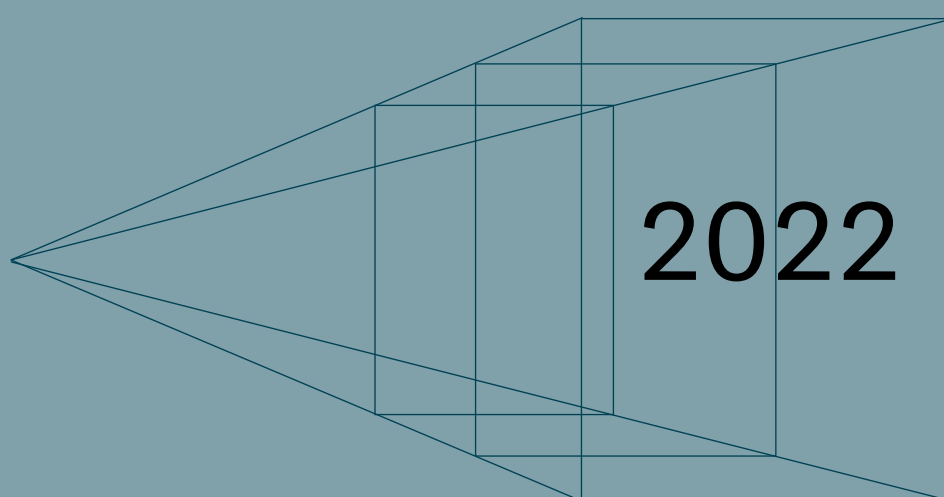


ON
THE
MOVE

PERSPECTIVE REPORT



On the Move members at work



Co-funded by
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On the Move is an international information network dedicated to artistic and cultural mobility, gathering 67 members from 26 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>

General coordination Yohann Floch

Author Jordi Baltà Portolés (Trànsit Projectes)


English editor John Ellingsworth

French translator Amandine Jean

Graphic design and layout Marine Domec

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Introduction

This report presents the activities conducted by On the Move's working groups in 2022. 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 groups that enable network members and likeminded organisations to think and act together, exploring in depth relevant issues in contemporary cultural mobility. Alongside three working groups which have existed for some years (Mobility Information Points, (En)forced Mobility, and Mobility Funders), two have been established in 2022, building on previous activities carried out by the network (Context-based Green Mobility, and International Mentoring 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 react to changing situations (e.g. Brexit, Covid-19, the war in Ukraine) and 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, decolonisation of international relations, social justice, the status of artists and culture professionals). Debates are also closely connected to policy developments at national, European and global level, including through establishing bilateral discussions with representatives of the European Commission and national governments.

We take the opportunity of this report to thank On the Move's members who have actively contributed to online and onsite exchange as well as our special guests, artists and cultural 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 2022, and which can pave the way for deeper conversations on cultural mobility in your own working context.

1. Mobility Information Points (MIPs)

Introduction

Mobility Information Points (MIPs) are information centres and/or websites which aim to tackle the administrative challenges that artists and cultural professionals can face when working across borders. The working group cooperates to share resources in the European and international context, covering issues such as visas, social security, taxation, and customs rules.

MIP members meet every 6 to 7 weeks, to exchange on the latest regulatory updates or issues at hand. Special meetings with external guests and experts are also planned throughout the year to deal with specific issues such as visas within the Schengen space, Brexit, touring with musical instruments, etc. 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.¹

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)² 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).³ The group met eight times in 2022. Beyond these regular sessions, MIPs are also very active in public events, fora and conferences such as WOMEX, MIL Lisboa, and Visa For Music.⁴

Main themes in 2022

KNOWLEDGE SHARING

In keeping with the main goals of the MIPs, in 2022 the working group continued to exchange knowledge and build capacities in specific areas relevant to their mandates. This has taken the form of workshops, project presentations, and group discussions, and can be illustrated in particular through work done in the areas of international VAT regulation and travelling with musical instruments.

A workshop on **international VAT regulations** was held in January. Featuring a presentation by expert Dick Molenaar (All Arts Tax Advisers, Rotterdam) followed by a discussion, it covered the implications of the cross-border exchange of cultural goods and services in the EU. MIP members had the opportunity to familiarise themselves with the general principles of taxation in this area, as well as exemptions and a range of mechanisms used by EU Member States to conduct tax payments.

¹ <https://www.touring-artists.info/home>

² <https://on-the-move.org/work/projects/practics>

³ http://on-the-move.org/files/MIS_FINAL%20TEXT.pdf

⁴ See the list of On the Move events, including the ones led by or with contributions from the MIPs: <https://on-the-move.org/work/events>

Work around **travelling with musical instruments** has been closely connected to the 'Crossing Borders – Travelling with musical instruments' website⁵ (developed by the International Federation of Musicians (FIM) and Pearle* Live Performance Europe) and the issues it addresses. This initiative deals with the problems encountered by musicians, music ensembles, groups and orchestras who travel with instruments that contain parts of species protected under the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). The gradual enforcement of CITES rules at an international level, combined with an increasing number of protected species, has led to tighter border controls and a need for musicians to prepare their trips and tours carefully, including by obtaining certificates that state there is a non-commercial purpose for their trip (i.e. the instrument is crossing a border for personal use, performances, teaching, etc.). In order to face this challenge, the Crossing Borders website and accompanying handbook allow musicians to find out, according to their destination and the composition of their instrument, whether a certificate is required, and how to then obtain authorisation.

The issue of travelling with musical instruments has been raised in information requests made to MIPs in the past, and there have been some cases of musicians who have been fined when crossing borders. Particular problems are encountered when travelling to specific countries, like the US, which have additional domestic rules on protected species. Meanwhile, different legislation may apply within the EU across Member States. In 2022, a particularly salient issue has been Brazil's proposal to ban the trading of *Paubrasilia echinata*, or Pernambuco, a wood used for making bows (as used by string instruments), a step that would have a massive impact on musicians and orchestras.⁶ Alongside using the aforementioned Crossing Borders tools, musicians and information services are encouraged to contact the national CITES branches to receive advice and become familiar with domestic

legislation, as well as to keep invoices and lists of materials used in their musical instruments.

NEW PRACTICAL TOOLS: BILATERAL CHECKLISTS

In the last few years, some MIPs (Touring Artists, Germany; Cultuuroloket, Belgium; and Mobiculture, France) have worked together, with support from the Région Grand-Est, France, on the elaboration of 'bilateral checklists' concerning mobility between their countries. Each 'bilateral checklist' provides detailed information on legal issues related to incoming and outgoing mobility for artists and culture professionals, covering all relevant topics (i.e. Social Security, taxation, visas, etc.).⁷ A similar initiative connecting Germany and the Czech Republic (via the Arts Theatre Institute, which operates as the Czech MIP) is currently being prepared.

EXCHANGES WITH THE EUROPEAN COMMISSION ON VISAS AND OTHER ISSUES

The complexity of legal arrangements applying to mobile workers, the fact that the specific circumstances of mobile artists and culture professionals are seldom considered when drafting and implementing legislation, and MIPs' detailed knowledge of practical issues arising in this area mean that dialogue with public authorities is very necessary. At EU level, the existence of MIPs in several Member States and the establishment of a working group which gathers specialised knowledge provide a basis for discussing key issues with EU representatives.

In particular, in April 2022 an informal roundtable on EU visa policy and visa processing was organised at the initiative of On the Move, the MIPs, and Pearle* - Live Performance Europe. The online roundtable also involved representatives of the

⁵ <https://traveling-with-instruments.eu/>

⁶ <https://www.pearle.eu/positionpaper/pearle-fim-statement-on-pernambuco>

⁷ See <https://www.grandest.fr/decouvrir-richesses/culture/espace-ressources/> and <https://www.touring-artists.info/en/kuenstlerstatus-und-vertraege/translate-to-englisch-erwerbstaetigkeit-im-ausland#c1181>

European Commission (DG HOME – Migration and Home Affairs; DG EAC – Education and Culture; and EACEA – European Education and Culture Executive Agency), the Governments of France and the Czech Republic (which held the rotating presidency of the Council of the EU in the first and second semesters of 2022 respectively), and the International Federation of Actors (FIA). The meeting aimed to take stock of visa rules in place (particularly after the 2019 revised Visa Code), clarify questions encountered by MIPs when providing advice (e.g. as regards the number of days in which visa-exempt third-country nationals can stay within the Schengen area), and to explore other issues which have gained attention in recent times (e.g. vaccination and quarantine rules in the context of Covid restrictions, and the challenges of refugee and relocated artists and culture professionals due to the war in Ukraine).

Among the main problems encountered by MIPs with regard to visas and third-country nationals are the following:

- Rejected visa applications when applicant artists and culture professionals (e.g. those invited to tour or present work in Europe) cannot prove that they will return to their home country at the end of the activities.
- The limited clarity of the grounds on which such rejections are based.
- The late issuing of Schengen visas (some are even issued after the planned travel date, which creates additional costs and stress).
- Visa-exempt culture professionals' difficulties to understand the rules that apply to them in the Schengen Area (where they can stay without a visa for a short stay, defined as a maximum of 90 days in every rolling 180-day period).
- The rules that apply to non-EU citizens who have a valid residence permit in a Schengen country when they aim to work in other Schengen countries.

The informal meeting served to discuss some of the measures that the European Commission envisages in order to address these issues, as well as to offer constructive feedback on how to improve the situation in the future. The digitisation of the Schengen visa process, which was proposed by the Commission later in April 2022 and which could come into force in the near future, is expected to simplify the process and make it more transparent.⁸ Given that this system has some similarities with the ESTA system applicable in the US, MIPs suggested sharing information with the European Commission on some mechanisms that have been established in the US to facilitate artist mobility (e.g. by presenting evidence of applicants' engagements abroad after the planned trip). The European Commission also informed of plans to modernise the online calculator to estimate the number of days left in a visa-free stay for a third-country national, making it clearer and more user-friendly. In a different, but related, area, the recently launched Culture Moves Europe mobility scheme⁹ can cover the visa costs of beneficiary artists and culture professionals, something which responds to one of the concerns raised previously during the i-Portunus pilot project.

The informal meeting served to foster a positive dialogue and helped to identify some of the obstacles to the mobility of artists and cultural professionals. MIPs were satisfied with the European Commission's and Member States' readiness to listen and exchange. Following the April meeting, some further exchanges of information have taken place.

POST-BREXIT GUIDANCE

The impact of Brexit on cultural mobility remains a very frequent topic among the information requests received by MIPs, and has become a regular topic of discussion in the working group meetings. Furthermore, some MIPs (touring artists, Germany; Flanders Arts Institute, Belgium; Cultuurloket, Belgium) have received funding from the EU, through the Brexit Adjustment Reserve, to provide specific

⁸ https://ec.europa.eu/commission/presscorner/detail/en/ip_22_2582

⁹ <https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand/culture-moves-europe-mobility-for-artists-and-professionals>

tools and advice on how new relations between the EU and the UK impact cultural mobility. Touring artists has established a Brexit Infopoint, with new handouts and checklists, consultancy services and workshops,¹⁰ and has translated the UK visa guide for international artists and creative professionals developed by Arts Infopoint UK.¹¹ Cultuurloket has commissioned a legal report focusing on temporary or definitive movements of cultural goods in the UK and other aspects related to cultural mobility,

and will provide additional information through its website.¹²

Meanwhile, the MIP, Arts Infopoint UK,¹³ also provides detailed information on these matters. Further to the aforementioned UK visa guide, they take part in regular meetings on international collaboration in the performing arts, organised by Arts Council England. Public webinars and other activities have also been regularly organised.¹⁴

Next steps

MIPs are currently active in 7 EU Member States (in addition to the UK and the US), with 3 additional Member States having associate MIPs that are in the process of developing their information services. Some bilateral exchanges meant to build the capacities of associate MIPs have taken place (e.g. between Mobiculture in France and Motovila in Slovenia), and there is a willingness to expand the network of MIPs to cover other EU countries in the near future. With this in mind, in 2022 On the Move drafted an advocacy paper proposing a pilot action to strengthen the current MIPs and increase their numbers across the EU. This would also respond

to the recommendations included in the Council Conclusions on reinforcing intercultural exchanges through the mobility of artists and cultural and creative professionals, and through multilingualism in the digital era, adopted in April 2022, which invite the European Commission and Member States to contribute to the support and networking of mobility information services for artists and culture professionals.¹⁵ Ultimately, these developments should help tackle the information asymmetry existing in Europe in a context where mobility is still, for many artists and culture professionals, a way to sustain their practices.

Broader context

The availability of information continues to be identified as a central theme in facilitating the mobility of artists and culture professionals, as again highlighted by several documents and initiatives in 2022. Lack of information and infrastructure, as well as related issues identified by the MIP working group

(e.g. informal and formal restraints on travel and immigration policies), were identified as among the main impediments to cultural mobility in the report on *Slow Mobility – Scenario for the Future of Mobility in Culture* published as a result of the i-Portunus Houses scheme.¹⁶ Another volume in the series

¹⁰ <https://www.touring-artists.info/en/ressourcen/brexit/brexit-infopoint>

¹¹ <https://artsinfopointuk.com/arts-infopoint-uk-visa-guide>

¹² <https://www.cultuurloket.be/kennisbank/brexit/dossier-brexit> (additional information to be published in 2023)

¹³ A partnership between Arts Council England (<https://www.artscouncil.org.uk/>), Arts Council of Northern Ireland (<http://www.artscouncil-ni.org/>), and Creative Scotland (<https://www.creativescotland.com/>), and led by Arts Council of Wales (<https://arts.wales/>) and Wales Arts International (<https://wai.org.uk/>). Arts Council England and Wales Arts International are members of On the Move.

¹⁴ <https://artsinfopointuk.com/events>

¹⁵ Council of the European Union (2022), Council conclusions on reinforcing intercultural exchanges through the mobility of artists and cultural and creative professionals, and through multilingualism in the digital era, *Official Journal of the European Union*, 2022/C 160/07, para 12 and 18. [https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52022XG0413\(02\)](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52022XG0413(02))

¹⁶ Vidović, D. and Žuvela, A. (2022), *Slow Mobility: Scenario for the Future of Mobility in Culture. i-Portunus Houses. Volume 4*. Zagreb: Kultura Nova Foundation. https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH_V4.pdf

included an article authored by a team connected to On the Move, which stressed the importance of 'continual updates to guides and resources, and consistent and diverse support for resource centres (such as Mobility Information Points)', and addressed other impediments to mobility, including the lack of unified regulations and policy coordination in relevant areas and the complexity of funding applications and reporting procedures.¹⁷

As had been the case in previous editions, the 2022 Global Report on the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions highlighted Mobility Information Points as a relevant measure to address existing information and capacity gaps, which frequently hinder cultural mobility or make it more costly. According to the report, 'the number of Mobility Information Points has increased in Europe and North America over the past four years. These take the form of information centres and websites offering free, up-to-date and reliable information on travel grants, artists' residencies and international workshops, as well as on complex practical matters including visas, social security, insurance, taxation and copyright. Materials are made available in the

country's language and in English. It is encouraging to note that such information hubs exist not only as stand-alone organizations but are sometimes part of existing public agencies or managed by CSOs.¹⁸ The report also showcased several of the regional mobility funding guides developed by On the Move.

At the policy level, it is important to note that the aforementioned EU Council Conclusions on reinforcing intercultural exchanges through the mobility of artists and cultural and creative professionals, and through multilingualism in the digital era, adopted in the context of the French Presidency of the Council of the EU, reaffirmed the importance of comprehensive, accurate and multilingual information about mobility. More specifically, they invited the European Commission to contribute to the support and networking of mobility information services for artists and cultural and creative professionals, while also inviting Member States to promote the provision, support and strengthening of mobility information services for artists and cultural and creative professionals, in order to assist them with mobility formalities and provide them with information on applicable regulatory frameworks.¹⁹

¹⁷ Wilson, C.R. and Le Sourd, M. (2022), 'Learning from (Im)mobility: Revamped Cultural Mobility Formats & Reimagining Challenges', in Duxbury, N. and Vidović, D. (eds.), *Mobility in Culture: Conceptual Frameworks and Approaches. I-Portunus Houses, Volume 1*. Zagreb: Kultura Nova Foundation, p. 70. https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH_V1.pdf

¹⁸ Sekhar, A. (2022), 'Re-imagining mobility for artists and cultural professionals', in UNESCO, *Re/Shaping Policies for Creativity: Addressing culture as a global public good*. Paris: UNESCO, p. 158. <https://www.unesco.org/reports/reshaping-creativity/2022/en>

¹⁹ Council of the European Union (2022), esp. para 4, 12 and 18.

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. 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 Mary Ann DeVlieg, founder of On the Move and an international arts rights adviser. It met four times in 2022.

Main themes in 2022

UKRAINE AND EMERGENCY RESPONSES

The war in Ukraine and its impacts on artists and cultural communities, as well as other emergency crises experienced in recent years, have been a central theme in the discussions of this working group throughout 2022. With regard to Ukraine, meetings have enabled working group members to exchange information on the identified needs, as well as measures established at local, national and European level to provide protection and support. They have also involved presentations by organisations implementing specific measures around this crisis.

In March, a representative of the Ukrainian Cultural Foundation (UCF), a member of On the Move, took part in a meeting of the working group. A state-owned institution established in 2017 to provide support to cultural projects across Ukraine, after the country was attacked by Russia in February UCF changed its core mission of grant-giving to collecting money for military efforts and gathering and disseminating information of interest to cultural professionals and organisations.²⁰ One additional issue of interest concerns the impact of the war on cultural infrastructure and heritage, including the destruction of museums and collections, heritage sites, etc. The meeting served to exchange information on initiatives established by working

²⁰ <https://ucf.in.ua/en>

group members and their partners in the context of the war, including direct support to Ukrainian organisations and welcome and shelter initiatives to refugees fleeing the country.²¹

Participants observed the limited preparation of cultural organisations to deal with emergency situations, and the need to build capacities and collaborate so as not to duplicate efforts. The discussion also served to stress the importance of addressing anti-democratic discourses and other structural problems which lead to violence and exclusion. It highlighted how artists and culture professionals experiencing (en)forced mobility but with previous experience of working internationally found it easier to establish themselves and navigate the administrative ecosystem in their new context, despite the important challenges that they still experienced. Similar findings had been observed in the report *In search of equal partners: On being a SWANA artist and cultural worker in the EU*, published by Culture Action Europe in early 2022, which focused on artists from South-West Asia and North Africa (SWANA).²² One further observation concerned the flexibility shown by European authorities in the face of the crisis in Ukraine (e.g. in terms of giving visas, changing funding priorities, etc.), something which should be adopted in other cases as well.

Members of the working group met again in May, in the context of the *On the Move Cultural Mobility Forum*, hosted in Helsinki and online by the Nordic Culture Point and HowlRound. Guests included the promoters of Artists at Risk (AR), a worldwide network of artistic institutions, non-profit organisations, municipalities, state institutions, and international organisations which work to assist, relocate and fund artists who are at risk of persecution or oppression, or are fleeing war or terror.²³ Its model is based on 'matchmaking' artists with hosting organisations, developing regional solidarity, and working with specialists from the relevant regions to help assess risks and support

relocation. Before the war in Ukraine, AR hosted artists in 26 locations in 19 countries globally. Figures have however multiplied since then, and as of November 2022 over 500 hosting institutions have signed up to AR across Europe in order to relocate and support over 1,900 applicants from Ukraine. Parallel to this, over 420 dissident artists and cultural workers from Russia and Belarus, at risk of persecution, imprisonment or worse, have applied for support.

Reflections around the war in Ukraine and its consequences have informed a broader discussion on the need to adopt a long-term perspective in crisis management, as the next subsection will show.

THE LONG-TERM PERSPECTIVE ON (ANY) CRISIS MANAGEMENT

Throughout the year, discussions and sharing of experiences within the working group were driven by a willingness to think beyond short-term emergency questions and consider other issues, including longer-term relocation and the subsequent integration of artists and culture professionals in new scenes, and the ability of cultural organisations to support these processes. This reflection is informed by the fact that, since the working group on (en)forced mobility was established, several urgent migration crises have been experienced (Lebanon, Afghanistan, Ukraine, etc.). As a result, it seems necessary to consider how organisations active in the field of cultural mobility can contribute to preparing the broader arts and culture sector to better welcome and support artists and culture professionals facing (en)forced mobility.

In this context, a set of issues have emerged as particularly important, and could be further addressed in the future both within the working group and by individual organisations in the field of (en)forced mobility:

²¹ For a range of initiatives and resources in this area, see e.g. <https://coda.io/@cultureactioneurope/solidarity-with-ukraine>

²² <https://cultureactioneurope.org/news/new-publication-in-search-of-equal-partners-on-being-a-swana-artist-and-cultural-worker-in-the-eu/>

²³ <https://artistsatrisk.org/>

- Capacity building of cultural organisations, which need training in order to provide support and care to relocated artists.
- Design of permanent mechanisms to assist incoming artists to navigate the arts sector and administrative and legal scene in host societies.
- Transformation of mainstream cultural organisations, and particularly those that hold 'gatekeeping' roles (e.g. through training, curating, programming, grant-giving, etc.), which have the potential to further enable the integration of relocated artists and culture professionals. This raises issues related to Euro-centric approaches and decolonisation of institutions, and the development of intercultural skills and more sensitivity towards diversity.
- Policy advocacy in areas relevant to the welcoming and integration of artists and culture professionals facing (en)forced mobility, including the ability of artists to access humanitarian visas, their status as human rights defenders (something which some EU Member States have already applied), and their ability to access social security systems when they have developed work at several artistic residencies.
- Strengthening of collaborations and partnerships, inside and outside Europe, in order to become better prepared to face crises and ensure long-term sustainable integration of relocated professionals. This could involve a broader sharing of responsibilities in supporting relocated artists, rather than leaving this primarily in the hands of specialised organisations. At the cross-border level, it could also involve establishing mechanisms to build the capacities of organisations experiencing crises, and to support them in times of stress.
- International cooperation efforts that aim to foster more sustainable working conditions in other countries, understanding that this also aligns with the responsibilities of organisations concerned with (en)forced mobility.

Overall, this serves to show that, in addition to providing legal and administrative support to relocated artists, it is also necessary to help create entry points for artists and culture professionals in hosting societies (e.g. through training institutions, residencies, other cultural organisations, etc.) and to make the cultural ecosystem more inclusive and open to integrating diversity. Furthermore, as suggested by Mary Ann DeVlieg when presenting elements of her current research at one of the meetings, it also involves better distinguishing the support to be provided to artists in conflict zones; those who have fled, are in camps or hiding; and those who are relocated in other countries. The discussions are particularly enriched by the experiences of members such as Artists at Risk Connection (ARC), a project of PEN America,²⁴ and Artistic Freedom Initiative.²⁵

CASE STUDIES AND EXAMPLES

Discussions in the working group have also been enriched thanks to a set of testimonials and presentations, given both by artists who have experienced (en)forced mobility and by organisations active in this area.

The meeting held in September involved presentations by two artists. Recommended by Alba Kultur, Kioomars Musayyebi, a santoor player, composer and music producer born in Tehran, Iran in 1977, relocated to Germany in 2011 and was recognised as a refugee. He completed the Master's 'musik.welt – Cultural Diversity in Music Education' at the University of Hildesheim and for several years has been working as a freelance musician with various ensembles from Europe, India, Africa and East Asia. Nowadays he also works as a lecturer at the Center for World Music (CWM) – Stiftung Universität Hildesheim and plays with Orchestra der Kulturen, the only orchestra with instruments from all over the world.²⁶ Following his presentation, a discussion addressed the openness of cultural institutions, including those providing higher education, and the need for more balanced cultural exchange between incoming artists and those from host societies.

²⁴ <https://artistsatriskconnection.org/>

²⁵ <https://artisticfreedominitiative.org/>

²⁶ <https://kioomars-musayyebi.com/>

Nge Lay is a multidisciplinary artist who works in performance art, installation, sculpture and photography. Born in Myanmar, her work is deeply informed by the socio-political and cultural context of her country, exploring concepts of time, memory and local traditions, with a focus on gender issues. She fled Myanmar in 2021, following the establishment of an authoritarian government by the military junta. Threatened with death because of her artistic work and her pacifist commitment, she relocated to France, together with Aung Ko. Their current artistic work is deeply marked by this situation. They have been provided with a residency space, a safe environment, and administrative support by the Val-de-Marne Contemporary Art Museum (MAC VAL), France and then a residency at Cité internationale des arts in Paris.²⁷ Her presentation addressed the difficulties encountered in navigating administrative processes, interacting with the local artistic community, explaining their practice in a new context, and being able to access funding and other forms of support.

Another meeting held in October provided an opportunity to present the work of Moving Artists,²⁸ a small-scale organisation based in Spain (Basque country) working at the intersection of human

rights and the arts, which started to operate in 2017 and which is also a member of the working group on (en)forced mobility. Originally offering artist residency programmes, in August 2021 Moving Artists adapted its operations to new circumstances, including the Afghanistan and later the Ukrainian crisis. As of October 2022, it was hosting two Iraqi artists in Spain while two Spanish artists were in Northern Iraq. Building on these experiences, Moving Artists is now considering the need for an intervention programme that focuses on prevention on the one hand and on post-conflict settings on the other, strengthening protection, mobility, and education channels and pathways. The latter would explore the notion of 'complementary pathways', used by the UN High Commissioner for Refugees (UNHCR) in the context of refugee resettlement strategies. Complementary pathways refer to the safe and regulated avenues that complement refugee resettlement and allow refugees to have their protection needs met while being able to support themselves and potentially reach a sustainable, lasting solution. There could be some room to conceive such complementary pathways for artists and culture professionals who have experienced (en)forced mobility.

Next steps

Discussions held in the course of the year and earlier, and particularly those that have addressed the need for a long-term perspective that allows organisations to be better prepared to deliver crisis management, have pointed the way to issues that the working group could address in the near future. This also exemplifies how sustained dialogue in a working group can help to bring the conversation to a new stage of development. Among the specific issues that the working group is

considering addressing are the provision of special training for organisations to welcome and support relocated artists and culture professionals in a longer-term perspective; undertaking research on the lessons learnt from past initiatives supporting professionals facing (en)forced mobility; building stronger alliances within the group and beyond; and conducting advocacy on specific points, including work and stay visas, limits of residencies, etc.

²⁷ <https://www.macval.fr/Nge-Lay-et-Aung-Ko> and <https://www.citedesartsparis.net/en/residencies/our-residents>

²⁸ <https://on-the-move.org/network/members/moving-artists>

Broader context

Aspects related to (en)forced mobility, including restrictions to freedom of artistic expression in particular, have continued to gain attention in research, advocacy, and awareness raising activities in 2022. The aforementioned UNESCO 2022 Global Report *Re/Shaping Policies for Creativity* highlighted the importance of safe havens and shelter cities for artists at risk, warning that only 27% of the countries that had ratified the Convention on the Diversity of Cultural Expressions were providing such safe spaces, although the figure varied significantly across regions and was 57% in the case of Western Europe and North America and 36% in Eastern Europe. Increasing cooperation between organisations providing shelter programmes for artists and those providing support for human rights defenders was noted. The report highlighted the particular vulnerability experienced by artists forced into exile due to conflict in their home countries: 'While some may be able to access social welfare available to all asylum seekers and refugees in the host country, they cannot afford the professional expenses vital to continuing their creative activities, such as paying for a rehearsal space, purchasing materials, hiring agents and other fees. Thus, projects that identify and provide for the special requirements of exiled artists are especially valuable in keeping creativity and culture alive.'²⁹ Building on this, the report recommended that states and other relevant stakeholders develop and extend programmes to protect artists and culture professionals at risk, including shelter schemes. It also encouraged enhanced collaboration in the field of artistic freedom, at the international level, between ministries of culture, artists and cultural sector workers, journalists, professional bodies, human rights defenders, and other CSOs engaged in promoting fundamental rights.

At the EU level, the final report of the OMC Expert Group on the Cultural Dimension of Sustainable Development, which adopts a thematically broad approach and delivers 11 messages for action, includes one section on the connections between democracy, human rights and artistic freedom, which are also related to the achievement of Sustainable Development Goal 16 on peace, justice and strong institutions. The report refers to a set of initiatives providing safe havens for artists and culture professionals. It calls on EU Member States and the European Commission to further emphasise the role of artistic and creative freedom of expression in building democratic societies, as well as to seek structured exchange and cooperation with organisations and initiatives that provide safe havens and enable them to work in a better coordinated and transparent way, including through providing long-term financial support. It also calls on the European External Action Service (EEAS) and the European Commission to propose a joint communication on freedom of cultural expression and artistic freedom in the digital era, and to prioritise diplomatic and financial support for cultural rights around the world.³⁰

Artistic freedom, including a set of rights connected to the practice of artists and culture professionals (freedom of artistic expression, freedom of movement, freedom of association, protection of social and economic rights, etc.) was the central theme of the discussion paper published by the International Federation of Arts Councils and Culture Agencies (IFACCA) ahead of the 9th World Summit on Arts & Culture to be held in Stockholm in May 2023.³¹

The working group's discussions on the need to make cultural organisations more inclusive and caring for diverse communities echo similar

²⁹ Whyatt. S. (2022), 'Safeguarding the freedom to create', in UNESCO, *Re/Shaping Policies for Creativity: Addressing culture as a global public good*. Paris: UNESCO, p. 274. <https://www.unesco.org/reports/reshaping-creativity/2022/en>

³⁰ OMC Expert Group on the Cultural Dimension of Sustainable Development (2022), *Stormy Times. Nature and humans: Cultural courage for change. 11 messages for and from Europe*. Luxembourg: Publications Office of the EU. <https://op.europa.eu/en/publication-detail/-/publication/0380f31c-37c9-11ed-9c68-01aa75ed71a1/language-en>

³¹ IFACCA (2022), *Discussion Paper: 9th World Summit on Arts & Culture*. Sydney: IFACCA. <https://www.artsummit.org/discussionpaper>

reflections happening in other corners. The report from the EU Voices of Culture structured dialogue on International Cultural Relations, held in early 2022, briefly referred to the context of Russia's invasion of Ukraine and other recent crises, and suggested that international cultural relations should address issues such as political precarity, inequalities and migration, providing support to artists who want to unpack them and take them forward.³² A report published by the Migration Policy Institute Europe, a non-profit, independent research institute, highlighted the need for European arts and culture institutions to be more inclusive of migrants and minorities, and suggested that public policy should support the structural transformation of cultural institutions to develop effective diversity strategies.³³ These reflections can also be connected to the new museum definition which the International Council on Museums (ICOM) adopted at its 26th General Conference held in Prague in August, which argues that 'Open to

the public, accessible and inclusive, museums foster diversity and sustainability' and that 'They operate and communicate ethically, professionally and with the participation of communities.'³⁴ In a related area, a short report drafted by the CultureForHealth project on behalf of the World Health Organisation (WHO) provided evidence on how the arts can support the mental well-being of forcibly displaced people.³⁵

More broadly, the year has witnessed several contributions on the need to decolonise approaches to cultural management and exchange, including the *Not a Toolkit! Fair Collaboration in Cultural Relations* resource commissioned by the EU National Institutes of Culture (EUNIC). This provided guidance for reflecting on decolonisation, including questions on how cultural agents involved in international cultural exchange can develop consistent approaches in areas like migration, diasporas, and artists at risk.³⁶

³² McNeilly, N. and Bernoville, G. (rapporteurs) (2022), *International Cultural Relations: Perspectives and recommendations informed by the participants of the Voices of Culture Structured Dialogue on International Cultural Relations*. Brussels: Goethe-Institut. <https://voicesofculture.eu/2022/10/24/brainstorming-report-international-cultural-relations-now-available-in-5-languages/>

³³ Salgado, L., and Patuzzi, L. (2022), *Promoting the Inclusion of Europe's Migrants and Minorities in Arts and Culture*. Brussels: MPI Europe. <https://www.migrationpolicy.org/research/europe-migrants-minorities-arts-culture>

³⁴ <https://icom.museum/en/news/icom-approves-a-new-museum-definition/>

³⁵ CultureForHealth et al. (2022), *Arts and health: supporting the mental well-being of forcibly displaced people*. WHO Europe. <https://www.who.int/europe/publications/m/item/arts-and-health--supporting-the-mental-well-being-of-forcibly-displaced-people>

³⁶ Farinha, C. et al. (2022), 'Ways of Thinking – Decolonisation and Racism', in *Not a Toolkit! Fair Collaboration in Cultural Relations: A ReflAction*. Brussels: EUNIC. <https://www.eunicglobal.eu/fair-collaboration>

3. Cultural Mobility Funders

Introduction

On the Move's mobility funders started to meet online in June 2020 to think in a collective way on 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 three times in 2022.

Main themes in 2022

CURRENT TRENDS AND SHIFTS IN MOBILITY FUNDING

In the course of the year, the working group has exchanged information on new priorities and approaches when funding mobility, particularly those that result from the contexts of the Covid-19 pandemic, the climate emergency, and the war in Ukraine. The pandemic led many organisations to make funding rules more flexible or to establish new schemes, including small grants to freelancers or independent organisations, and, in many cases, to support digital touring and other forms of digital exchange. Some of the changes have remained in place, or paved the way for the establishment of programmes addressing other emergencies (e.g. social justice, armed conflicts). In March 2022, for instance, the European Cultural Foundation transformed its Culture for Solidarity Fund, initially designed as an anti-crisis response during the Covid-19 crisis, to support stakeholders in Ukraine

and those that were addressing the effects of the war in neighbouring countries.³⁷ There is also increasing awareness within funding organisations of the connections between the arts, health and well-being, and this is likely to gain more attention in the near future.

Transforming funding priorities in response to emergency situations is, however, not possible for all organisations, partly because the nature of some of them renders decision-making slower (e.g. in the case of regional or intergovernmental organisations which require consensus among several countries). Furthermore, the narrower, precise scope of funding priorities adopted during the pandemic (e.g. focusing on freelancers, or on digital activities) may exclude some important stakeholders and seems less suitable in the longer term. In this respect, when considering whether more strict criteria on green mobility should be established, some funders prefer rather to provide guidelines and recommendations

³⁷ <https://cultureofsolidarityfund.eu/>

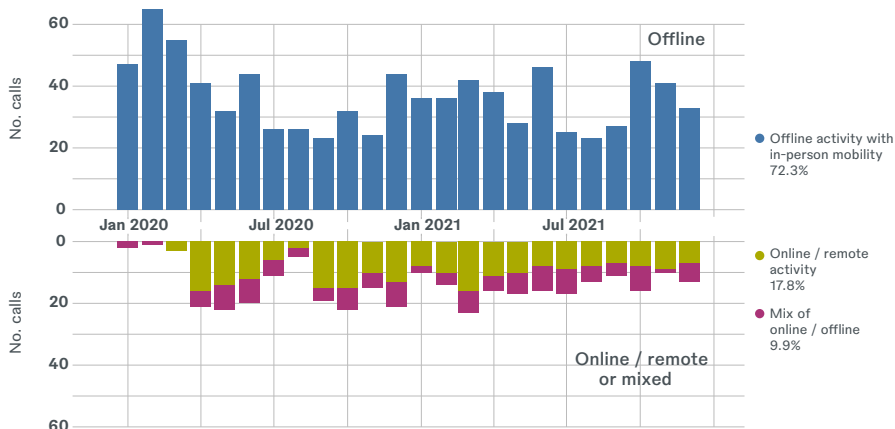
for more sustainable travel (see e.g. the Visegrad Fund’s Green Recommendations for Applicants & Grantees)³⁸ but not make this a prerequisite, as hard requirements may not be suitable given the regional context where they operate and the nature of the beneficiaries of their funding.

These trends and broader considerations were addressed in the analysis of cultural mobility opportunities in 2021 which On the Move presented in its *Cultural Mobility Yearbook 2022*, and which was presented and discussed when the working group met in Helsinki and online in May 2022.³⁹ Some of the main takeaways from that report are presented hereafter:

- Mobility goes online, and stays there:** The number of funding opportunities supporting online or remote ‘mobility’ activities increased very significantly from April 2020 and remained relatively stable in 2021 (see Figure 1). As a result, in 2021 virtual space was the largest mobility ‘destination’ (338 calls focused on online, remote or ‘mixed’ online-offline mobility), outnumbering any geographic country (Germany, with 153 calls as mobility destination, came next). This was visible in all regions, to a varying degree (over 25% of mobility opportunities in Africa, the Americas and Asia were for online or remote mobility; in Europe the figure was 14%).

- New formats, same structures:** Online mobility is mainly happening via existing stakeholders and with support channels that were there before. Large institutional funders played a big role in the virtual / hybrid shift. Over half of calls issued by national export bodies were for online / remote or hybrid mobility.
- From relief and emergency funds to more complex, extended formats:** A three-stage approach can be distinguished when observing trends in mobility support since the outset of the pandemic. Following an initial stage in which relief and emergency funds were launched (which, while labelled as ‘virtual’, mostly involved remote work), a second step led to funding for free experimentation, exploring new possibilities and formats for artistic production in online or hybrid settings. The third stage includes more complex and extended formats, comprising hybrid work (e.g. an online research period followed by short in-person residencies; sometimes this can be reflected also in extended application processes, where an initial call for networking is followed by another call for project creation).
- More openness, but more competition:** More calls are now open to multiple disciplines or to cross-disciplinary work, and both individuals and groups are eligible. While this increases reach, it

Mobility goes online – and stays there



Offline and online mobility opportunities, 2020-2021

Number of mobility opportunities identified by On the Move, per month

Source: On the Move

³⁸ <https://s3.eu-central-1.amazonaws.com/uploads.mangoweb.org/shared-prod/visegradfund.org/uploads/2021/05/Green-Recommendation-for-Applicants-and-Grantees.pdf>

³⁹ Ellingsworth, J. (2022), 'Data Analysis', in On the Move, *Cultural Mobility Yearbook 2022*. On the Move. <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2022>

also makes calls more competitive. Furthermore, digital calls may also be inaccessible to many individuals, due to language barriers or a lack of ICT skills or equipment. Only 4.4% of the online and hybrid calls analysed provided extra funding for connection, software or equipment costs.

- **Increasing 'matchmaking':** Figures from 2021 show that there is an increasing number of opportunities (21.4%) that organised beneficiaries into pairs or groups to work on shared projects, with 9.4% allowing collaborators to jointly apply from the start. This frequently implies that mobility opportunities are increasingly connected to 'meetings', whether offline or online, whereas less attention is paid to live co-creation. Only 3.1% of calls offered an online workspace.
- **Underexplored areas:** The analysis of figures also served to show that calls focusing on online or hybrid mobility did not tend to provide opportunities to work with community groups (only 1.9% of calls), use archives and collections (1.9%), or see work by peers (3.1%).

These themes could inspire future activities within the working group, to which we will refer later.

CASE STUDIES AND EXAMPLES

The working group meeting in November involved a presentation by the founders of RIMA – Red Internacional de Movilidad Artística, a digital platform focusing on empowering artists from the Global South by connecting them with international funding and mobility opportunities, guiding them towards more sustainable practices, and building a network of peers.⁴⁰ The project, which has received a start-up grant from the EU Global Cultural Relations Programme, has identified a lack of knowledge of existing cultural mobility opportunities among cultural practitioners in the Global South, as well as further obstacles (language barriers, calls not adapted to specific needs, etc.). To this end, it has designed an online application with a user-friendly interface which will provide tailored information to its users. It is expected to be launched in November 2022.

Next steps

Given the aforementioned changes in funding priorities and models, meetings held throughout 2022 have often identified themes that generate shared interest, and which could deserve further attention. Some of the issues arising from these conversations are listed hereafter:

- **Explicit and indirect impacts of the shift towards online and hybrid mobility:** How to avoid a situation where online work is forced for some and a choice for others? What does co-creation look like online? How can new frameworks for digital residencies and grants be designed that foster sustainability in the cultural field?
- **Adapting to new roles:** How can mobility funders adopt an 'intermediary' role that builds the capacities of artists and culture professionals in the face of new priorities (e.g. digital skills, green mobility, etc.)?
- **Access and equality:** In the light of new needs and priorities, how should existing inequalities and barriers be acknowledged (e.g. supporting digital initiatives also through equipment, software subscriptions, and other 'hidden' costs; supporting green mobility by covering travel days as working days, and recognising that sustainable mobility may be more difficult in some regions)? How to better integrate regional and international disparities in the design and

⁴⁰ <https://www.rima.network/en>

implementation of mobility schemes? How to ensure that application processes are accessible and inclusive?

- **A diverse ecosystem of mobility funders:** What are the impacts of the pandemic and subsequent crises on independent and small mobility funders? To what extent are current

crises restricting the funding available to international mobility?

The working group could explore some of these issues, through a combination of informal talks and exchanges (within and outside On the Move), sharing stories and examples, and discussing advocacy processes.

Broader context

The themes discussed by the working group have similarities with issues addressed in several recent publications, which have examined changing needs and priorities in the arts and culture field in general and, in some cases, in international cultural mobility more specifically:

- Published in late 2021, *Supporting relevance: Ideas and strategies for inclusive, fair and flexible arts funding*, a report by Milica Ilić and Fatin Farhat on behalf of IETM, provides ideas on funding practices that could contribute to a more sustainable and inclusive arts ecosystem. Among the recommendations that could apply to mobility funders are restructuring relations between funders and beneficiaries to make them more balanced, coordinating actions between funders, encouraging cooperation rather than competition, and supporting experimentation.⁴¹
- The aforementioned EU Voices of Culture report on international cultural relations includes some recommendations that can be relevant to the funding of cultural mobility, including increasing mobility options to foster access, facilitating easier travel and preferential treatment for cultural practitioners from the Global South, embracing experimentation and flexibility, and exploring in a participatory way how technology can make language less of a barrier to accessing funding and participation in cultural exchange.⁴²

- Similar elements can be found in the *Salzburg Statement on the Future of Cultural Diplomacy*, adopted by participants in the Salzburg Global Seminar's event Currents of Change: Redefining Cultural Diplomacy for the Future We Need, held in July 2022. Recommendations address, among other points, representing and leveraging diversity, centring the artist (i.e. enabling inclusive spaces in which artists can create freely, without the fear of their art being misused), and collaborating with cultural institutions and actors to develop systems of networked governance and open space for cultural exchange. NGOs and civil society are also encouraged to develop mechanisms for forging more equitable relationships, both within funding structures and through capacity building programmes.⁴³
- Some of the recommendations included in the aforementioned UNESCO Global Report *Re/Shaping Policies for Creativity* are also relevant here, including the call for governments to promote investment in the digital upskilling of cultural professionals and in long-term virtual networks beyond one-off projects; the call for funders to improve support to mobility by offering more flexibility, ensuring an equitable gender distribution of funding, fostering the right balance between physical, virtual and blended mobility formats, and ensuring more diverse and intercultural representation of artists; and the

⁴¹ Ilić, M., and Farhat, F. (2021), *Supporting relevance: Ideas and strategies for inclusive, fair and flexible arts funding*. Brussels: IETM. <https://www.ietm.org/en/node/30409>

⁴² McNeilly and Bernoville (rapporteurs) (2022).

⁴³ Salzburg Global Seminar (2022), *The Salzburg Statement on the Future of Cultural Diplomacy*. Salzburg: Salzburg Global Seminar. https://www.salzburgglobal.org/fileadmin/user_upload/Documents/2020-2029/2022/S743-01/SalzburgGlobal_Statement_Culture.pdf

call for governments, funders and residencies to consider current trends in favour of alternative mobility that requires the availability of longer-term residencies and longer-term visas, and which should also be respectful of the needs of cultural professionals with childcare and other responsibilities.⁴⁴ It should also be noted that the Final Declaration of the UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022, held in Mexico City in late September, establishes a commitment by governments to facilitating the mobility of artists and culture professionals.⁴⁵

- The Roberto Cimetta Fund, a member of On the Move, developed a *Manifesto for the mobility of artists and culture professionals in the Mediterranean and worldwide*, which was presented in early 2022 following a consultation. As discussed when the working group met in April, where the manifesto was presented, the text addresses the pressing needs of artists and cultural operators in the Mediterranean region and connects them to those of arts professionals in other parts of the world. The manifesto reaffirms the importance of exchange and mutual understanding in the world today, and the need to strengthen fair and sustainable circulation, exchanges and cooperation in the Mediterranean region, as well as to better recognise the contributions of the cultural and artistic sector to the social, economic and cultural development of their territories. Among its recommendations are

creating funding schemes adapted to different forms of professional mobility in the arts and culture, which consider the disparity of social and economic access to mobility and promote pooling and cooperation initiatives; facilitating access to information on cultural mobility; and integrating, in a context sensitive way, the environmental dimension in the implementation of international collaboration.⁴⁶

- The values, vision, mission, systemic goals, principles, and key methods outlined in the aforementioned proposal for *Slow Mobility – Scenario for the Future of Mobility in Culture*, developed in the context of the i-Portunus Houses project, can also be significant in this respect. The systemic goals proposed, for instance, aim to shift the focus from fast mobility to prolonged local interactions, through responsive policies that recognise and address the urgent need to connect across borders. Principles include decolonisation, participatory governance, and trust building.⁴⁷

Finally, useful information can of course be found in several of the On the Move publications in 2022, including updates on cultural mobility funding guides,⁴⁸ the aforementioned *Cultural Mobility Yearbook 2022*,⁴⁹ and other reports on funding for the cultural and creative industries sector in the Northern Dimension Area⁵⁰ and on cultural funding accessibility in the Baltic Sea region.⁵¹

⁴⁴ Sekhar (2022).

⁴⁵ UNESCO (2022), UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022 (28-30 September 2022, Mexico City). Final Declaration, esp. para 10 and 18. https://www.unesco.org/sites/default/files/medias/fichiers/2022/10/6.MONDIACULT_EN_DRAFT%20FINAL%20DECLARATION_FINAL_1.pdf

⁴⁶ Roberto Cimetta Fund (2022), *Manifesto for the mobility of artists and culture professionals in the Mediterranean and worldwide*. Paris: Fonds Roberto Cimetta. <https://cultureactioneurope.org/files/2022/04/RobertoCimettaEN.pdf>

⁴⁷ Vidović and Žuvela (2022).

⁴⁸ <https://on-the-move.org/resources/funding>

⁴⁹ <https://on-the-move.org/resources/library/cultural-mobility-yearbook-2022>

⁵⁰ <https://on-the-move.org/resources/library/mobility-and-collaboration-funding-cultural-and-creative-industries-sector>

⁵¹ <https://on-the-move.org/resources/library/research-study-cci-cultural-funding-accessibility-baltic-sea-region>

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 to provide nuanced approaches, bearing in mind the complexity of existing problems/ 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,⁵² and projects including GALA – Green Art Lab Alliance, Creative Climate Leadership, and SHIFT – Shared Initiatives for Training.⁵³ The group will also pave the way for the implementation of the SHIFT Eco-Guidelines for Networks⁵⁴ through a first certification process, starting in 2023 and involving 15 networks and platforms, including On the Move. The working group met three times in 2022.

Main themes in 2022

THE SHIFT ECO-GUIDELINES FOR NETWORKS

On the Move was one of the partners in the SHIFT project (2019-2022), an initiative supported by the European Commission's Erasmus+ programme with a view to creating tools and training for European and international networks to better address the UN's Sustainable Development Goals (SDGs). Climate change was, alongside gender equality and the inclusion of minorities, one of the central themes addressed by the project. This led to the elaboration of several tools, including a set of Eco-Guidelines for

Networks, which are meant to 'serve as a reference document for network-organisations that aim to minimise their footprint, optimise environmentally sustainable practices, and act as an example of good practice for their members and other networks.'⁵⁵ This should contribute particularly to the achievement of SDG 13.3, which aims to improve education, awareness-raising, and human and institutional capacity on climate change mitigation, adaptation, impact reduction, and early warning, while also having the potential to contribute to other SDGs (SDG 11, 12, 14, 15 and 17). The Eco-Guidelines are structured into five chapters, including:

⁵² <http://on-the-move.org/files/Green-Mobility-Guide.pdf>

⁵³ <https://on-the-move.org/work/projects>

⁵⁴ <https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/shift-eco-guidelines-for-networks/>

⁵⁵ ELIA (main editor) (2022), *Environmental Sustainability: Eco-Guidelines for Networks*. Amsterdam: ELIA, p. 5.

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

- Management and Policy, including the adoption of a Sustainability Policy and Action Plan, the establishment of a Green Team, and other measures.
- Communication and Awareness-raising, including external and internal communication of activities undertaken in this area, and actions to raise awareness of environmental sustainability issues.
- Travel, including the adoption and effective implementation of internal sustainable travel guidelines, the calculation of the carbon footprint resulting from travel, and other measures.
- Events, including the consideration of the environmental impact of the chosen location for the network's events, the consideration of existing eco-labels and accessibility by public transport when selecting venues and accommodation, and other measures.
- Office and Home Office, including, at least for networks that own or rent an office, encouragement to building owners to make the building more energy efficient, the fostering of environmentally friendly modes of transportation for the commute to the office, encouragement of employees to make sustainable choices outside the office and in the office, and other measures.

The Eco-Guidelines, which were presented and discussed at the working group meeting held in May, were purposely made openly accessible in the hope that they could inspire structural organisational change in the cultural sectors, in the broadest sense.

Further to the implementation of the Eco-Guidelines by On the Move alongside other European networks, which is foreseen for 2023, discussing them in the context of the working group also entails considering in depth the implications of environmental sustainability when supporting mobility. In this respect, the discussion raised issues concerning

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, they aimed not to pressure artists, wanting instead to make responsibility shared between different stakeholders, and that, in general, a nuanced approach to greening cultural mobility should be adopted, taking into account the various trade-offs.

In addition to considering the mobility of artists and culture professionals, the need to take into account other factors which may have more impact on environmental sustainability was raised. They include the transformation of cultural buildings, an issue which is being addressed in Rebuilding to Last, a new project led by Trans Europe Halles (TEH) and involving several other partners, with support from the Creative Europe programme.⁵⁶ Likewise, it is also necessary to consider the impacts of audience mobility.

THE I-PORTUNUS HOUSES SURVEY

The meeting of the working group held in November involved a presentation by the Kultura Nova Foundation of the findings related to green mobility within the i-Portunus Houses four-volume collection. In particular, evidence from the survey addressed to artists and culture professionals, hosts, and public and private funders was shared, including the following:⁵⁷

- 20% of surveyed funders include ecological sustainability criteria in their selection process.
- Among the funders that report ecological sustainability criteria, the most frequent criterion concerns resource efficiency in travel, followed by a lower carbon footprint in travel,

⁵⁶ <http://teh.net/project/re-building-to-last/>

⁵⁷ For additional information, see Rodik, P. and Jalšovec, M. (2022), 'Research results', in Duxbury, N. and Vidović, D. (eds.), *Study on Mobility in Culture: Perspectives of Artists / Cultural Professionals, Hosts and Funders. i-Portunus Houses. Volume 2*. Zagreb: Kultura Nova Foundation. https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH_V2.pdf

energy savings in production, lower waste production in production, and resource efficiency in accommodation and production.

- The most common ecological sustainability criteria that artists and culture professionals use in their work are connected to travel (lower carbon footprint, reducing waste while travelling).
- The majority of surveyed hosts apply different ecological sustainability criteria when hosting mobilities, the most common being lower waste production in production and accommodation.
- Funders encourage beneficiaries to apply ecological sustainability practices by using green guidelines, implementing ecological sustainability criteria in call conditions, funding additional eco-related costs, and implementing sustainability practices at all levels of their institutional work.
- Obstacles and challenges to strengthening action in this area include insufficient financial support, lack of critical environmental awareness in institutions commissioning artistic production or funding mobility, and inadequate cultural production practices. Furthermore, the post-pandemic context also means that, despite increasing awareness about the need to act on climate action, financial resources are limited and there is additional pressure on an already precarious culture sector.
- At the same time, there is an expectation that mobility projects will come to foster slower travel and longer stays.

The publication comprising the survey results is completed with a section which presents an 'Action Journey Towards Sustainable Mobility', including a set of starting, thinking and learning actions, recommendations on budgets and grant schemes,

guidance for hosts, artists and culture professionals, and other measures.⁵⁸

CASE STUDIES AND EXAMPLES

The meetings held during the year have provided opportunities to present and discuss the experiences of some organisations active in the field of the arts and environmental sustainability, as well as EU-funded projects in this field.

One of them is Footprints, a four-year project led by Le Périscope, a jazz venue in Lyon, with support from the Creative Europe programme.⁵⁹ The project aims to support young European artists and agents in order to improve the skills and know-how of new professionals in the music sector, focusing on the social, ecological and economic aspects of artistic careers and with a view to facilitating the circulation of artists in Europe. It was particularly designed to better articulate touring opportunities and adopt sustainable models, experiment and learn collectively. To this end, the project is, firstly, gathering data, mapping the carbon emissions of jazz venues and festivals and measuring their impact. Following this, it designs tools and shares them to help monitor and reduce the carbon impact of venues, and raises awareness and provides training to artists, agents, managers and producers. The data collected shows that the mobility of audiences tends to have the largest carbon footprint for both venues and festivals.⁶⁰ Across the partnership, there are major differences depending on the location of jazz venues (e.g. depending on the availability of public transport), something which, while important, should not be used as an excuse to leave certain venues behind (e.g. those in rural areas, where sustainable travel options may be less accessible).

Another relevant example is that of Chloe Sustainability, an organisation with over 10 years

⁵⁸ Vidović, D. and Žuvela, A. (2022), 'Conclusion and Recommendations – Towards Sustainable Mobility', in Duxbury, N. and Vidović, D. (eds.), *Study on Mobility in Culture: Perspectives of Artists / Cultural Professionals, Hosts and Funders. i-Portunus Houses. Volume 2*. Zagreb: Kultura Nova Foundation. https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2022/10/IPH_V2.pdf

⁵⁹ <https://www.periscope-lyon.com/en/post/footprints-sustainable-music-across-europe/>

⁶⁰ Sharp, G. (2022), 'Carbon Study: What Is the Impact on Jazz Venues and Festivals? An AJC – Périscope study in the framework of Footprints', <https://www.periscope-lyon.com/en/post/carbon-study-what-is-the-impact-on-jazz-venues-and-festivals-an-ajc-periscope-study-in-the-framework-of-footprints/>

of experience in providing consultancy, life-cycle assessment, carbon footprint analysis, and research services on cultural management and sustainability.⁶¹ Their presentation examined how international networks are organising their green policies, as inspiring food for thought, while regretting the scarcity of comprehensive, structured environmental

policies among international networks. It is also often difficult for cultural stakeholders to move from general statements to effective practices. There is much to learn by looking at the experience of peers as well as organisations in other sectors, including the tools they have used.

Next steps

On the Move's planned implementation of the SHIFT Eco-Guidelines for Networks in 2023, alongside other European cultural networks, should strengthen the collective efforts in this area further and support the capacity building of members of the working group to act in their respective contexts. This should be complemented with discussions on how members of the working group continue to develop their own approaches to green mobility, as well as with presentations of experiences and other information

exchanges. Obstacles to the strengthening of sustainable mobility, such as those identified by the i-Portunus Houses survey (e.g. insufficient financial support, lack of critical environmental awareness in institutions, inadequate cultural production practices) could be aspects to address. Some synergies could be established with the Mobility Funders working group, given the prominence that aspects related to environmentally sustainable mobility are expected to gain in the coming years.

Broader context

Environmental sustainability has gained increasing attention in the cultural sector in recent years, as illustrated by several publications and policy initiatives, some of which will be presented hereafter:

- Research conducted in the context of the EU-funded Perform Europe project, which aimed to rethink cross-border performing arts presentation in a more inclusive, sustainable and balanced way, observed that, while there was increasing willingness in the sector to integrate ecological considerations, it was often difficult to move from short-term, fragmented initiatives into more sustainable practice. The report also noted geographical disparities across Europe between the countries and regions that were

paying attention to ecological considerations in supporting touring and those where other priorities remained more important. It went on to present some recommendations to enhance ecological responsibility in cross-border exchanges in the performing arts.⁶²

- A handbook on navigating ecological transformation disseminated by OTM member, Circostrada – European Network for Contemporary Circus and Outdoor Arts in 2022 included a set of recommendations on how to make transport, travel and mobility more environmentally sustainable. They included developing sustainable hosting and accommodation strategies, avoiding air freighting of show materials, and offering

⁶¹ <https://www.chloesustainability.com/>

⁶² Janssens, J. and Fraioli, M. (2022), *Research Results of Perform Europe*. Perform Europe. <https://performeurope.eu/resources>. See also the takeaways of the Creativity for Sustainability Forum organised by On the Move member Motovila in Ljubljana, Slovenia on 28 September 2022: <https://motovila.si/en/adapt-we-must-key-points-creativity-4-sustainability-forum-2022>

discounts for audience and staff using low-carbon transport options.⁶³

- Similarly, in late 2022 the European Dancehouse Network (EDN) published a report on environmental sustainability in contemporary dance. The report identified six central thematic areas, including mobility, with a general recommendation to find the right balance between environmental sustainability, professional development, and social justice. To this end, a set of ten guiding principles to be applied contextually was presented (e.g. combining online and offline formats, committing to more sustainable forms of travel, encouraging the adoption of sustainability principles within policy, addressing the imbalances that make mobility compulsory for some), and public authorities were encouraged to adopt sustainable travel guidelines which balanced environmental sustainability and cultural objectives. The report also included EDN's pledge to implement a set of actions on environmental sustainability, inspired by the SHIFT Eco-Guidelines for Networks.⁶⁴

Drawing on the report, EDN and its members launched a campaign to engage the contemporary dance sector in Europe, its advocates, funders and stakeholders in a shared movement towards a sustainable future.⁶⁵

- In 2022, the European Commission's Directorate-General for Education and Culture (DG EAC) commissioned consultancy firm Ecorys to conduct a study on 'greening' the Creative Europe programme, which should lead, in early 2023, to the adoption of a Greening Strategy. The final document is expected to include a good environmental practice guide, a greening strategy for the Creative Europe programme, and a monitoring guide. The development of the study has involved a consultation with networks, including On the Move, and other organisations, and could provide useful information for the working group on context-based green mobility.

These initiatives could provide opportunities for peer-learning, discussion and other synergies within the working group in 2023 and beyond.

⁶³ Bashiron Mendolicchio, H. (2021), *Shaking the Current: Handbook for Contemporary Circus and Outdoor Arts Workers to Navigate Ecological Transformation*. Circostrada. <https://www.circostrada.org/en/ressources/discover-our-new-guides-contemporary-circus-and>

⁶⁴ Baltà Portolés, J. (2022), *Environmental Sustainability in Contemporary Dance: Emerging Issues, Practices and Recommendations*. European Dancehouse Network. <https://www.ednetwork.eu/news/edn-publication-2022>

⁶⁵ EDN (2022), *EDNext Sustainability Campaign*, EDN. <https://www.ednetwork.eu/news/edn-campaign2022-document-released>

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 cultural professionals to develop their careers internationally.⁶⁶ It is based on the experiences gained through the Erasmus+ project Learning Trajectories⁶⁷ and the production, led by On the Move, of the handbook for designing

professional development programmes with an international focus for live art workers.⁶⁸

This working group is driven by the importance of complementing access to information with well-contextualised professional development programmes that equip artists and culture professionals to act internationally. It met three times in 2022.

Main themes in 2022

BUILDING ON LEARNING TRAJECTORIES

The working group's opening meeting, in May, served to present the background and results of the Learning Trajectories project, as a starting point for designing subsequent activities. The project was led by EUNIA (Sweden)⁶⁹ and also involved On the Move, FACE⁷⁰, and Materahub⁷¹ – all of them organisations with experience in leading professional development

and capacity building programmes with a particular emphasis on the internationalisation of practices. Learning Trajectories aimed to further explore other internationalisation programmes in the performing arts and the assumptions, motivations and paradoxes encountered by their organisers when designing and implementing them.

One of the findings of the research and reflection process was that, beyond interest in other cultures

⁶⁶ See <https://on-the-move.org/network/working-groups>

⁶⁷ <https://www.trajectories.eu/>

⁶⁸ Kheriji-Watts, K. (2022), *Handbook: Designing professional development programmes with an international focus for live arts workers*. Learning Trajectories. <http://fresh-europe.org/activities/upcoming/publications-learning-trajectories>

⁶⁹ <https://eunia.net/>

⁷⁰ <http://fresh-europe.org/>

⁷¹ <https://www.materahub.com/>

or a sense of curiosity, international work was frequently a response to dysfunctional arts ecosystems – that is, working abroad served as a means to find opportunities that were non-existent at home. Another observation was that working internationally involved constantly navigating paradoxes, between the enrichment generated by cultural exchange, its ambiguous power dynamics (e.g. difficulties accessing foreign opportunities, national or local preferences when selecting artists), and other concerns which limit international engagement (e.g. carbon footprint reduction strategies). Taking into account these aspects, Learning Trajectories intended to consider how internationalisation programmes should be designed or revised and foster more value-driven practices (equality/equity, contextualised approaches, accessibility and inclusion, sustainability). This was to be done through mainstreaming good practice examples and suggesting processes, methods and tools to support professionals in the sector.

Learning Trajectories has led to the production of a set of handbooks and other publications. The handbooks focus respectively on designing professional development programmes with an international focus for live art workers (covering core values and a set of design considerations including formats and approaches, timeframes, virtuality and physicality, etc.), establishing country resources and documentation for internationalisation programmes (including access to different types of information, formats, different purposes of mobility experiences, etc.), and designing and intermediating professional mobility experiences for live art workers (including core values such as environmental sustainability, accessibility, ethics and decolonisation, as well as some premises for approaching the design of mobility experiences, evaluation, timeframes and resources). Other tools include a resource paper (which summarises and reflects on the research that led to the other methodological tools, including definitions, key takeaways, pointers for methodological development, and examples of practices), an annotated bibliography and a short

document on terminology related to international professional development programmes, and a checklist for designing professional development programmes with an international focus for live art workers.⁷²

The presentation led to a discussion among working group members on existing programmes in the field of internationalisation, the values underpinning them, and the methodologies adopted, as well as ideas for the group's future work.

CASE STUDIES AND EXAMPLES

The working group's initial discussions have been informed by the presentation and analysis of existing initiatives which contribute to capacity building and the mentoring of artists and culture professionals in the international sphere. The meetings held in September and November each involved two presentations of experiences, which are summarised hereafter.

The Producers' Academy is an annual programme of conferences, workshops, and peer-to-peer learning sessions organised by CIFAS, Brussels.⁷³ Held over four days, it enables a group of 20 selected international producers to consider their practices, meet other experts and practitioners, and approach both practical and conceptual issues in international collaborations. Established in 2016, it is open to professional producers, bookers, administration managers, tour bookers and cultural entrepreneurs, among others. Values that inspire the programme and its debates include cooperation, care, accessibility, fairness (particularly in international collaborations), and rethinking the ecology of international relations. The programme is organised as a peer-to-peer learning experience and aims to acknowledge the important role of producers, valuing their work and enabling solidarity and cooperation between them. It also adopts critical perspectives, by questioning some of the contradictions and paradoxes that international work entails (e.g. hypermobility vs. lack of mobility,

⁷² These publications are all available at <http://fresh-europe.org/activities/upcoming/publications-learning-trajectories>

⁷³ <http://www.cifas.be/en/producers-academy>

the focus on exoticism, conditions for true co-creation, etc.). Scholarships allow participants from less well-off areas to attend in person, thus enabling real encounters between producers.

Meanwhile, Forecast: Mentorships for Audacious Minds – An Interdisciplinary Network for Knowledge Transfer, offers artists and creative thinkers from anywhere in the world the chance to work with accomplished mentors in order to bring their projects to fruition, providing insight into creative production processes.⁷⁴ Each year, the programme opens a call for candidates to obtain a mentorship, without a defined theme, but with a set of statements from would-be mentors. Preselected candidates are given a small budget to attend a forum and experiment, rehearse and present something and, after this, each mentor selects their mentee. This then leads to a nine-month mentoring process during which ideas develop, and results are later presented at the annual Forecast Festival. Experience shows that the quality of the relationships and ‘good matchmaking’ are critical to a successful tandem. Everyone involved is paid, and travel, production and communication costs involved in the process are also covered.

MEWEM Romania was the first mentoring programme dedicated to women in the Romanian music industry.⁷⁵ Over five months, 10 women leaders in the music industry (artists, record label managers, festival promoters, communication specialists, independent artists) guided 10 women starting their career in the sector, providing them with support, understanding, information, inspiration, and learning experiences. The implementation of the programme, supported by the Creative Europe programme and with expert interventions from OTM member Le Laba, France, was successful and led to new activities, including more group sessions, additional workshops, and a new group of mentees. MEWEM had its roots in France, where, in 2018, the network of independent music labels La Félin conducted a survey on gender and identified a significant lack of women leaders in the sector. This led to an initial collaboration with

a German partner and the subsequent design of a European project involving six countries, including Romania.⁷⁶ As in other examples seen, good matchmaking of mentors and mentees arises as a critical aspect. MEWEM also combines a common European framework with the tailoring of activities and methodologies to local contexts.

Finally, the NB8 Nordic Circle mentoring programme is a capacity building initiative and network for dance producers, which aims to strengthen the infrastructure for management, production and distribution of contemporary dance in the Nordic and Baltic region.⁷⁷ The programme targets dance producers in the independent sector. A joint initiative of contemporary dance organisations in Nordic countries, with associate partners in the Baltic countries and other Nordic regions (i.e. Greenland, Faroe Islands, Åland), the programme will run two mentoring cycles of one year each between 2022 and 2024. For each cycle, eight mentees are selected through an open call and matched, on the basis of their needs and goals for future work, with an experienced mentor from another country. With a particular focus on physical meetings, activities involve a four-day kick-off meeting, monthly meetings between mentor and mentee (usually online), in-person regional and national meetings, and a three-day wrap-up, as well as coaching for mentors. The programme has been useful for artists undergoing a transition from creating to producing, and has provided participants with a strong network of contacts.

The presentation of these experiences has allowed members of the working group to discuss important themes in international professional development processes, including the need to consider the impacts on both mentees and mentors (in the latter’s case, they include tangible benefits, but also intangible aspects like networking, being part of a community, an opportunity to reflect, establishing new connections with a younger generation, or personal branding), and the gender dimension of

⁷⁴ <https://forecast-platform.com/>

⁷⁵ <https://www.rawmusic.ro/en/mewem/>

⁷⁶ <https://mewem.eu/>

⁷⁷ <https://www.nb8circle.com/>

professional development programmes (including the profiles of mentors and mentees, as well as how the choice of formats may enable or prevent the

participation of women and those in parenting or other caring roles).

Next steps

Meetings held in 2022 have allowed members of the working group to start mapping the scope of activities and to become familiar with a range of existing experiences in this area of mentoring. Among the issues that emerge in this context and which could deserve further attention are the following:

- The values that should underpin learning and professional development programmes for internationalisation.
- Biases that such programmes need to take into account (e.g. who frames the questions, who is a mentor, etc.).
- Place and role to be given to stakeholders from other countries or continents when devising such programmes.

- How to balance international and locally relevant or contextualised programmes.
- Aspects related to the terminology used in mentoring and other capacity building programmes.
- Different methodologies in mentoring programmes.

These and other themes could be further explored in the near future, through a more in-depth examination and discussion of contents addressed in the Learning Trajectories publications, an exchange of practices, lessons learnt and problems encountered by members of the group and guest speakers, and the consideration of possible new schemes that would put the group's reflections into practice.

Broader context

The rather specific nature of the issues addressed by the working group on international professional development programmes means that, when compared to other working groups, it is more difficult to find matching references in literature or policy documents. In this respect, however, the resources produced by Learning Trajectories, and particularly its Annotated Bibliography and Resource Paper (which includes a set of good practices), provide excellent starting points when looking for relevant sources of learning and could be further explored in the working group's activities.⁷⁸

At the same time, inspiration can also be drawn from a number of other recent contributions which have addressed the importance of learning and capacity building in the management of international cultural processes. The aforementioned report on the research results of Perform Europe, for instance, underlines 'human sustainability' as one of the conditions that should contribute to a more sustainable cross-border touring and presentation (alongside artistic, economic, social and ecological sustainability). Human sustainability here includes developing the skills, competences, capacities and knowledge needed for cross-border development,

⁷⁸ Floch, Y. (coord.) (2022), *Annotated Bibliography*. Learning Trajectories; and Floch, Y. (2022), *Resource Paper: International professional development programmes in the performing arts*. Learning Trajectories. Both available at <http://fresh-europe.org/activities/upcoming/publications-learning-trajectories>

such as those skills and competences needed to 'embed' artistic practice in a broader context, as well as opportunities for cross-border peer-learning and sharing, including through mentoring programmes.⁷⁹ Some On the Move members lead such capacity building initiatives – including Mekong Cultural Hub,⁸⁰ Liv.In.G. with its Life on Mars project,⁸¹ and Platforma Kooperativa with its Summer School.⁸²

Some of the working group's discussions on the methodologies and values that should be embedded in mentoring programmes have similarities with proposals made in the SHIFT project's Inclusion Handbook, which provides tips for organisations providing mentoring programmes in order to ensure they are inclusive. Relevant observations include the potential of opening mentoring opportunities to members from marginalised groups, as well as the importance of establishing strong mentor-mentee relationships. The latter should include setting goals together, respecting each other's work and time, promoting the mentee's understanding and interest in the mentor's work, and fostering mutual appreciation and two-way communication.⁸³

Capacity building and mentoring in relevant areas are also addressed briefly in the final report of the OMC Expert Group on the Cultural Dimension of Sustainable Development, mentioned earlier. The report emphasises the need for capacity building based on peer-learning and job shadowing in order to strengthen skills in the cultural sector to work with contemporary media and channels, in areas including the reduction of culture's carbon footprint as well as towards imagining, conceptualising, and acting upon sustainable scenarios for the future. Some relevant practices, including the capacity building programme for transformation managers from the arts and culture sector established by the German Action Network for Sustainability in Culture and the Media, are presented.⁸⁴

Overall, this set of references, along with working group members' own activities, should provide extensive food for thought for subsequent activities in 2023 and beyond.

⁷⁹ Janssens and Fraioli (2022).

⁸⁰ <https://www.mekongculturalhub.org/about/>

⁸¹ <https://www.livingnet.eu/life-on-mars-2022/>

⁸² <https://platforma-kooperativa.org/news/open-call-summer-school-in-ohrid-liquid-frameworks-solid-institutions/>

⁸³ Dowden, S. (coord.) (2022), *SHIFT Inclusion Handbook*. Bonn: European Choral Association. <https://shift-culture.eu/inclusion-accessibility-cultural-organisation/inclusion-handbook/>

⁸⁴ OMC Expert Group on the Cultural Dimension of Sustainable Development (2022).

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See footnotes for other references to relevant Internet sites. Internet references are correct as of 28 November 2022.

About the author

Jordi Baltà Portolés works as a consultant and researcher at Trànsit Projectes, a cultural management company based in L'Hospitalet de Llobregat, Barcelona. He has particular interest in local cultural policies, the relations between culture and sustainable development, cultural diversity, cultural rights, and the governance of culture. He is also an advisor on culture and sustainable cities at the Committee on Culture of United Cities and Local Governments (UCLG) and a member of the UNESCO Expert Facility for the implementation of the 2005 Convention on the Diversity of Cultural Expressions. He teaches at the Degree in International Relations of Blanquerna – Universitat Ramon Llull (URL) as well as several postgraduate courses. He is a PhD candidate at the universities of Girona and Melbourne.

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