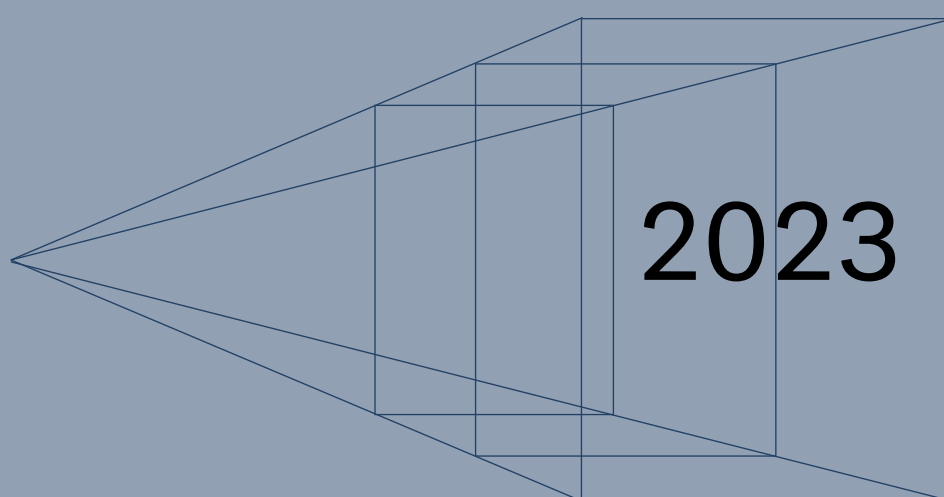


ON
THE
MOVE

PERSPECTIVE REPORT



On the Move members at work



Co-funded by
the European Union

On the Move is the international information network dedicated to artistic and cultural mobility, gathering 66 members from 24 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

On the Move regularly commissions researchers to investigate different themes closely related to the network's activities and the work carried out by its members. Reflecting on transversal concerns and key areas of artistic and cultural mobility, the network tries to establish a clearer picture of the current movements and trends while formulating policy recommendations.

<https://on-the-move.org>

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Foreword

This report presents the activities conducted by On the Move's working groups in 2023. In doing so, it contextualises them as part of an ongoing process of learning and debate, and connects them to parallel contributions made in professional and policy circles this year.

On the Move currently has five working groups¹ that enable network members and likeminded organisations to think and act together, exploring in depth relevant issues in contemporary cultural mobility: **Mobility Information Points, (En)forced Mobility, Mobility Funders, Context-based Green Mobility,** and **International Professional Development Programmes**. Each working group has met several times, online and in person, throughout the year, resulting in a rich set of discussions, project presentations, contributions by guest experts, and ideas for future work. A common focus on contemporary issues related to the mobility of artists and culture professionals, alongside the diverse profiles and extensive experience of the organisations involved in the network, mean that these debates provide an up-to-date picture of key issues surrounding cultural mobility in Europe and internationally today.

This report examines the work undertaken by each working group. Alongside a short introduction to the group's context and mandate, the different sections present a summary of the main themes in the agenda of each group. And, looking towards the

future, they present some of the issues that will or could be addressed in a longer-term perspective, as well as a summary of other recent projects, publications, and policy documents which have similarities with the group's activities. As a result, the report collects a wide range of references which both network members and other readers may want to explore further.

As the information presented in the coming pages shows, this is a dynamic area, where discussions within working groups demonstrate the willingness of mobility funders, information providers, and related organisations to engage in broader social, cultural and political debates (e.g. the climate crisis, restrictions on freedom of artistic expression, social justice, the status of artists and culture professionals, mental health, North-South inequalities).

We take the opportunity of this report to thank On the Move's members who have actively contributed to online and on-site exchange as well as our special guests and associated artists and culture professionals.

We hope you will enjoy reading this report, which serves as a testimony to the dedicated activity undertaken by On the Move's working groups throughout the year 2023, and which can pave the way for deeper conversations on cultural mobility in your own working context.

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

Avant-propos

Ce rapport présente les activités menées par les groupes de travail d'On the Move en 2023. Ce faisant, il les contextualise dans le cadre d'un processus continu d'apprentissage et de débat, et les relie aux contributions parallèles apportées cette année dans différents cercles professionnels et institutionnels.

On the Move compte actuellement cinq groupes de travail qui permettent aux membres du réseau et aux organisations partageant les mêmes idées de réfléchir et d'agir ensemble, explorant en profondeur les questions pertinentes en lien avec la mobilité culturelle dans le contexte actuel : **Mobility Info Points (MIPs), Mobilités imposées, Financeurs de la mobilité, Mobilité durable contextualisée, et Programmes d'accompagnement à l'international**. Chaque groupe de travail s'est réuni plusieurs fois, en ligne et en personne, tout au long de l'année, ce qui a donné lieu à un riche ensemble de discussions, de présentations de projets, de contributions d'expert·e·s invité·e·s et d'idées pour les travaux futurs. Grâce à un objectif commun d'aborder les questions contemporaines liées à la mobilité des artistes et professions culturelles et à un large groupe d'organisations expérimentées impliquées dans le réseau, ces débats fournissent une image actualisée des notions clés autour de la mobilité culturelle en Europe et au niveau international.

Le rapport examine successivement les travaux entrepris par chaque groupe de travail. Après une brève présentation des contexte et mandat du groupe, les sections proposent une synthèse des principaux thèmes du programme de chaque groupe. Puis elles

se penchent sur l'avenir et présentent certains des thèmes qui seront ou pourraient être abordés à plus long terme, ainsi qu'un résumé d'autres projets, publications et politiques récentes qui font écho aux activités du groupe. En conséquence, le rapport rassemble un large éventail de références, que les membres du réseau ainsi que d'autres lecteur·rice·s pourraient explorer plus avant.

Comme le montrent les informations présentées dans les pages suivantes, les domaines sont étudiés de manière particulièrement dynamique ; les discussions au sein des groupes de travail démontrent la volonté des organismes de financement de la mobilité, des plates-formes d'information et des organisations associées à s'engager dans des débats sociaux, culturels et politiques plus larges (au sujet, par exemple, de la crise climatique, des atteintes à la liberté d'expression artistique, de la décolonisation des relations internationales, de la justice sociale, du statut des artistes et professions culturelles, de la santé mentale, des inégalités Nord-Sud).

Nous profitons de ce rapport pour remercier les membres d'On the Move qui ont activement contribué à ces échanges ainsi que nos invité·e·s, artistes et professionnel·le·s de la culture.

Nous espérons que vous apprécierez la lecture de ce rapport, qui témoigne de l'action et de l'engagement des groupes de travail d'On the Move tout au long de l'année 2023, et peut ouvrir la voie à des conversations plus approfondies sur la mobilité culturelle dans votre propre contexte de travail et d'activités.

1. Mobility Information Points (MIPs)

Introduction

Mobility Information Points (MIPs) are information centres which aim to tackle the administrative challenges that artists and culture professionals can face when working across borders. The group cooperates to share resources in the European and international context, covering issues such as visas, social security, taxation, and customs rules. MIP members are very diverse 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. The group meets every 6 to 7 weeks, to exchange on the latest regulatory updates or pressing questions. Special meetings

with external guests and experts are also planned throughout the year to deal with specific issues. MIP representatives often take part in conferences, meetings, markets, workshops (such as WOMEX, Visa for Music, MAMA, etc.).² This is one of the most established working groups within the On the Move network, the origins of which can be traced back to the PRACTICS project (2008-2011)³ and the Information Standards for the Mobility of Artists and Cultural Professionals (issued by an expert group on mobility information standards convened by the European Commission in 2011).⁴ The group met ten times in 2023. In the course of the year, a joint coordination was established, which involved Arts Infopoint UK in addition to touring artists.

Main themes in 2023

STRENGTHENING AND AMPLIFYING THE ACTION OF MIPs

Between June and November 2023, On the Move implemented a project entitled MIP-Amplifier (MIP-A), which aimed to facilitate and optimise the mobility of artists and culture professionals in the EU, by supporting the further documentation and visibility of reliable, free, accessible, and context-specific information. The project was led

by On the Move together with two MIPs (Motovila, Slovenia; and touring artists, Germany) and, because of its close connection to the activities of the MIP Working Group, was regularly discussed at the group's meetings and involved contributions from all its members. MIP-A was supported by ECAS – European Citizen Action Service, as part of a financial support to third parties funded by the Citizenship, Equality, Rights and Values programme of the European Union.⁵

² <https://on-the-move.org/work/events/archive> ; see as well the MIP Data Report page 19: https://on-the-move.org/sites/default/files/library/2023-11/OTM_MIP-data-report_2023.pdf

³ <https://on-the-move.org/work/projects/practics>

⁴ Expert Group on Mobility Information Standards convened by the European Commission (2011), *Information Standards for the Mobility of Artists and Cultural Professionals*. Brussels: European Commission. Available at http://on-the-move.org/files/MIS_FINAL%20TEXT.pdf

⁵ For additional information about MIP-A, visit <https://on-the-move.org/work/projects/mip-amplifier>

The activities conducted in the context of MIP-A have implications for several of the goals of the working group, including building the capacities of MIPs, making their work more visible in their respective countries and abroad, improving the availability of data, and advocating for fairer access to rights and information for mobile artists and culture professionals. More specifically, the following elements can be highlighted:

- With a view to **strengthening the capacities of recently-established MIPs**, a training session was held in Ljubljana in September 2023, hosted by Motovila in partnership with touring artists.⁶ The event also made it possible to discuss the contents of a **Handbook**, entitled *How to set up a Mobility Information Point (MIP)... and make it last!*, that was published later in the year.⁷ As suggested by its title, the Handbook seeks to assist organisations interested in establishing a MIP in their countries, as well as to provide guidance on its sustainability, addressing issues such as networking, resources, data collection and dissemination, the provision of individual advice, and financial models. It also aims to inform policymakers and funders, artists and culture professionals, and other organisations interested in this field on the activities of MIPs and their relevance. The Handbook has received contributions from existing MIPs through regular discussions at the meetings of the working group. It includes six case studies from MIPs and associate MIPs, as well as examples and data from other MIPs.
- The **visibility of MIPs, their actions and impacts** has been a regular issue of discussion at meetings of the working group, and has been reflected in the outputs of MIP-A as well. In the context of MIP-A, a **new landing page and microsite for MIPs** has been established, accessible through the On the Move homepage and providing access to the websites of individual

MIPs.⁸ The aim to make MIPs more visible is related to some of the challenges experienced by the organisations that host them, including the perception that their role is not sufficiently recognised and that the impact of their activities (e.g. in providing valuable information to individual artists and culture professionals as regards visas, taxation, or social security issues) is frequently not very visible. In some cases, this challenges the ability of MIPs to obtain funding and threatens their sustainability. Several issues relevant in this area, including how to standardise the presentation of information on MIP activities, communication and advocacy on behalf of MIPs (e.g. channels used to disseminate information on MIPs, collaboration with other organisations, making the core messages of MIPs more visible in their countries, etc.), and the design of the microsite, have been discussed at working group meetings throughout the year.

- Partly related to the previous goal, and particularly the external communication of MIPs, activities conducted under MIP-A and the working group in 2023 have also contributed to the elaboration of a **consolidated data report**, the first of its kind. The report provides data on the role of MIPs in two areas of their work: consultations (in-person or online sessions through which MIPs provide individual advice to artists or culture professionals) and events (e.g. workshops addressing specific issues connected to cultural mobility).⁹ In addition to making the work of MIPs more visible, the report also provides detailed evidence on the specific challenges encountered by artists and culture professionals in the field of cross-border mobility. The preparation of the report has been discussed at successive working group meetings, building on previous discussions on how to gather data on their activities, and the sharing of examples by some experienced MIPs, such as touring artists.

⁶ <https://motovila.si/en/events/mip-amplifier-training-in-ljubljana/>

⁷ <https://on-the-move.org/resources/library/how-set-mobility-information-point-mip-and-make-it-last>

⁸ <https://on-the-move.org/mobility-information-points>

⁹ <https://on-the-move.org/resources/library/mip-data-report-preliminary-report-based-consultations-and-events-facilitated>

In addition to internal discussions involving MIPs, the working group has also addressed the goals, activities and results of MIP-A in other settings. In particular, the working group meeting held in October involved a presentation by and discussion with a representative from ECAS, who shared information on their activities, including the Your Europe Advice (YEA) service, which provides information to citizens on cross-border mobility in the EU.¹⁰ The results of MIP-A were also discussed and presented in a two-day meeting held in Brussels in November, involving external speakers from the European Commission, the Permanent Representation of Austria to the EU, and Pearle* - Live Performance Europe.

KNOWLEDGE SHARING

The exchange of specialised knowledge in areas relevant to the mobility of artists and culture professionals is a central part of the MIP working group. In 2023, particular attention has been paid to issues including visa and work permit exemptions, and double taxation.

In the context of On the Move's second Cultural Mobility Forum, held in Tunis in May,¹¹ MIPs gathered in a roundtable setting, to share information on **visa and work permit exemptions** existing in their countries to facilitate the mobility of artists and culture professionals. The goal was to have an overview of the situation, including different approaches existing, and identify information gaps which could later be addressed. The landscape of national situations shows significant differences, with some countries where no exemptions are established for artists and culture professionals and others where specific recognition exists. Frequently, differences are established depending on the country of origin of incoming artists and culture professionals. The accessibility of information, either in national languages or in English, is highly variable. The availability of information in English

has been addressed by several MIPs and others are planning on developing new tools in English in the near future.

The meeting in Tunis also served to launch a discussion on the **avoidance of double taxation** for artists and culture professionals operating cross-nationally (e.g. which mechanisms exist to prevent them from having to pay withholding tax in two or more countries). MIPs explained the situation in their respective countries, and a discussion ensued on which tools could be established to improve the availability of information in this field, covering, for instance, exemptions recognised in legislation and mechanisms such as certificates or documents to justify the payment of taxes in another country and claim for tax credits. On this basis, MIPs have subsequently shared information on the application of withholding taxes in EU countries and potential existing exemptions. Given the complexity and importance of the issues raised, the group has decided to continue working in this area in 2024, with a dedicated meeting to discuss double taxation foreseen.

In a related area, in 2023 On the Move conducted a survey on the **visa processes and challenges related to the mobility of African artists aiming to enter the Schengen area**. Conducted in the context of the EU-funded Deconfining project,¹² the survey led to a report entitled *Schengen Visa Code and Cultural Mobility: Latest insights with a focus on artists and culture professionals from the African continent*.¹³ 11 years after another OTM report on the issue, the new survey showed that, despite some improvements, difficulties in accessing visas remain, including in terms of scheduling appointments, the request of non-compulsory documents, and opaque decisions. The report was discussed by the MIP working group, and MIPs were encouraged to share it in their countries.

¹⁰ <https://ecas.org/projects/your-europe-advice-yea/>

¹¹ <https://on-the-move.org/resources/library/resources-cultural-mobility-forum-2023>

¹² <https://deconfining.eu/>

¹³ Ellingsworth, J. (2023), *Schengen Visa Code and cultural mobility. Latest insights with a focus on artists and culture professionals from the African continent*. Brussels: On the Move. Available at <https://on-the-move.org/resources/library/schengen-visa-code-and-cultural-mobility-latest-insights-focus-artists-and>

POST-BREXIT CONTEXT

The impact of Brexit on cultural mobility has been a regular concern in MIP discussions over the last few years, and in 2023 a specific subgroup was established to discuss related matters. Some MIPs have produced information tools on the effects of Brexit on the mobility of artists, culture professionals, and related goods and services (e.g. custom declarations), including an Infopoint developed by touring artists,¹⁴ and a dossier developed by Cultuurloket.¹⁵ In September, a symposium entitled 'Brexit – Opportunities and Perspectives in the Cultural Sector' was organised by touring artists in the context of the Reeperbahnfestival in Hamburg, which some other MIPs attended and the conclusions

of which were later shared in the working group.¹⁶ On the Move launched its publication 'Cultural Mobility Flows Between the United Kingdom and the European Union', including recommendations to cultural operators and decision-makers to create the circumstances for fruitful cultural relations.¹⁷

The group has also contributed to the proposal for amendments submitted by Pearle* on the Draft Opinion of the European Parliament's CULT Committee on the Implementation Report on the EU-UK Trade and Cooperation Agreement.¹⁸ Amendments served to highlight the difficulties encountered by artists and culture professionals in live performance who work or travel between the UK and the EU.¹⁹

Next steps

Results of the aforementioned MIP-A project provide a foundation which the MIP working group will continue to develop in 2024, through improvements in the MIP microsite within the On the Move website, the collection of comparative data, and the updating of the Handbook. These outputs should also allow the group to continue discussing and implementing advocacy strategies with regard to the availability of information and the importance of dedicated information services such as those that MIPs provide. The Handbook

should also enable the identification of potential MIPs in countries and regions where they do not yet exist, and their subsequent capacity-building.

As already noted, in 2024 the working group has also planned to continue discussions on double taxation, with a dedicated session. More broadly, discussions on the possibility of looking for funding for a cooperation project in the field of capacity-building have been initiated.

Broader context

The activities of MIPs were recognised in at least two significant EU documents in the course of 2023. Firstly, the **final report of the Working Group of Member States' Experts on the Status and Working Conditions of Artists and Cultural and**

Creative Professionals, established in the context of the Open Method of Coordination (OMC), included one recommendation on '[Reinforcing] the capacity of the existing mobility information points (MIPs) and establish[ing] new MIPs in all EU Member

¹⁴ <https://www.touring-artists.info/en/ressourcen/brexit/brexit-infopoint>

¹⁵ <https://www.cultuurloket.be/kennisbank/brexit/dossier-brexit>

¹⁶ <https://www.igbk.de/en/service-e/news-service/2835-symposium-bip-2023-e>

¹⁷ Ellingsworth, J., Floch, Y. and Köver, V. (2023), *Cultural Mobility Flows Between the United Kingdom and the European Union*. Brussels: On the Move. Available at <https://on-the-move.org/resources/library/cultural-mobility-flows-between-united-kingdom-and-european-union>

¹⁸ European Parliament [Committee on Culture and Education] (2023), "Opinion on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI))". Available at https://www.europarl.europa.eu/doceo/document/CULT-AD-749306_EN.pdf

¹⁹ <https://www.pearle.eu/positionpaper/pearle-proposal-for-amendments-on-the-draft-opinion-of-the-cult-committee-on-the-implementation-report-on-the-eu-uk-trade-and-cooperation-agreement>

States'. The report identified MIPs as a case of good practice which has proven its efficiency but lacks support to operate more consistently.²⁰

Secondly, on 21 November, the **European Parliament adopted a Resolution with recommendations to the European Commission on an EU framework for the social and professional situation of artists and workers in the cultural and creative sectors**. The resolution devotes a section to challenges in cross-border situations. In particular, in paragraph 14 the European Parliament states that 'promoting information on social security coordination rules in Europe on cross-border mobility of artists at EU level is necessary and useful for [cultural and creative sector, CCS] professionals; encourages the Commission and the Member States to strengthen existing or, where not in place, set up new, adequately funded mobility information points as one-stop shops that are easily accessible in all EU languages and will help CCS professionals gather all relevant sectoral information concerning their working conditions, mobility, fiscality and social protection benefits.'²¹ This could be seen as an encouragement of the need to support existing MIPs and to set up others where they do not exist.

Other international publications and initiatives in 2023 also addressed relevant issues. In February, the **International Labour Organisation (ILO)** convened a technical meeting on the future of work in the arts and entertainment sector. Its recommendations called governments, in cooperation with employers' and workers' organisations, to, among other things, address challenges in cross-border mobility of workers, 'including but not limited

to barriers to visas and work permits, the cross-border portability of social security entitlements and dual taxation.'²² Later in the year, **UNESCO** published the report resulting from its quadrennial Global Survey on the implementation of the 1980 Recommendation on the Status of the Artist. The report indicated that 68% of the countries that had replied to the Survey argued they offered information sources or training services for artists to travel abroad. The report also highlighted the recommendation of the aforementioned EU OMC Working Group on the need to reinforce MIPs. Finally, it called governments to 'enhance access to artists' mobility through structured, accessible, and transparent information, as well as through guidance'.²³

Exploring cultural links between Europe and the Arab world, a late-2022 publication resulting from the EU-funded Halaqat project, implemented by the Goethe-Institut and Bozar – Centre for Fine Arts Brussels, identified MIPs such as Mobiculture as one of the 'positive examples' that should inspire mobility support in the future.²⁴ In the UK, a discussion paper on *International Trade Challenges and the Effectiveness of Support Measures for the UK's Creative Industries*, developed by the Creative Industries Policy and Evidence Centre, addressed the impact of Brexit on creative sector goods and services. It argued that the mobility of creative professionals and mutual recognition of professional qualifications is one of the most contentious post-Brexit issues for serviceability between the EU and the UK, and went on to explore several other challenges.²⁵

²⁰ OMC Group of Member States' Experts on the Status and Working Conditions of Artists and Cultural and Creative Professionals (2023), *The Status and Working Conditions of Artists and Cultural and Creative Professionals*. Luxembourg: European Union. Available at <https://op.europa.eu/en/publication-detail/-/publication/01fafa79-1a13-11ee-806b-01aa75ed71a1/language-en>

²¹ European Parliament (2023), 'Resolution of 21 November 2023 with recommendations to the Commission on an EU framework for the social and professional situation of artists and workers in the cultural and creative sectors (2023/2051(INL)'. Available at https://www.europarl.europa.eu/doceo/document/TA-9-2023-0405_EN.html Special news by On the Move: Two Steps Forward for the Development of the Mobility Info Points (MIPs) <https://on-the-move.org/about/our-news/two-steps-forward-development-mobility-info-points-mips>

²² International Labour Organization (ILO) (2023), 'Technical meeting on the future of work in the arts and entertainment sector (Geneva, 13-17 February 2023)'. Available at https://www.ilo.org/sector/Resources/recommendations-conclusions-of-sectoral-meetings/WCMS_869662/lang-en/index.htm, para 19.i)

²³ Tom Fleming Creative Consultancy (2023), *Empowering Creativity: Implementing the UNESCO 1980 Recommendation concerning the Status of the Artist*. Paris: UNESCO. Available at <https://unesdoc.unesco.org/ark:/48223/pf00000387452>

²⁴ Kaschi Mohni, E. (2022), *Exploring cultural links between Europe and the Arab world*. Brussels: Bozar and Goethe-Institut. Available at https://www.goethe.de/resources/files/pdf300/halaqat_digital_en_sub_compressed-v2.pdf

²⁵ Du, J., Shepotylo, O. and Song, M. (2023), *International Trade Challenges and the Effectiveness of Support Measures for the UK's Creative Industries*. Newcastle: Creative PEC. Available at <https://pec.ac.uk/discussion-papers/international-trade-challenges-and-the-effectiveness-of-support-measures-for-the-uks-creative-industries>

2.(En)forced mobility

Introduction

In 2020, some On the Move members set up a working group on (En)forced Mobility to share practices, common actions, advocacy tools, and, when opportunities arise, their experiences in public sessions. '(En)forced Mobility' refers here to an artist or a culture professional whose mobility is not purely voluntary. It can be linked to taking up a professional opportunity in another country or region, such as a performance, exhibition, residence or study, but there is a definite element of constraint. An artist or culture professional may have moved location to avoid censorship and persecution, armed conflict, natural disasters, violations of human rights (including e.g. freedom of expression or freedom of sexual orientation), extreme poverty, or other difficulties that made them need to leave their home. They may be constrained to stay in a country

in what they assumed would only be a temporary stay, due to pandemic health restrictions. Their visa may be temporary; their civic status may be in flux. They may have been denied citizenship, be seeking asylum, have gained (or not) refugee status, be clandestine or simply classed as a migrant.

The group has been 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 non-voluntary mobility in the arts and cultural sector. The working group is facilitated by Birgit Ellinghaus, founding director of alba KULTUR and Mary Ann DeVlieg, founder of On the Move and an international arts rights adviser. It met three times in 2023.

Main themes in 2023

THE QUALITY OF HOSPITALITY AND HOW TO FOSTER BELONGING

Meeting in May in the context of On the Move's Cultural Mobility Forum in Tunis, the working group discussed a set of issues related to the quality of hospitality for artists experiencing (en)forced mobility. What are the conditions for good-quality hospitality and support for relocated artists? And how can residencies and other organisations providing support to them enhance a sense of belonging?

Working group members shared their views on these matters, stressing that, because relocated artists experience different needs at different phases of arrival, the type of support to be provided

also varies – ranging from accommodation, food, mental health support, and other basic needs in the early stages, to connections with the local cultural ecosystem later on. This can include the provision of mentorship support, enabling artists to resolve doubts and obtain guidance regarding their host societies, with mentors who can understand their specific needs, including both tangible (e.g. arts organisations, peer artists, funding opportunities) and intangible aspects (e.g. codes of conduct, unspoken rules, etc.). Ultimately, artists need to feel that they have dignity, that they can contribute, and that they can make a living without having to be supported. Whether or not this leads to a sense of belonging arises as a more complex question, as belonging remains a very personal, subjective perception.

It is also important to consider that, when analysing needs, attention should not focus only on artists experiencing mobility, but should encompass the needs of the cultural organisations that provide support as well – because, very often, they do not have expertise in humanitarian situations, and they need to develop their skills and knowledge. Information exchange among peer organisations, in areas such as understanding immigration law, is one important aspect, as is the ability to understand artists who have recently arrived, and to be familiar with the context they come from. The wellbeing of professionals providing support to relocated artists also needs to be considered.

CASE STUDIES

In the course of the year, working group meetings have involved presentations by some organisations that provide support to artists experiencing (en)forced mobility. These examples are briefly summarised hereafter.

The working group meeting held in February involved presentations by two European organisations that support migrant or relocated artists in exploring the local cultural ecosystem. One of them was **IMMART**, based in Copenhagen, which supports foreign-born artists to better enter the Danish culture scene.²⁶ First established as a festival showcasing artistic work by foreign-born artists, the organisation later expanded to develop several community projects in areas including poetry, visual arts, and food. IMMART has recently revised its business model, looking for more sustainability through membership, sponsorship, and self-generated income. Current activities include the ARTIVAL festival, which has added a Nordic dimension, with partners in Finland, Norway, and Iceland.

Meanwhile, **Globe Art Point (G.A.P.)** was established in 2016 by a group of foreign-born and Finnish artists and culture workers, with the aim of promoting and supporting the status and working

conditions of artists and culture professionals with a foreign background residing in Finland. Its core mission is to advocate for cultural equity, diversity and inclusion in the arts and cultural sector in Finland. G.A.P. also serves as an information centre and meeting point for artists, culture workers and arts and cultural institutions. The organisation leads a LAB programme enhancing artistic collaboration between Finnish and non-Finnish-born artists, as well as with art and culture institutions, with candidates selected via an open call. G.A.P. also provides information on the Finnish arts and legal environment, and manages a database of creative professionals with diverse backgrounds.²⁷

Following the presentation of IMMART and G.A.P., participants discussed the main difficulties encountered by foreign-born artists in their host societies. Among the issues identified were racism and discrimination, knowledge of language, the understanding of cultural codes and unspoken rules, waiting times (e.g. for permits, or to be able to apply for funding, etc.), and the limited openness of some gatekeepers in the cultural sector (e.g. funders).

The meeting held in Tunis in May allowed participants to become familiar with the work of **L'Art Rue**, an organisation established in 2007, the vision of which is that art and artistic justice are a means for development.²⁸ First developing a festival of art in public space, L'Art Rue has progressively implemented other activities, including artistic residencies that allow artists to connect with their environment. Support for artists involves addressing the many threats and challenges they face, including economic fragility and threats because of the nature of their work or the communities they represent. L'Art Rue has, for instance, hosted Libyan artists in the context of the Stand for Art programme of Al-Mawred Al-Thaqafy | Culture Resource.²⁹

The experience of **The Green Room (TGR)**, a centre for artistically-oriented support for the psychosocial and physical health of performing artists based in

²⁶ <https://immart.dk/>

²⁷ <http://www.globeartpoint.fi/>

²⁸ <https://lartrue.org/en>

²⁹ <https://mawred.org/stand-for-art/?lang=en>

Cologne, was presented in November.³⁰ TGR helps musicians, dancers and theatre workers through residencies, classes, workshops and individual counselling. In this context, TGR has initiated the GreenHaven Artist Residencies, which seek to assist performing artists from non-EU countries, particularly those who are at risk in their current countries of residence or origin. Residencies last one to two months and provide artists with free housing, a rehearsal space, and a fee for artistic work, and can also give access to psychological support, career coaching, weekly classes, and workshops focused on artists' health and wellbeing. Artists with a refugee or migrant background serve as facilitators.³¹

CRISIS SITUATION IN SUDAN

During the year, and particularly after the escalation of violence in Sudan in April 2023, the working group shared information on the situation of Sudanese artists, both staying in or needing to leave the country, and solutions were sought to host Sudanese artists abroad. In this context, Culture Resource and Action for Hope launched an emergency initiative to support Sudanese artists and protect cultural resources in Sudan, through, among other actions, providing workplaces and meeting spaces for artists forced to leave the country. The project was supported by the DOEN Foundation and PEN America's Artists at Risk Connection, and resulted in a collaboration between several organisations in the Arab region, including Sudan Film Factory, the Arab Digital Expression Foundation, Ettijahat and the Sudan Artist Fund.³²

Broader context

In May, the Council of the European Union adopted its **Conclusions on At-Risk and Displaced Artists**, which invited EU Member States to consider measures to enhance the capacity to offer safe havens for at-risk and displaced artists, consider adapting artistic residencies into emergency residencies, and apply a long-term and holistic approach when welcoming at-risk and displaced artists and their families, 'complementing the urgent need for a safe haven with possibilities to become a part of the local community and cultural life and to remain artistically active and heard, and encouraging the learning of the host country's language' (para 16). It also invited Member States and EU institutions to continue supporting at-risk and displaced artists in the EU, 'due to the effects of, or their opposition to, oppressive regimes or war, in particular Russia's war of aggression against Ukraine.' (para 19). The European Commission and the EU High Representative for Foreign Affairs and

Security Policy were also encouraged to contribute to networking and the exchange of information, best practices, and experiences between Member States and non-state actors supporting at-risk and displaced artists, and to support cross-sectoral transnational policy cooperation on artistic freedom, including supporting actions for at-risk and displaced artists.³³

In the course of the year, several events and publications addressed threats to artistic freedom and the situation of artists and culture professionals experiencing (en)forced mobility. Among them was the programme *On the Front Line: Artists at Risk, Artists Who Risk*, hosted by the Salzburg Global Seminar in March, where some members of the working group participated. The event led to the adoption of the **Salzburg Statement on Supporting Artists on the Front Line**, which calls policymakers, funders and evaluators to address

³⁰ <https://www.thegreenroomforartists.de/>

³¹ <https://www.thegreenroomforartists.de/greenhaven-artist-residencies>

³² <https://mawred.org/mawred-news/results-of-the-first-component-of-stand-for-sudanese-artists/?lang=en>

³³ Council of the European Union (2023), 'Council Conclusions on at-risk and displaced artists', 9260/23. Available at <https://data.consilium.europa.eu/doc/document/ST-9260-2023-INIT/en/pdf>

bias in the appraisal of art made by artists at risk, and integrating this issue better in cultural policy. The Statement also called to 'create and expand the allocation of financial and institutional resources to support and facilitate the relocation and ongoing professional development of creative workers who have been or could be at risk [...] including emergency residency facilities, especially in or close to the home regions of the artists.'³⁴

In May, the **9th World Summit on Arts and Culture**, hosted by the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Swedish Arts Council in Stockholm, focused on 'Safeguarding Artistic Freedom'. Several sessions addressed the difficulties artists go through when trying to flee their countries, find safety, and resume artistic work abroad. The final report of the Summit highlighted how many participants had noted that moving abroad remains a solution for a limited number of artists, whereas many others face challenges due to lack of information, damaged or inaccessible infrastructures, financial problems, and bureaucratic barriers. The Summit also addressed the challenges related to setting in a host society. The section on 'Opportunities and Responsibilities' of the final report refers to the need for prompt responses when artists face immediate danger, but also the need for long-term strategies and sustainable frameworks. It also suggests that 'networks and platforms that help artists seeking safety need stronger support as many of them rely on solidarity of cross-border volunteer networks'.³⁵

In early 2023, the Council of Europe published **Free to Create: Artistic Freedom in Europe**, a report written by Sara Whyatt. The report explores the international legal framework on artistic freedom and provides relevant definitions in this area. It

observes an increase in the number of organisations working specifically for artists at risk and artistic freedom and analyses the current context of threats and challenges to freedom of artistic expression and the social and economic rights of artists. The final recommendations call public authorities to develop and support initiatives to protect artists at risk or in exile. They also address the role of emergency programmes and safe places, indicating that organisations that provide safe places for individuals at risk should consider arts and cultural workers within their remit, that arts and cultural institutions should provide placements and platforms for artists and cultural workers at risk, enabling them to continue to practice, develop and share their work, and that a database of emergency funds for artists at risk should be created. The Council of Europe is also encouraged to create a database of organisations engaged with artistic freedom, media freedom, and human rights.³⁶

Other significant publications during the year included Freemuse's **The State of Artistic Freedom 2023**, which explored developments in 2022, with a focus on ten key countries, exploring both 'above the radar' assaults (trials, imprisonment, killings, etc.) and 'under the radar' developments (censorship, self-censorship, etc.);³⁷ the UNESCO report **Defending Creative Voices: Artists in emergencies. Learning from the safety of journalists**, which dedicated sections to emergency mechanisms for evacuation and relocation, assistance to artists in exile and international coordination, and provided a set of recommendations;³⁸ Artists at Risk Connection's **Método Cuba: Independent artists' testimonies of forced exile**, which compiled testimonials of 17 Cuban artists in exile;³⁹ and Artistic Freedom Initiative's Monitor focusing on the situation in Afghanistan.⁴⁰

³⁴ Salzburg Global Seminar (2023), 'The Salzburg Statement on Supporting Artists on the Front Line'. Available at <https://www.salzburgglobal.org/news/latest-news/article/the-salzburg-statement-on-supporting-artists-on-the-front-line>

³⁵ IFACCA (2023), *Summit Report: 9th World Summit on Arts & Culture*. Sydney, NSW, Australia: IFACCA. Available at <https://ifacca.org/news/2023/07/19/summit-report/>

³⁶ Whyatt, S. (2023), *Free to Create: Artistic Freedom in Europe*. Council of Europe report on the freedom of artistic expression [Provisional version]. Strasbourg: Council of Europe. Available at <https://www.coe.int/en/web/portal/-/free-to-create-report-on-artistic-freedom-in-europe>

³⁷ Freemuse (2023), *The State of Artistic Freedom 2023*. Copenhagen: Freemuse. Available at <https://freemuse.org/media/cvajxuvr/saf-2023-compressed.pdf>

³⁸ Soraide, R. (2023), *Defending Creative Voices. Artists in emergencies: Learning from the safety of journalists*. Paris: UNESCO. Available at <https://unesdoc.unesco.org/ark:/48223/pf0000385265>

³⁹ Quiñones, A., Neuberger, J. and Trébault, J. (2023), *Método Cuba: Independent Artists' Testimonies of Forced Exile*. Artists at Risk Connection (ARC), PEN International and Cubalex. Available at <https://artistsatriskconnection.org/story/metodo-cuba-independent-artists-testimonies-of-forced-exile>

⁴⁰ Sethi, S. et al. (2023), *Artistic Exodus: Afghan Artists Fleeing Taliban Rule*. New York: Artistic Freedom Initiative. Available at <https://artisticfreedominitiative.org/projects/artistic-freedom-monitor/afghanistan/>

3. Cultural Mobility Funders

Introduction

On the Move's mobility funders started to meet online in June 2020 to think in a collective way about the future of mobility funding schemes and international cultural mobility in general.

This working group aims to think more deeply about key issues related to cultural mobility, with many of

those topics taking on a more profound relevance in light of the Covid-19 pandemic (green mobility, virtual or physical mobility, values-based mobility, etc.). It also aims to connect with other initiatives, meetings and experiments which can enrich the conversations of the working group. The group met twice in 2023.

Main themes in 2023

VALUES, ARGUMENTS AND EMERGING FORMS OF SUPPORTING MOBILITY

The working group's first meeting of the year, held in May in the context of On the Move's Cultural Mobility Forum in Tunis, addressed a set of core questions around mobility: how increasing pressure for 'greener' forms of mobility may have an impact on funding programmes in this field, what arguments are being put forward by funders to support mobility at present, and how the impact of mobility is being evaluated.

Reflections on the 'greening' of mobility suggested that most funding organisations continue to support cross-border mobility, and that only in some Western countries have concerns about environmental sustainability led to significant changes in this field (changes which may lead to less opportunities for incoming mobility in those countries). The diverse set of approaches explored in the meeting served

to exemplify the difficulties in establishing single perspectives on the meaning of mobility, as well as the wide range of values and benefits that are associated with it.

Indeed, several participants underlined the positive social benefits of mobility (e.g. its contribution to intercultural dialogue and access to culture), its contribution to the internationalisation of careers, and the value of cross-border encounters in a context in which populism threatens international exchange, learning and mutuality.

The diverse range of benefits associated with mobility are also reflected in the ways in which funders choose to evaluate the impact of mobility, and how the results of evaluation are then used in mobility advocacy. Several funders are using storytelling and qualitative statements from mobile artists and culture professionals, while others highlight the need for quantitative impact data.

INTERIM RESULTS OF THE FIRST ROUNDS OF CULTURE MOVES EUROPE

At its meeting in September, the working group invited the participation of a representative of the European Commission, who shared the results of the first funding rounds of the Culture Moves Europe mobility scheme⁴¹, which, through a rolling call for individual mobility, had been opened between October 2022 and May 2023. It was recalled that On the Move and other organisations had been instrumental in campaigning for a pan-European programme supporting the mobility of artists and culture professionals, comparable to the role of Erasmus+ for students.

Over its first year, Culture Moves Europe had provided **mobility grants to 1,802 artists and culture professionals**; of them, approximately 70% were artists, and 30% were culture professionals. Given that 7,689 individuals had applied for funding, the success rate was around 25%. Beneficiaries came from the 40 Creative Europe countries, and selected 38 different countries of destination. Germany, Italy, France, Spain, Ukraine, Belgium, and the Netherlands were the countries from where more beneficiaries came, and Germany, France, Italy, Spain, Portugal, and the Netherlands were the main countries of destination. Beneficiaries mainly represented the visual arts (34%), the performing arts (25%) and music (21%).

55% of the selected grantees declared their willingness to travel green, either by selecting the green 'top-up' to travel using sustainable forms of travel (42.5%) or by choosing short-distance mobility which involved travelling through sustainable forms (12%). Meanwhile, only 37 individual beneficiaries requested the 'top-up' available to travel to or from Overseas Countries and Territories (OCTs) or the Outermost Regions (ORs) of the EU – most of them involving travel from or to the Canary Islands. 28 beneficiaries requested the visa top-up and 18 selected applicants received additional funding to cover costs for their special mobility needs in relation to disability.⁴²

As regards the **call for residency hosts**, 571 applications were received and only 89 were selected, representing a 15% success rate. They will host 323 artists and culture professionals. Italy, Portugal, Spain and Poland are the main countries where beneficiary residencies are established.

The subsequent discussion addressed the European Commission's aim to further develop the funding 'top-ups' established within the scheme, the ways to improve information and accessibility of the scheme in OCTs and ORs and other prospects for the future development of Culture Moves Europe.

⁴¹ <https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand/culture-moves-europe>

⁴² Data about the first round of funding is also available at: <https://culture.ec.europa.eu/news/culture-moves-europe-individual-mobility-more-than-1800-beneficiaries-selected>

Broader context

The **second edition of On the Move's Cultural Mobility Yearbook** was published in 2023, focusing on environmental issues and sustainability and providing data on the open call opportunities recorded by the organisation in 2022.⁴³ Its key insights were as follows:

- In 2022, Covid-19 had a smaller impact on cross-border mobility than in 2021. As travel restrictions eased, the share of calls for in-person activities rose from 70.6% in 2021 to 84.5% in 2022.
- With the return to in-person work, the share of calls involving digital mobility almost halved. In 2021, 29.4% of all calls involved online/remote or hybrid work. In 2022, this figure was 15.5%. The main decline was in calls focused on online or remote work, whereas hybrid work held up better.
- Whilst digital mobility diminished in most places, Asia retained more online and hybrid activity than other regions, with the share of hybrid calls even increasing from 9% in 2021 to 14.5% in 2022.
- In the post-pandemic world, environment and sustainability is a common theme for mobility projects. In 2020, 3.9% of calls from the On the Move website were labelled as dealing thematically with the environment and sustainability. In 2021, this figure rose to 7.3%. In 2022, it reached 10.7%.
- In 2022, 93.2% of environment and sustainability themed calls with organisers in specific countries had at least one organiser based in Europe. 41.4% involved an organiser in Northern Europe, and more than a quarter had one from a Nordic-Baltic country.
- There is a lot of interest in the topic of environment and sustainability, but conditions don't always meet ambitions – particularly regarding transport. Among the 65 environment and sustainability themed calls from 2022, only 2 restricted travels to land/sea while offering additional support (with 1 more making such travel optional).
- Without greater support, choice and responsibility falls on the beneficiary – and money is likely a deciding factor. Among the environment and sustainability themed calls which offered a limited grant for travel, the median value was 390 EUR. Around half of calls offered an all-inclusive grant, meaning higher travel costs would cut into fees and production resources.

In this respect, the Cultural Mobility Yearbook argued that the success of a 'green transition' will not be measured only by topical visibility. It will also lie in actual changes to mobility programmes and working practices, and in an increasingly deep awareness of the interconnectedness of climate, communities and social justice.⁴⁴

⁴³ See Floch, Y. (coord.) (2023), *Cultural Mobility Yearbook 2023*. Brussels: On the Move. Available at <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2023>

⁴⁴ Ellingsworth, J. (2023), 'Data Analysis', in Floch, Y. (coord.) (2023), *Cultural Mobility Yearbook 2023*. Brussels: On the Move. Available at <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2023>.

4. Context-based green mobility

Introduction

This working group aims to reinforce members' understanding of evolving challenges in the field of environmental sustainability and cultural mobility, especially the accelerated conversations in light of the Covid-19 crisis. Instead of adopting radical and/or '(Western) Eurocentric' positions, On the Move's network tries as much as possible to provide nuanced approaches, bearing in mind the complexity of existing problems and solutions and the intersectionality of challenges at a global level.

The group builds on the learning of On the Move's network, which has dealt with the issue of mobility and environmental sustainability since 2010 through initiatives such as the Green Mobility guide,⁴⁵ and projects including GALA – Green Art Lab Alliance, Creative Climate Leadership, and SHIFT – Shared Initiatives for Training.⁴⁶ The working group met twice in 2023.

Main themes in 2023

THE SHIFT ECO-GUIDELINES FOR NETWORKS

In 2023, On the Move has taken part in the eco-certification process of European cultural networks, resulting from the Eco-Guidelines for Networks elaborated in the context of the SHIFT project.⁴⁷ The aim of the eco-certification process was to co-develop a bespoke eco-certification for cultural networks, taking into account their specific needs and working methods. 16 networks have taken part in the process.

Given the close connections between the eco-certification exercise and the goals of this working group, the process has involved some members of the working group, and information about its preliminary results were shared when the group met in October. In particular, the process has led On the Move to adopt a Sustainability Policy, which refers to the organisation's work in this area since 2011, and presents the scope and principles that drive On the Move's mission and the values and terminologies around which this policy is articulated, and the commitments that it adopts for the coming years. The Sustainability Policy provides a definition of 'green mobility', as follows:

⁴⁵ Julie's Bicycle (2011), *Green Mobility: A guide to environmentally sustainable mobility for performing arts*. Brussels: On the Move. Available at <http://on-the-move.org/files/Green-Mobility-Guide.pdf>

⁴⁶ <https://on-the-move.org/work/projects>

⁴⁷ See <https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/shift-eco-guidelines-for-networks/> and <https://on-the-move.org/about/our-news/shifting-towards-eco-practices-international-cultural-networks-take-lead>

'Green mobility is understood in a holistic way. It not only considers the means of transportation used by artists and culture professionals but also the contexts in which artists and culture professionals are evolving, the reasons behind their mobility, and the impacts of what is done at their destination and upon return to their local context.

Green mobility is a collective responsibility, involving both those who benefit from mobility and those who financially support it, and must take into account the social, political, economic, infrastructural, environmental and ethical dimensions that frame it.⁴⁸

A set of internal documents, including a sustainability action plan, a set of sustainable travel guidelines, and an internal travel policy, developed in close collaboration with OTM member The Green Room,⁴⁹ were also adopted, which are accessible to On the Move members only. A 'Green Team' has also been established within the network. Both the definition of 'green mobility' presented above and the accompanying documents emphasise the need to adopt a holistic approach to decisions in the field of sustainability and mobility, taking into account environmental impacts as well as ethical, social and other qualitative aspects. Members of the working group welcomed these tools, with some indicating they could adopt On the Move's internal travel policy, which provides criteria to take mobility decisions, for their own activities.

The eco-certification process was highlighted as a good exercise, which was well-adapted to the nature of cultural networks and allowed them to tailor measures to their own needs. The discussion also emphasised the distinction between 'green travel' (which refers primarily to the means of transformation used) and the broader notion of 'green mobility' outlined above. On the Move members call for other organisations to adopt similar, more holistic understandings of mobility,

noting that, in many parts of the world, 'green travel' is not available or affordable.

On the Move has taken a commitment to choose the location of the next Cultural Mobility Forums by applying the decision-making tool included in the internal travel policy⁵⁰. In line with the holistic view of mobility, this should not mean that only destinations with a low carbon impact be chosen, as other criteria play a role as well.

PRESENTATION BY TRANSPORT & ENVIRONMENT

At its meeting in March, the working group welcomed a representative of Transport & Environment (T&E)⁵¹, an organisation that advocates for a zero-emission mobility system that is affordable and has minimal impacts on our health, climate and environment. T&E was established over 30 years ago and has contributed to shaping some of the EU's most important environmental laws. It currently involves 63 members in 26 countries. In 2022, T&E's campaigning led the European Parliament and EU Member States to agree to end the sales of new combustion engine cars and vans by 2035.

T&E's presentation focused particularly on cross-border rail networks. While T&E would like to see a clear and ambitious translation of announcements into concrete actions at EU level, they also observe a set of challenges, including the high cost of travelling by train, for many; the lack of efficient train connections; the poor travelling and booking experience, and the barrier of behavioural change (i.e. travelling by plane and by car is a very strong habit).

The ensuing discussion highlighted the big regional inequalities existing in this field across Europe and in other regions. There was also a consensus that the cultural sector has a role to play in raising awareness and contributing to advocacy efforts for

⁴⁸ <https://on-the-move.org/about/sustainability-policy>

⁴⁹ <https://www.thegreenroom.fr/en>

⁵⁰ https://on-the-move.org/sites/default/files/inline-files/OTM_sustainable-travel-decision-tools.pdf

⁵¹ <https://www.transportenvironment.org/>

more sustainable transport systems. At the same time, this should also involve highlighting global disparities, imbalances and inequalities, as well as

how travel decisions may be affected by personal and professional intersections, such as the work-life-family balance.

Broader context

The aforementioned **Cultural Mobility Yearbook**, published by On the Move prior to the Cultural Mobility Forum held in Tunis, had environmental sustainability and environmental justice as central themes. In addition to the statistical data which has been described in the 'Cultural Mobility Funders' section, it included articles by Tunisian choreographer, dancer and artistic director Selim Ben Safia; and by Ukhona Ntsali Mlandu, the director of Greatmore Studios in Cape Town.⁵² The former reflected on the European cultural impulse to 'go local', considering what this meant in contexts which have few local resources of their own, and how sustainable work could exist without shutting the door to the world. The latter placed debates in the cultural sector in the larger framework of global economic systems that perpetuate inequality, proposing environmental justice as a useful framework.

Several other publications and initiatives on environmental sustainability and its relevance to cultural mobility appeared during the year. The following were some of the most relevant ones:

- The European Commission published **Greening the Creative Europe Programme**, a report authored by consultancy company Ecorys through a consultation process involving organisations and networks, including On the Move, which aimed to inform and support the Commission's effort to mainstream environmental protection, sustainability, and fighting climate change

objectives and actions into the Creative Europe programme, through, among other things, an identification of good practices and the formulation of recommendations. The report contains guidance on how to 'green' travel and transportation, addressing audiences, staff, visitors, deliveries, and touring practices.⁵³

- Resulting from a brainstorming session organised through the **Voices of Culture** process, a report entitled **Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis** was published in September. The report included some references to the need to foster smart or sustainable travel but did not particularly address inequalities in this field or the need to adopt more holistic approaches to decision-making in mobility.⁵⁴
- In early 2023, Le Maillon – Théâtre de Strasbourg published **Where to Land – Embedding European Performing Arts in the New Climate Regime**, a report resulting from a two-day conference held in October 2022. The publication includes the results of workshops addressing, among other things, the mobility of artists and other professionals (facilitated by On the Move), as well as the mobility of audiences.⁵⁵
- In late 2023, IETM published **Climate Justice – Through the Creative Lens of the Performing Arts**, a report which suggests that, in the light

⁵² Ben Safia, S. (2023), 'Letter from Tunis...' and Ntsali Mlandu, U. (2023), 'Cultural Mobility and Environmental Sustainability: A Decolonial and Intersectional View in Solidarity with African Artists and Creatives Towards Achieving Environmental Justice', both in Floch, Y. (coord.) (2023), *Cultural Mobility Yearbook 2023*. Brussels: On the Move. Both available at <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2023>

⁵³ Feifs, T. et al. (eds.) (2023), *Greening the Creative Europe Programme. Final Report*. Brussels: European Commission. Available at <https://op.europa.eu/en/publication-detail/-/publication/e20ac9a0-f52b-11ed-a05c-01aa75ed71a1/language-en>

⁵⁴ Dunlop, K. and Christofidou, A. (eds.), *Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis*. Brussels: Goethe-Institut / Voices of Culture. Available at <https://voicesofculture.eu/2023/09/28/brainstorming-report-culture-and-creative-sectors-and-industries-driving-green-transition-and-facing-the-energy-crisis-now-available/>

⁵⁵ Engelhardt, B. (dir.) (2023), *Where to land: embedding European performing arts in the new Climate Regime*. Strasbourg: Le Maillon. Available at <https://maillon.eu/download/blocks/600/embed?path=data%2FBlocks%2Fembeds%2Ffiles%2FRESTITUTION.pdf&disk=local>

of climate justice, mobility decisions should be adapted to diverse contexts. Taking into account both the importance of physical encounters, and the impacts of mobility, the report argued that 'All of this suggests the need to develop information and criteria that allow conscious mobility decisions, generating a context in which environmental sustainability, professional development and cultural diversity can be balanced.'⁵⁶

These and other initiatives could provide opportunities for peer-learning, discussion, and other synergies within the working group in 2024 and beyond.

⁵⁶ Baltà Portolés, J. and Van de Gejuchte, I. (2023), *Climate Justice: Through the Creative Lens of the Performing Arts*. Brussels: IETM. Available at <https://www.ietm.org/en/resources/new-international-episode-publication-series/climate-justice-through-the-creative-lens-of>

5. International professional development programmes

Introduction

The main objective of this working group, set up in 2022, is to exchange on how best to design/ conceptualise professional development programmes that can empower artists and culture professionals to develop their careers internationally. The working group builds on the experiences gained through the Erasmus+ project Learning Trajectories⁵⁷ and the learning of the handbook for designing professional

development programmes with an international focus for live art workers, produced by On the Move.⁵⁸ This working group is driven by the importance of complementing access to information with specific professional development programmes that are sufficiently contextualised to equip artists and culture professionals to act internationally. It met three times in 2023.

Main themes in 2023

NEEDS AND COMPETENCIES IN PROFESSIONAL DEVELOPMENT

The working group met in May in Tunis, in the context of On the Move's Cultural Mobility Forum, which provided a very good setting in which to encounter practitioners from several countries in Africa and the Middle East, as well as regular group members. In this context, the meeting discussed, firstly, the main competencies (hard and soft skills) that participants were addressing at present and, secondly, the needs identified for additional professional development, and the related obstacles. The consideration of **hard and soft skills** on which

participating organisations were currently focusing led to a rather large and diverse set of concerns. Among the issues raised were navigating cultural differences; resilience, agility, and adaptation to changing contexts; the building of learning spaces and communities of practice; balancing fundraising with remaining true to one's goals; developing mentorship programmes and ensuring their effectiveness; the ability to express oneself. Similarly, the discussion around the **needs** experienced by participating organisations (and, particularly, those needs that, for several reasons, they could not achieve) included money, fundraising skills, time, downsizing the organisation's mission, the ability

⁵⁷ <https://www.trajectories.eu/>

⁵⁸ Kheriji-Watts, K. (coord.) (2022), *Handbook: Designing professional development programmes with an international focus for live arts workers*. Learning Trajectories. Stockholm: Eunia. Available at <https://www.trajectories.eu/wp-content/uploads/2022/04/Handbook-1-learning-trajectories.pdf>

to address burnout, look after mental health and take care of people, doing less in better conditions, taking into account caring responsibilities, using the digital, etc.

CASE STUDY: MEKONG CULTURAL HUB

For its meeting in February, the working group invited representatives of the Mekong Cultural Hub (MCH)⁵⁹, a sister organisation of Cambodia Living Arts, which aims to empower diverse cultural practitioners to bring to life their visions for a sustainable and inclusive Asia and to catalyse a dynamic regional alliance that will put arts and culture at the heart of Asia's agenda for the future. It started operating in 2018 and works on collaborations all around Asia, with a priority focus on Cambodia, Laos, Myanmar, Taiwan, Thailand and Vietnam.⁶⁰ This is a context with few intra-regional networks, a lack of knowledge and understanding of others within the region, and a desire to know more. In this context, MCH organises fellowships which can be linked to training, and produces resources for professional development (case studies, methodologies, etc.). Over 150 fellows have participated in MCH activities and over 300 participate in the big events held every 18 months. The key ingredients of MCH's learning are as follows: diversity of participants and experiences; flexible framework (of formats and contents), exchange, self-determination (allowing participants to develop their personal journey), and guidance (mentorship, curation, etc.).

Some of the examples that can serve to illustrate this approach are the research trips, which allow participants to visit another country, setting a space for mutual learning through mediation and framing, and perhaps enabling later collaborations; professional exchange, which may be virtual or in-person, allowing mentorship or the identification of elements that are common and may be shared; and the DeltaX programme, which looked into leadership in the arts and the implementation of the SDGs, involving 10 fellows from 10 countries.

Members of the working group stressed how several of MCH's findings resonated with their own experiences of professional development in international settings. Participants also discussed the need to manage expectations when trips abroad are organised, as it is difficult to address all needs identified. Other elements were discussed as well, including partnership building for international collaborations, and the criteria for selecting participants in professional development activities.

PREPARATION OF THE CULTURAL MOBILITY FORUM 2024

On the Move's third Cultural Mobility Forum, due to be held in North Wales in April 2024, will focus on 'International Professional Development and Cultural Mobility' and is very close thematically to the scope of the working group. As a result, the group devoted its final meeting of the year, in September 2023, to raising ideas in relation with four pre-selected topics: future competencies and skills for future international collaborations; future capacity-building programmes; accessing the international sphere and developing international relations from the 'peripheries'; and bypassing impediments and obstacles (e.g. for parents, disabled arts workers, etc.). Throughout the discussion facilitated by OTM member Liv.in.g,⁶¹ participants shared some examples of programmes and projects that had addressed these themes. They also emphasised the specific issues in terms of professional development raised by international collaborations, e.g. what they mean when addressed from a global, rather than a European, perspective, and understanding the different roles that international collaboration plays in different contexts (for many, the international dimension comes after or on top of their daily activities; for others, it is a way of survival). Several reflections also addressed the need to rethink the meaning of 'centre' and 'periphery', particularly once we assume that Europe lies now in the periphery of a globalised world.

⁵⁹ <https://on-the-move.org/network/members/mekong-cultural-hub>

⁶⁰ <https://www.mekongculturalhub.org/>

⁶¹ <https://on-the-move.org/network/members/living>

At the end of the discussion, participants identified a set of core issues which they saw as more urgent, including how to build partnerships that integrate cross-cutting priorities (e.g. environmental sustainability, regional dimension, engagement with local communities), the development of soft skills,

the transformation of leadership and its meaning today, the skills needed to embrace access, inclusion and diversity, the notion of care, the competences needed to manage transnational projects, and addressing the issue of closed borders.

Broader context

The thematic scope of this working group combines a relatively specific focus (professional development) with a broad set of themes of particular relevance (from intercultural management, through relationships between centres and peripheries, to care). As a result, there are potentially many references that could be relevant to working group members. Only a few indicative examples are presented hereafter – while they may not always fully coincide with the scope of the working group, each could provide interesting perspectives on some of its areas of interest:

- The aforementioned **final report of the Working Group of Member States' Experts on the Status and Working Conditions of Artists and Cultural and Creative Professionals**, which devotes a full section to skills and lifelong learning. It describes the EU's major initiatives related to skills for the CCS (Creative Pact for Skills; the Cyanotypes Skills Blueprint project for CCS and the CHARTER project on cultural heritage actions to refine training, education and roles; the EIT Culture & Creativity community, the EU-funded project Creative FLIP, Creative Skills Europe, etc.), as well as challenges and concepts in this field.⁶²

- The ***Handbook on Theory and Methods of Facilitation and Intercultural Communication*** published by Commit (Active Citizens Institute gGmbH), MitOst and Adream Foundation, as a result of the project *Intercultural Teacher Training in China*.⁶³
- In June, the European Network of Cultural Centres (ENCC) published an article entitled 'The parable of the irreplaceable person: on **mental health for cultural workers**', which explores some of the ways in which cultural organisation may work to improve the mental health of their staff.⁶⁴
- In a related area, the Arts Wellbeing Collective, an industry-led workplace mental health initiative by Arts Centre Melbourne, has developed a set of training courses and publication in this field, including some which are particularly relevant in international settings – e.g. the *Tour Well Guide* on promoting positive mental health and wellbeing on tour, and the *Tour Well for Tour Managers Guide*, on tips and techniques for designing tours to promote positive mental health and wellbeing.⁶⁵

Overall, this set of references, along with working group members' own activities, should provide extensive food for thought for subsequent activities in 2024 and beyond.

⁶² OMC Group of Member States' Experts on the Status and Working Conditions of Artists and Cultural and Creative Professionals (2023). Available at <https://op.europa.eu/en/publication-detail/-/publication/01fafa79-1a13-11ee-806b-01aa75ed71a1/language-en>

⁶³ Gawinek-Dagargulia, M., Lei, W. and Rasche, T. (2023), *Handbook on Theory and Methods of Facilitation and Intercultural Communication*. Commit, MitOst and Adream Foundation. Available at <https://horizontal.school/publications/handbook-on-intercultural-communication/>

⁶⁴ European Network of Cultural Centres (ENCC), 'The parable of the irreplaceable person: on mental health for cultural workers'. Brussels: ENCC. Available at https://encc.eu/sites/default/files/2023-06/the_parable_of_the_irreplaceable_person.pdf

⁶⁵ <https://artswellbeingcollective.com.au/resources/the-well-series-by-cover/>

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See footnotes for other references to relevant Internet sites. Internet references are correct as of 4 December 2023.

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