessibility in European Union countries), increase their capacity and develop a stronger support at national and European Union levels. This is an area that On the Move is developing, and it is expected that MIPs (and their capacity) will grow in the coming years. This increase of the MIPs, as well as the professional development and information sharing activities across the MIP working group, should address the need to facilitate the mobility required to support the careers of many artists and cultural professionals, as well as facilitating modes of fair exchange and mobility between countries.

Environmental sustainability

The question of environmental sustainability and mobility has been a long standing point of action for On the Move, at least since 2011 when On the Move commissioned Julie's Bicycle to produce the *Green Mobility Guide for the Performing Arts*⁷ and then produced the *Charter for a Sustainable and Responsible Cultural Mobility*⁸. Since 2011, there have been a number of guides and publications produced with key industry partners.⁹

On the Move's newly formed working group Green Context-specific Mobility¹⁰ builds on this work and in 2022 they met three times. Key themes from the working group involved discussing the SHIFT Eco-Guidelines for Networks and the findings related to green mobility within the i-Portunus Houses four-volume collection, as well as exchanging on case studies and examples of good practice (see On the Move's Perspective Report 2022 for more details).

⁷ <https://on-the-move.org/network/working-groups/mobility-information-points>

⁸ The *Information Standards for the Mobility of Artists and Cultural Professionals* define these 10 regulatory issues, which are essential for artists and cultural professionals when working across borders

⁹ <https://www.unesco.org/reports/reshaping-creativity/2022/en>

¹⁰ <https://on-the-move.org/network/working-groups/green-context-specific-mobility>

In terms of advocacy actions, On the Move (together with partner-networks and under the leadership of ELIA and EMC-European Music Council) finalised the *SHIFT Eco-guidelines for Networks*¹¹, **paving the way, from 2023, for the first certification process of On the Move that will include the producing of its first Sustainability (Green) policy.** This first certification process will not only include some networks from the SHIFT project but also new network- colleagues, including ENCATC, ECHO, Culture Action Europe, Circostrada, RES ARTIS, and others. **The final list will be published from January 2023.**

As part of this process, the Green Context-specific Mobility working group raised a number of issues, including the need to balance sustainable mobility, artistic development, and social justice, and how to turn general reflections on environmental sustainability into effective actions that enable mobility and support adaptation among beneficiaries. Some participant organisations suggested that, when supporting mobility, it was important to not pressure artists, wanting instead to make responsibility shared between different stakeholders, and that a nuanced approach to greening cultural mobility should be adopted.

One of the key events On the Move was associated with was the **'Where to land?' project**¹². The working group on the mobility of artists and other professionals emphasised that 'Environmental awareness is triggering debates on privileges and inequalities' (as was also observed in *Perform Europe Insights: Sustainability through Innovation*¹³). The working group highlighted that the topic of cross-border mobility crystallises a number of tensions that arise when trying to embed environmental sustainability in the performing arts sector. In particular, attempts to make cultural mobility more sustainable make the complexity of mobility clear, risk deepening existing inequalities and increase the existing pressure on artists and cultural professionals, particularly those operating independently or those who are most vulnerable, to 'go green'.

At the same time, the present situation offers a unique moment in which to collectively rethink systems to make them fairer, more responsible, and more sustainable. However, **it was the diversity of experiences in the working group (geographically and through their roles) that led to productive tensions that worked towards proposing a more inclusive system of support that moved beyond the issue of means of transport.** In order to rethink current systems on a policy level and to make policy changes, the working group demonstrated that it is necessary to gather diverse voices and experiences, in order to commit to climate justice and shared responsibility, and to not repeat the errors of the past.

¹¹ <https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/shift-eco-guidelines-for-networks/>

¹² <https://www.youtube.com/watch?v=X-lvAirusyg&list=PLNFpxdaw52NJ14mc0iaNqEnoi-QJiSrrK>

¹³ https://www.ietm.org/system/files/publications/Perform%20Europe%20Insights-%20Sustainability%20through%20innovation_0.pdf

Another key contribution from On the Move came as part of the **consultancy firm Ecorys' study on 'greening' the Creative Europe programme**. Commissioned by the European Commission's Directorate-General for Education and Culture (DG EAC) **this study should lead to the adoption of a Greening Strategy in 2023** (as well as a good environmental practice guide and a monitoring guide). On the Move took part in the Ecorys validation workshops, providing feedback on documents related to good environmental practices, greening strategy and greening monitoring guide. The main points in the discussions (both in the workshops and afterwards, with SHIFT partners ELIA, EMC and ENCATC) included the need to exclude offsetting costs, contextualise the rules, and take into consideration questions beyond greening principles.

Another event that On the Move contributed to was the **Asia-Europe Foundation Culture Roundtable Series, specifically the session 'Recalibrating the Compass: Culture's role in addressing the climate crisis'¹⁴**. The series of 5 closed-door roundtables examine the current scene in Asia-Europe cultural relations and discuss, with like-minded organisations, possible strategies for a post-pandemic recovery. **The series will inform the design of new, more resilient, and participatory projects** and the findings and recommendations were shared and discussed with the wider public in a webinar in late November 2022. The question of fairness was again raised in relation to implementing sustainable practices, as well as ensuring there is time to develop the adequate approaches. The importance of getting a seat at the negotiating table was also raised, and reflects a similar finding in other events.

On the Move attended a number of events in this area (Presentation of the report "Travelling low carbon"¹⁵ by French think tank Shift and Mapping the next steps: "Écologie et numérique #1"¹⁶ by Relais Culture Europe) and were also invited speakers at others (How Can We Move? Ecological Perspectives on Contemporary Dance¹⁷, and the Creativity4Sustainability Forum¹⁸, organised by On the Move member Motovila).

Last but not least, via Culture Action Europe in particular, On the Move followed the New European Bauhaus Initiative and supported Culture Action Europe position paper¹⁹. Throughout the year, and when relevant, signposted calls and opportunities²⁰.

¹⁴ <https://culture360.asef.org/magazine/recalibrating-compass-cultures-role-addressing-climate-crisis-report/>

¹⁵ <https://theshiftproject.org/article/rapport-final-fret-ptef/>

¹⁶ <https://relais-culture-europe.eu/fr/news/mapping-next-steps-rendez-vous-vendredi-25-novembre-pour-lemission-ecologie-et-numerique-1>

¹⁷ <https://on-the-move.org/work/events/how-can-we-move-ecological-perspectives-contemporary-dance>

¹⁸ <https://motovila.si/en/adapt-we-must-key-points-creativity-4-sustainability-forum-2022/>

¹⁹ <https://cultureactioneurope.org/advocacy/cae-position-paper-on-the-new-european-bauhaus/>

²⁰ Like the latest call of the year 2022: <https://on-the-move.org/news/new-european-bauhaus-prizes-2023>

Going forward, and as a result of work on the SHIFT Eco-guidelines for Networks, in 2023 On the Move will work towards the first certification process that will include the producing of its first Sustainability policy that will embed a specific travel plan and an action plan for the year 2023. The policy will be shaped together with The Green Room²¹ and its founder Gwendolenn Sharp. This will help to strengthen the capacity of On the Move members in their context, alongside the continued sharing as part of the Green Context-specific Mobility working group.

Pledge to support a fairer, more accessible and responsible cultural mobility

The rights of artists and cultural professionals, as well as the promotion of a fairer, more accessible and responsible cultural mobility is at the heart of much of On the Move's work²². On the Move supports artists and professionals to operate internationally while working to reimagine mobility as fairer, greener and more inclusive. Throughout the year there are many events and activities that speak to this aim, either by centering these issues, or by incorporating the question of fairer cultural mobility into wider discussions on the cultural sector.

Throughout 2022 On the Move contributed to the reflection groups organised by On the Move member the Roberto Cimetta Fund. The sessions gave feedback on the contribution of people to mobility of knowledge, how to rethink artistic touring in the context of climate change, how to think of mobility in situations where people cannot move from their location, professional development, and solidarity and equity. As a result of these sessions, the *Manifesto for the mobility of artists and culture professionals in the Mediterranean and worldwide*²³ was prepared and presented, among other events, at Culturopolis 2022²⁴, Barcelona, Spain. The manifesto called for the strengthening fair and sustainable circulation, exchanges, and cooperation, through recommendations such as the funding and support of professional mobility in arts and culture, the access to information or the attention to the specificity of the working conditions of artists and culture professionals.

On the Move also contributed to the working group on mobility for the One Voice for European Music²⁵, facilitated by the Centre National de la Musique. The process was designed to strengthen the European Union's action in the field of support to the music sector, using the momentum of the French Presidency of the Council of the European Union.

²¹ <https://www.thegreenroom.fr/en>

²² See for reference the 2013 OTM Charter for a Sustainable and Responsible Cultural Mobility: <https://on-the-move.org/resources/library/charter-sustainable-and-responsible-cultural-mobility>

²³ <https://cultureactioneurope.org/files/2022/04/RobertoCimettaEN.pdf>

²⁴ <https://www.barcelona.cat/aqui-es-fa-cultura/en/culturopolis>

²⁵ <https://onevoiceforeuropeanmusic.eu/summary-of-recommendations/>

The working group recommended specific support measures, consistent measuring and observation of the mobility of artists and the circulation of music at international level, and better information, coordination and harmonisation of administrative, legal and financial practices (in the European Union and beyond). The results of this consultation were presented in April 2022 in Strasbourg during a One Voice for European Music Day, an event labelled French Presidency of the Council of the European Union by the French Ministry of Culture.

Another area worth mentioning is On the Move's work in advocating for increased gender justice. In May, On the Move's Katie Kheriji-Watts made a keynote speech at the conference Burning Issues – Performing Arts and Equity²⁶, based on the publication #MeToo in the arts: From calls-out to structural change²⁷, produced within the ERASMUS+ SHIFT project (co-authored by Katie Kheriji-Watts for On the Move and Marta Keil for IETM). The speech was the occasion to share on the links between harassment, power abuse and the precarious working conditions in the arts and cultural sector as well as on actions that the sector can take in a proactive way to provide safer working environments.

Gender justice was again raised by Katie Kheriji-Watts in Kosovo during the FemArt Festival²⁸, by the University Centre of Theatre in Mexico (online session)²⁹ and later in the year when On the Move was invited to an event held by the Ministry of Culture, Slovenia, on preventing sexual harassment and violence in the cultural sector.³⁰

In addition, throughout 2022 On the Move focused on subjects and territories that are not always at the centre of debates, to propose concrete recommendations for change. One such case is the webinar³¹ and publication on cultural mobility flows in European Outermost Regions and Overseas Countries and Territories³². There were many take-aways from this project, which heard from first-hand experiences from artists and cultural managers in Madeira, Greenland and the Dutch Caribbean, particularly in relation to the definition of 'international mobility' and the relationship these regions and territories have with both mainland Europe and their neighbours, as well as issues related to the sense of belonging (or not) to Europe and the importance of reshaping postcolonial relations. It can be seen from the fewer funding opportunities for practitioners in these regions and territories, and from the fact that they often need to travel to the European mainland to undertake training or to access opportunities, that there is not yet equal access to opportunities and growth for those practicing in these spaces.

²⁶ <https://on-the-move.org/work/events/burning-issues-performing-arts-and-equity>

²⁷ <https://shift-culture.eu/empower-gender-on-sexual-harassment/gender-power-relations-publication/>

²⁸ <https://on-the-move.org/work/events/femart-festival>

²⁹ <https://on-the-move.org/work/events/29fitu-panel-acuerdos-de-convivencia-unam>

³⁰ Article on the event (in Slovenian): <https://www.rtvslo.si/kultura/film-in-tv/v-sloveniji-je-spolno-nadlegovanje-pri-delu-dozivelokar-25-odstotkov-ljudi/650900>

³¹ <https://on-the-move.org/work/events/mobility-webinar-cultural-mobility-european-outermost-regions-and-overseas-countries>

³² <https://on-the-move.org/resources/library/cultural-mobility-flows-european-outermost-regions-and-overseas-countries-and>

Another example of this work focused on under-represented communities was the contribution (as part of a working group) to the Culture Action Europe report on the situation of SWANA (South and Southwest Asian and **North** Africa) artists in the European Union, titled *In Search of Equal Partners*³³. The objective was to involve the SWANA community in advocating and shaping European cultural policies and funding schemes that are more inclusive and better safeguard fundamental rights (including working conditions, mobility, freedom of artistic expression and gender equality). The main issues presented in the report were related to language barriers, lack of knowledge of regulations and policies, and lack of access to networks in said countries. The key recommendations called for: 1) a corrective approach, by picking up specific issues to be corrected at national levels through European Union policies that complement national policies or advocacy by Culture Action Europe, 2) a proactive approach, which ensures that further action does not replicate the same narrow approach and does not reinforce the entrenched inequalities, 3) mapping data, 4) protecting the status of the artist through new legislation and frameworks to tackle the existing inequalities, and 5) explore the difference between cultural diplomacy actions and the treatment of artists when they are based in Europe. This is an ongoing process, led by Culture Action Europe, that plans to involve more communities. The process was very relevant for On the Move to be context-specific when dealing and advocating for cultural mobility support that can be both global and respectful of specificities.

A final event, the panel discussion 'African Borders and Artistic Collaborations'³⁴ organised by Hausa International Book and Arts Festival, also opened up discussions on the importance of sharing policy recommendations and actions with a greater diversity of people, in this case practitioners from Nigeria. This panel was very rich, particularly through the insights and stories of collaborations in an African context and the challenges related to them (including for visas and funding reasons coupled with political tensions). This session was a clear reminder on the importance to connect advocacy actions related to visa issues beyond national or regional approaches.

A last aspect to focus on is the one of training or building capacity to strengthen the career development of artists and cultural professionals. On this subject, it is worth noticing that On the Move is part of and follows the Pact for Skills programme³⁵ with the European Commission, partners of Creative Skills Europe and the Bureau of European Design Associations (BEDA). These contributions on under-represented regions and communities speak to the importance of dealing with key points to make cultural mobility fairer and more responsible (in relation with particular territories or origins, or other areas where lack of equality is present, such as in relation to (dis)ability, socioeconomic status or caring duties), so that these improvements can in turn support a larger system change that can benefit the whole sector.

³³ https://cultureactioneurope.org/files/2022/01/In-search-of-equal-partners_SWANA_EU-Final.pdf

³⁴ <https://fb.watch/hlviTOiCFd/>

³⁵ <https://www.pactforskillsnetworking.eu>

War in Ukraine

In 2020 some On the Move members set up a working group on (En)forced mobility³⁶ to share practices, common actions, and advocacy tools, and, when opportunities arise, to share their experiences in public sessions. This group expanded from organisations working specifically on (en)forced mobility to organisations and initiatives that wish to act more on the issue, considering the increase of involuntary mobility in the arts and cultural sector. The working group is facilitated by Mary Ann DeVlieg, founder of On the Move and an international arts rights adviser.

The (En)forced Mobility group met four times in 2022. The conversations were articulated around issues at stake (including the war in Ukraine and the situation in Afghanistan being two key examples) and the need to coordinate actions. Throughout the year, the discussions and sharing of experiences were driven much more by a willingness to think beyond 'emergency' matters and to consider longer-term relocation and subsequent potential/temporary integration of artists and cultural professionals in new local/national artistic and cultural scenes.

There were several activities and initiatives throughout the year related to the war in Ukraine in particular. For example, On the Move signed the petition³⁷, initiated by the European Theatre Convention, calling for world leaders to support international cultural collaboration with Ukraine. Key cultural leaders and organisations in Europe were among the initial supporters of the petition, which has since gone on to collect more than 1,400 signatures. On the Move also released an *In Solidarity – partnership statement*³⁸ with DutchCulture | TransArtists, Res Artis, Artists at Risk and PEN America's Artists at Risk Connection (ARC). Under this partnership each organisation works together, joins forces and pools resources to maximise the impact of their expertise in the international cultural mobility field.

Since February 2022, On the Move has been collating resources³⁹ to inform artists and culture professionals in need of relocation or support from Ukraine and other affected contexts. The resources, found on On the Move website, include links to initiatives by On the Move members, regulations for displaced Ukrainians, petitions, and a list of organisations collecting information or supporting artists and cultural professionals. The distribution of information also includes a weekly sharing of calls and opportunities on social media with #SolidaritywithUkraine and reminders in the monthly On the Move newsletters.

³⁶ <https://on-the-move.org/network/working-groups/enforced-mobility>

³⁷ <https://www.change.org/p/international-cultural-collaboration-with-ukraine-must-be-supported-by-world-leaders>

³⁸ <https://www.transartists.org/en/news/resource-page-artists>

³⁹ <https://on-the-move.org/resources/collections/solidarity-ukraine-enforced-mobility>



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