

ON
THE
MOVE

CULTURAL MOBILITY FLOWS

An abstract graphic consisting of several light blue circles of varying sizes connected by thin, light blue lines, creating a network-like structure that extends from the right side of the title area towards the bottom right of the page.

between the United Kingdom
and the European Union

REPORT AND POLICY RECOMMENDATIONS



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

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

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

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Foreword

This publication follows a Mobility Webinar¹ organised by On the Move together with Wales Arts International and Arts Infopoint UK to discuss cultural relations between EU Member States and the United Kingdom, with a focus on the visual arts. It presents the main takeaways of the conversation, which greatly benefited from the input of representatives based in the UK and in EU countries, including On the Move members D6: Culture in Transit, Arts Council England, DutchCulture/TransArtists, and Res Artis, who shaped and brought value to our online discussion.

Moreover, this document also presents an analysis of calls for cultural mobility opportunities posted to the On the Move website, as well as takeaways from extensive desk research delving into recent literature on the topic of UK-EU relations.

It ends by outlining recommendations to cultural operators and decision-makers for providing contextual support. These are informed by years of dialogue with local stakeholders and the daily work of the Mobility Information Points (MIPs), who have been redoubling their efforts to help UK- and EU-based arts professionals deal with post-Brexit issues, from visas to customs rules. These recommendations aim to lay the groundwork for fruitful cultural relations in the future.

We wish you an inspiring read!

Yohann Floch,
Director of Operations

¹ The recording of the Mobility Webinar as well as its Key Resources are accessible on the On the Move website:
<http://on-the-move.org/resources/library/mobility-webinar-uk-eu-mobility-flows-visual-arts>

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Data Analysis

by John Ellingsworth

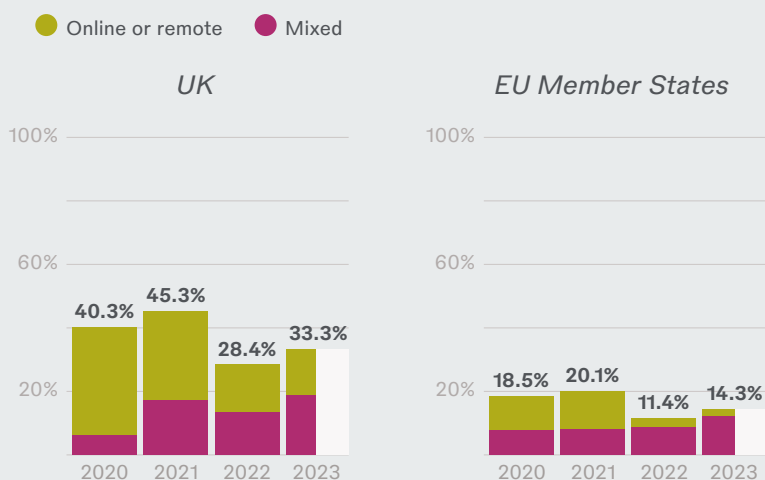
This chapter presents an analysis of calls for cultural mobility opportunities posted to the On the Move website during a 3.5 year period from 1 Jan 2020 to 30 June 2023. The dataset has been filtered to calls that either involve UK organisations as a principal organiser, or that involve mobility with the UK as a destination. Data collected by On the Move reflects our editorial policy² and focus. In short, we concentrate on funded programmes that cover at least some of the costs of travel (or that offer remuneration in the case of online/remote programmes). The calls that are posted to the website are generally one-off calls or relate to temporary or shifting programmes rather than permanent ones (which are separately listed in our mobility funding guides).³ World regions and

sub-regions mentioned follow the United Nations geoscheme.⁴

During the period from 1 Jan 2020 to 30 June 2023 there were 260 mobility calls recorded by On the Move that involved the United Kingdom as a destination or UK organisations as partners. 62% of calls were for in-person activities, and 38% were for calls with online/remote activities or hybrid online-offline formats. Compared to other European countries, the UK stands out for this high level of digital mobility – and particularly for the use of online-only formats (rather than hybrid opportunities that mix in-person and digital activities). The UK has also largely sustained this activity in the post-pandemic period.

Calls involving UK organisations were more than twice as likely to adopt online/hybrid formats, compared to those involving organisations from EU Member States

Percentage of calls adopting online or hybrid formats



² <https://on-the-move.org/about/editorial-policy>

³ For more information, see the Methodology section of our Cultural Mobility Yearbook: https://on-the-move.org/sites/default/files/library/2022-04/OTM_yearbook-2022.pdf

⁴ <https://unstats.un.org/unsd/methodology/m49/>

Many activities arranged by British organisations took place in the United Kingdom, but there were also calls involving 53 other countries as destinations. Going by volume of calls, the most active organisation was the British Council with 34 calls.

The most common format for mobility activity was Residencies (32% of all calls), followed by Meetings & Collaboration (15%) and Commissions & Tenders (15%). The most common topic tag was Environment & Sustainability.

During the period under review, there were also 53 calls for 23 Creative Europe projects that involved organisations from the United Kingdom alongside partners from 33 other countries, though most of these calls fell during 2020 and 2021. EU programmes (Creative Europe, Horizon 2020, Erasmus+, and special initiatives) were a funder for 31% of calls, while 15% involved national cultural institutes as organisers.

General observations

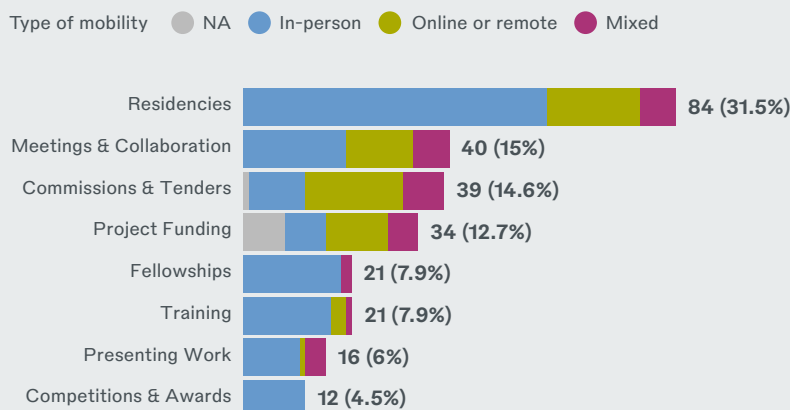
- While Europe and EU countries are destinations for mobility, Hong Kong, India, the Caribbean, Africa, and Southeast Asia are also high on the agenda in terms of cultural policy.
 - Of the 34 calls the British Council was involved in, around two-thirds were focused on countries outside of Europe (mainly in Asia and Africa). Of the remainder, only 5 calls had a European focus. The rest included a limited number of European countries as part of a larger catchment (e.g. the ODA countries).
 - Some fellowship programmes likewise turn outside of Europe – such as the Design Trust / RCA Fellowship focused on Hong Kong and the Greater Bay Area, or the Asymmetry fellowship (with Whitechapel Gallery and Delfina Foundation) for applicants from Mainland China, Hong Kong or Taiwan.
- At least within data gathered by On the Move, UK-EU mobility has been very reliant on Creative Europe funding. This is still very visible in the data for 2020–2021, as there were ongoing projects that received their funding before the UK's withdrawal from the EU.
 - For calls involving UK organisers with destinations outside the UK (or online), 39.5% involved destinations that are EU Member States. When calls with European funding are excluded, this drops to 12.8%. Mobility to Eastern Europe and Southern Europe is especially reduced; a lot of activity flows online.
- In 2022 and the first half of 2023, however, there were signs of some new bilateral partnerships and schemes aimed at maintaining connections between the UK and some EU Member States. These include the Wales in France Cultural Fund, the UK-Poland Arts Scoping Grants, and Cultural Bridge funding for partnerships between the UK and Germany – all three of which involved partnerships between large-scale national institutes/funders.
- EU national cultural institutes like Institut français or Goethe-Institut do organise smaller-scale activities in the UK, but there are perhaps more opportunities for collaboration between these bodies or with the British Council.
 - One example of cooperation was Goethe-Institut Glasgow, Alliance Française Glasgow, and Institut français d'Écosse's collaboration to organise two residencies for artists working with artificial intelligence at the National Library of Scotland in Edinburgh and the Social Brain in Action Lab at the University of Glasgow in March 2020.

Organisations

- Generally, a broad base of actors is involved in organising mobility to the UK. These have quite diverse profiles, ranging from museums, galleries and art centres (Tate, The Art House, Castlefield Gallery), to cultural institutes (Austrian Cultural Forum, Institut français, Korean Cultural Centre, Polish Cultural Institute, etc.), to educational institutions (Royal Drawing School, University of Edinburgh, University of Leeds), and a small number of festivals and events (Leeds 2023, Liverpool Arab Arts Festival, Journeys Festival International).
- In spite of this, perhaps universities are less active as initiators/organisers than one would expect given that this is a key sector / major part of the UK economy.
 - An interesting example of a university-led project was the Endangered Landscapes programme from February 2021. Organised by Cambridge Conservation Initiative (a collaboration between University of Cambridge and 9 other organisations), it invited artists or collectives to apply for a site-responsive residency at one of eight landscapes (for the UK, the Cairngorms in Scotland and the Cambrian Mountains in Wales). University of Cambridge, along with University of Oxford, is also a partner in the EU cooperation project Taking Care (running 2019-2023), which had several calls during the period under review.
- British Council is a major actor, involved in 13.1% of calls as an organiser or co-organiser – and more as a funder. In 2020 and 2021 particularly it was very involved in pushing for online working and new mobility formats (with 60% of their calls online/remote and a further 20% in hybrid formats during these two years).
- Delfina Foundation is an important organiser of bilateral residencies and partnerships – in Europe as well as elsewhere in the world.
 - Delfina Foundation also had some programmes that were open more widely – including a call in June 2021 for residencies/responses to the ongoing Politics of Food programme.
- Festivals and events can be a major source of mobility towards EU country destinations. UK festivals however tend not to be 'default international' (or default European) in the same way as peers in countries such as Belgium, Germany or the Netherlands. Open calls are often restricted to UK practitioners.
 - In the period under review there were a few exceptions, such as Journeys Festival International, or Leeds 2023 – both of which had EU funding.

Residencies are the dominant format, but collaborative activities and commissions are also common

Mobility calls involving UK organisations, by opportunity type

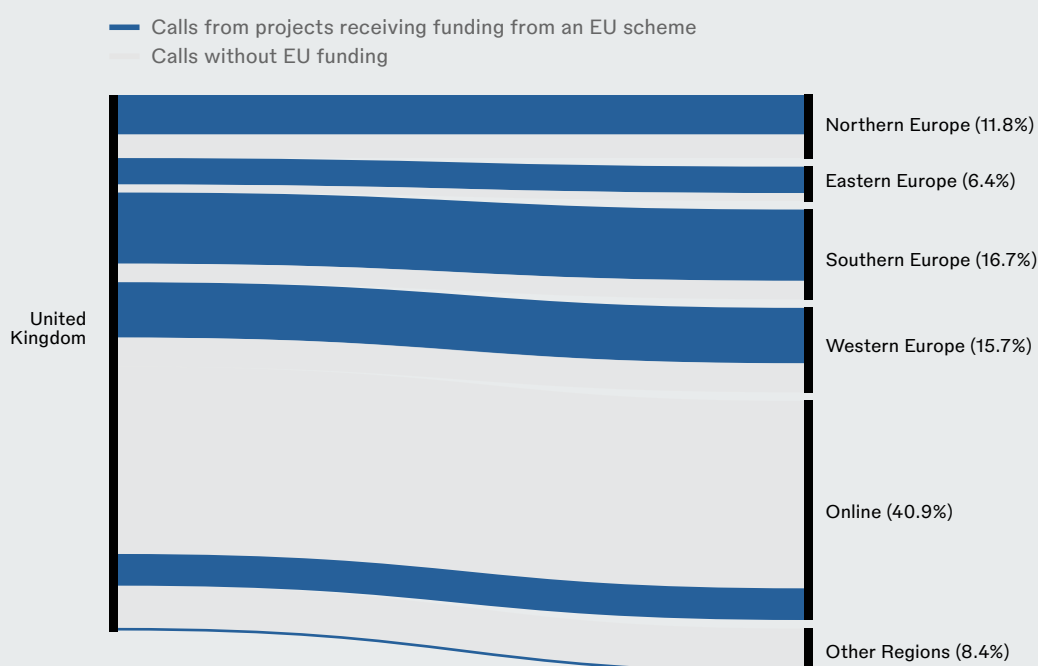


Residency centres/facilities are not as widely available in the UK as they are in some other countries in Western and Northern Europe. While residencies are still a common format, they make up a lower proportion than in some other countries – 31.5% in the UK versus 46.6% in France or 38.6% in Germany.

Presenting work (usually at festivals) is less of a focus for mobility calls involving the UK – 6% versus 12.6% for Germany, for instance.

The EU has been an important funder for mobility to Europe

Mobility destinations outside the UK for calls involving UK organisations



European funding

- During 2020-21, calls for Creative Europe projects tended to include UK artists and professionals as eligible. However, such opportunities have reduced significantly over the last 18 months, with just a handful of calls from long-running projects that received their funding in the 2019 round.
- The EU has been a major source of funding for mobility to Eastern, Southern and Western Europe in cooperation projects with UK partners. Northern Europe has had more activity outside of EU funding.
- Creative Europe cooperation projects with UK partners open to visual artists included cross-disciplinary initiatives such as the Who Cares? project (UK partner: SPACE, London) or the Re-Imagine Europe project (UK partner: Lighthouse, Brighton). One project with a focus on visual arts is CreArt – Network of Cities for Artistic Creation, which included Liverpool (through Culture Liverpool) as a partner during its funding round from 2017-2021.

Some interesting examples

While larger institutions drive a lot of activity, some calls were based on partnerships between smaller organisations:

- In September 2021, Castlefield Gallery in Manchester and Aarhus Center for Visual Art launched an open call for SUSTAIN, a two-year programme of professional development and artist exchange focused on developing low carbon and ecologically aware ways of producing and experiencing art. Contemporary visual artists living and/or working in Greater Manchester and the Aarhus region could apply for either a six-month digital art exchange, or for a slow travel residency supporting in-person visits via low carbon travel. Involving 12 visual artists (6 from each country) the aim of the programme was to find a lasting peer network on the basis of low carbon cooperation.⁵
- In October 2021, CCA Derry~Londonderry and Kaunas Artists' House opened a call for a residency under their DeMo (Decoding Modernity) programme, with Northern Irish artists visiting Lithuania, and Lithuanian artists taking up a residency in Northern Ireland.⁶

There were also a large number of calls adopting online or hybrid formats, including:

- **Making Tracks, Virtual Residency and Digital Tour for Musicians:** one of the earlier virtual residency initiatives (June 2020) with a detailed and well thought out programme.⁷
- **Invisible Flock, The Cost of Innovation Residency for Artists Based in the UK and Finland:** a more high-tech programme – for artists wanting to explore the use of LiDAR as an artistic medium.⁸
- **Somerset House: Path-AI Residency:** similarly, quite a heavy-duty tech programme with a lot of partners: UAL Creative Computing Institute, The Alan Turing Institute, the University of Edinburgh, the RIKEN research institute in Japan. The actual residency was undertaken remotely over six months.⁹
- **Organism Digital Collaboration:** an invitation from an interdisciplinary digital art collective for 5 artists from around the world to join them to collaborate on a browser-based artwork. The organisers provided additional funding for access costs, equipment, and contributions towards childcare – forms of support that remain rare in the cultural mobility field.¹⁰

⁵ <https://on-the-move.org/news/castlefield-gallery-aarhus-center-visual-art-sustain-digital-exchange-slow-travel-residency>

⁶ <https://on-the-move.org/news/demo-reciprocal-residency-between-northern-ireland-and-lithuania>

⁷ <https://on-the-move.org/news/making-tracks-virtual-residency-and-digital-tour-musicians>

⁸ <https://on-the-move.org/news/invisible-flock-cost-innovation-residency-artists-based-uk-and-finland-uk>

⁹ <https://on-the-move.org/news/somerset-house-path-ai-residency-remote>

¹⁰ <https://on-the-move.org/news/organism-call-artists-designers-and-makers-digital-collaboration-exploring-symbiosis-online>

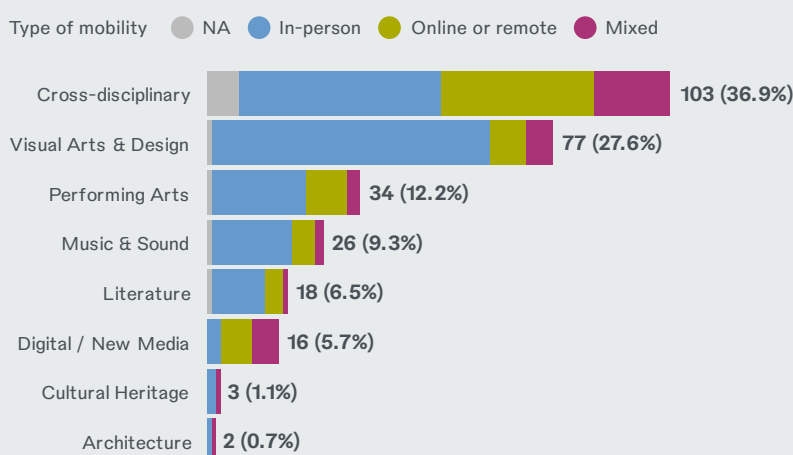
Focus on visual arts

by Veronka Köver

Visual Arts, as the most active individual art form in terms of cultural mobility opportunities deserves special attention. In the period from 1 January 2020 – June 2023, 77 calls featured on the On the Move website had a particular focus on Visual Arts & Design. The only category with a larger number of calls was the Cross-disciplinary category, covering calls open to all disciplines or to interdisciplinary approaches.

Around a quarter of calls had a focus on Visual Arts & Design

Mobility calls involving UK organisations, by artform



Looking at calls that focus on Visual Arts & Design, mobility destinations are more likely to be found outside of Europe. Inside Europe, greater focus lies on Northern and Western Europe, with very few mobility opportunities to Eastern Europe. Less activity is registered online, though it is important to note that On the Move does not list opportunities that only involve presenting an artwork (in an online gallery, for instance). Therefore only online residency/training/exchange programmes or opportunities have been included.

Building on this data, On the Move organised a Mobility Webinar on EU and UK visual arts mobility

flows to explore the impact of mobility on visual arts professionals post-Brexit. With the United Kingdom's withdrawal from the European Union on 31 January 2020, British visual arts professionals lost their freedom of movement in the EU and with it their access to the European single market. At the same time, their peers from EU Member States were suddenly confronted with unforeseen obstacles when participating in residencies, exhibiting, or selling their work in the UK.

To explore the toll that Brexit has had on cultural relations, the Mobility Webinar drew on personal testimonies of visual arts professionals, based in

both the UK and the EU. The panellists shared cases of financial, bureaucratic and logistical challenges to cultural collaboration across the Channel. The conversation was largely dominated by the emotional and psychological knock-on effects on arts professionals.

Overall, the webinar painted a picture of a European visual arts ecosystem still reeling from the fallout of Brexit. On a positive note, despite the considerable difficulties encountered in cultural cooperation after

Brexit, all panellists expressed a desire to continue working together on a European level.

This report aims to summarise the views expressed during the webinar, shed light on the challenges encountered, and provide an outlook on what the future might hold for cultural mobility between the EU states and the UK. Particular attention is paid to a balanced presentation of both UK and EU experiences, and to going beyond just the comparatively privileged perspective of Northern and Western Europe.

Doom and gloom

Mapping the effects of Brexit on cultural mobility flows in the European visual arts is not an easy task, as many of them 'are emotional and continue to be emotional'.¹¹ The British panellists described themselves as being disillusioned and in mourning for the loss not only of their freedoms and privileges as Europeans, but of their mooring within a shared European identity. As British-Portuguese visual artist Theodore Ereira-Guyer said, 'Brexit made me feel like I had made the wrong life decisions.' Overall, the panellists' sense of loss can be divided into three larger, albeit interwoven categories: loss of access, loss of inclusion, and loss of participation.

The loss of access is experienced on a practical and logistical level. Several panellists 'lost that informality, that general casualness, that clear vista'¹² that the single market had provided to their artistic and professional practice. The new post-Brexit reality requires more human and financial resources in order to plan and coordinate material supplies, travel, exhibitions, and the sale of artworks. In a highly fragmented visual arts ecosystem characterised by the atomisation of individual artists who do not benefit from the support of established galleries, this additional burden is rarely cushioned.

Moreover, the loss is also evident in terms of inclusion, with affective and psychological implications for the self-perception of many visual arts professionals as Europeans. The disillusionment can be traced to a sense of belonging to a European community of which visual arts professionals from the UK feel robbed, and which some perceive in retrospect to be illusory. As Theodore Ereira-Guyer pointed out, 'we felt part of this progressive project, but obviously it feels like things are going backwards'. While the experience is less existential for artists and other visual arts professionals from European Member States, they regret the departure of the UK.

Finally, the impact of Brexit on participation can be felt in explicitly political terms. As members of the EU, visual arts practitioners benefited from open borders and enjoyed lively cultural exchange across Europe. The UK's exit from the EU effectively severed the legal framework and the logistical and financial infrastructure of these cultural relations between the UK and the EU Member States. Suddenly, visual arts professionals had to come to terms with 'what felt like a fairly imaginary border and something that had come from the past and was taken for granted'.¹³

¹¹ Alessio Antonioli (Gasworks & Triangle Network, UK), On the Move Mobility Webinar, 25 October 2022.

¹² Theodore Ereira-Guyer (visual artist, United Kingdom/Portugal), On the Move Mobility Webinar, 25 October 2022.

¹³ Ibid.

Missed connections

Beyond this typology of loss, what concrete opportunities for cultural mobility in the visual arts have been forfeited with Brexit? During the webinar, some of these lost tangible opportunities were discussed in more detail.

■ European funding

First and foremost, British artists no longer have access to funding from the European Commission through the Creative Europe framework programme. Conversely, many visual arts organisations from EU Member States lost active collaborative partners from the UK.

As the Italian cultural manager Paolo Mele, founder of Ramdom and KORA, stressed, cultural operators already perform a difficult job in order to organise exhibitions and to work in a field with limited economic resources. If they have the opportunity to avoid bureaucratic issues related to visas or customs duties, they understandably tend to do so, preferring cooperation with other EU Member States to cooperation with the UK.

Similarly, Alessio Antonioli, director of Gasworks and Triangle Network in the UK, highlighted the drastic increase in the level of bureaucracy and regulation that has been introduced into UK-EU cultural relations since Brexit, noting that this has caused a dissuasive and almost paralysing sense of responsibility not only for oneself and the structure one works for, but also for the invited artist. The reality of small arts organisations is that their actors are regularly 'overstretched, overworked and underpaid'. Eliminating these sources of EC funding is a particularly hard blow to the sector at a time of economic crisis, when cuts to the arts are already largely targeting actors in the most precarious positions.

■ Diversity of talent

The visual arts ecosystem sees itself as an open and diverse sector, bringing together parties from all over Europe. These international connections are especially vital for smaller organisations, as they create a vast network that amplifies the work of an organisation and enables it to deliver its activities on a much larger scale.

Brexit, of course, does not stop at the level of the artists; it impacts the entire visual arts ecology including its recruitment and staffing processes. Antonioli reported that his organisation could not afford to hire an EU applicant for a job vacancy, as the financial and administrative burden of managing the applicant's visa and arranging their right to work was too high.

As a direct result of these new restrictions and cuts in public funding, democratic access to the arts, a major social achievement in the UK and the EU since the Second World War, has suffered. The moment funding opportunities for equal access to the arts disappear, only people from certain economic groups continue to have access to mobility, while everyone else is confined to their location.

■ Mobility of the next generation

How does this setback in democratisation affect training opportunities for future artists? Mobility in the context of training future generations of artists and cultural managers deserves particular attention as the professional development of young culture professionals ensures the future of the visual arts sector.

Maria Luigia Giofrè, co-founder of the residency programme In-ruins in Italy and herself a graduate

of Central Saint Martins - University of the Arts London, questioned how the future of arts education in the UK will look and who the students will be. Given that students from the EU have to pay very

high international tuition fees post-Brexit, it is doubtful that lower income students will be able to afford access to this training.

Hernias in the border

While the panellists repeatedly returned to the sentiment of 'doom and gloom', they were determined to go against the grain and oppose the nationalist perspective enforced on them, both politically and financially. International cultural exchange and artistic mobility has always been a mutually enriching dialogue, but according to Alessio Antonioli, it has gone beyond that. 'It's become radical. It's become politically challenging, and therefore even more needed.'¹⁴ Ironically, Brexit has rendered international cultural dialogue a radical act of enforcing one's European identity.

As has become apparent, despite the numerous legal, administrative and financial challenges, there is little evidence to suggest that EU artists no longer want to come to the UK or that UK artists do not wish to work in the EU. 'Our duty is to try to facilitate this,' as one participant succinctly put it. According to this logic, not engaging would become a self-fulfilling prophecy. 'If there is no engagement without governmental rules changing, this demonstrates that there is little appetite for it amongst artists. So... no arts funding for this activity.'

The focus on disappointment should not mask the underlying recognition that the visual arts sector is committed to continuing to engage in cultural mobility and artistic exchange between the UK and the EU. On the contrary, by drawing attention

to their malaise, visual arts professionals expose the inadequacy of the status quo. Their refusal to become complacent – and therefore complicit – enables them to more effectively advocate for UK-EU cultural relations and demonstrates their desire to bring about cultural policy change.

What these governments want is for Brexit to become so normalised that we just accept it as part of life. This permanent sense of [discomfort] allows us to keep pushing, to go this is not right, this is not what we feel is normal, this is not progress. Because this will perhaps, if not reverse things, start creating holes in this border. There might be hernias in the border that we can create by keeping pressing at it.

Alessio Antonioli, Director of Gasworks & Triangle Network, UK

The webinar bears witness to the participants' strong desire to be part of a wider cultural dialogue and to work in the public interest. While Brexit may appear to have disrupted this dialogue, the last word has not yet been spoken.

¹⁴ Alessio Antonioli (Gasworks & Triangle Network, UK), On the Move Mobility Webinar, 25 October 2022.

Vista: looking beyond

Although all participants agreed that it is absurd that imaginary borders suddenly become material reality and demanded their porosity, concrete solutions were scarce. Despite the general consensus during the webinar that Brexit will not be reversed in the future, there is no denying the nostalgic desire to turn back the clock. A dual approach seems appropriate here. While the cultural sector keeps scratching the itch, expressing its discontent and pushing for policy change, from a pragmatic point of view it needs to focus on finding workable solutions to the current limitations of cultural mobility.

■ From workarounds to a structural response

The cultural sector did not wait for a political answer to address the fallout from Brexit, instead starting to find various practical workarounds to pursue collaboration between the EU and the UK. One viable strategy lies in focusing on less impacted areas. Maria Luigia Giofrè identified residencies as ideal to foster cultural mobility and highlighted their value in creating a temporary community between EU and British artists. Embedded in international exchange, residencies act as artist incubators. The fact that participating artists do not need a work permit to attend facilitates their implementation.

Creative alternatives can be used to circumvent the restrictions. Paolo Mele recounts that his organisation Ramdom preferred to commission a replica of an artwork by British-based artist Céline Condorelli to exhibit in the EU rather than pay the prohibitive transport costs for shipping the original. Yet these makeshift responses to structural problems are very time-consuming, bureaucratic and costly, reducing the likelihood of future collaborations.

Therefore, the priority has to be on tackling the rising transport and production costs as well as on helping individuals obtain the necessary visas and work permits to allow a more fluid flow of visual arts professionals and artworks. A systemic framework is required.

■ Understanding the problem

In order to fully offset the fallout from Brexit, it is vital to fully assess the problem and map its effects. So far, this assessment has not been carried out uniformly in all European countries.

The economic and cultural effects of Brexit are often underestimated. There have been no recent articles on Brexit since 2020 or 2021 on art platforms in Italy. This means there is no one right now investigating the real effects of Brexit on our sector.

Paolo Mele, Ramdom / KORA / STARE, Italy

In order to evaluate the impact of Brexit on EU Member States and provide the funding framework to deal with the repercussions, the European Commission has set up a Brexit Adjustment Reserve. During the webinar, the Flanders Arts Institute and Touring Artists, the German Mobility Information Point, shared that they have been awarded a subsidy from the EC via their governments in view of growing sustainable connections and promoting cultural mobility between the UK and Flanders and Germany respectively. These organisations share information and partner with each other and with

Arts Infopoint UK to effectively assist artists and arts professionals with their cultural exchange with the UK.

At the same time, bilateral agreements between individual EU Member States and the UK are beginning to address the lack of EC funding. Not surprisingly, these agreements tend to be with the wealthier, Northern and Western European countries. In order to avoid limiting problem-solving to those countries that typically benefit from these measures, breaking out of the EU-UK binary and opening the conversation to include

perceived peripheral areas becomes necessary. One participant rightly pointed out that this new reality for EU arts professionals in the UK had already been experienced by those who do not hold an EU passport. Individual agreements and measures may offset some of the impact of Brexit, but they risk further fragmenting the ecology of the visual arts and promoting a system of competitive individualism. Only by creating a framework that redistributes support in a sustainable and inclusive way can the entire visual arts ecosystem continue to thrive. The last word has not yet been spoken.

State of the arts

by Yohann Floch

The entry into force of the EU-UK Trade and Cooperation Agreement (TCA) has gradually changed the daily operations, budgets and ambitions of cultural exchanges between the European Union and the United Kingdom. The mobility restrictions linked to the COVID-19 pandemic somehow postponed the many challenges generated by this new framework, but they are now becoming more pressing.

The culture field in the UK expressed significant concerns before the adoption of the TCA,¹⁵ and since it came into force has frequently spoken of the struggles encountered due to the loss of freedom of movement for people, goods and services. New procedures and regulations affect business models, cause a rise in costs, force cultural players to engage in complex administration, and bring about a reduction in partnerships and opportunities... BOP Consulting confirms that 'both individuals and organisations alike are struggling to understand and comply with [procedures and regulations], and are dealing with the associated additional expenses and workload'.¹⁶ A 2023 report by UK Music highlights the challenges met by their members: 'Post-Brexit, EU touring has become more complex, with additional paperwork, costs and time added to a previously easy process'.¹⁷

Europe-based artists and cultural organisations have encountered very similar challenges, both in engaging in new collaborations and in maintaining existing exchanges. Cultural stakeholders have been particularly vocal during the negotiations process, pointing out the many risks for future cultural relations between the UK and the EU and publishing a wide range of open letters, statements, and advocacy papers.¹⁸ In its Report on the Work Plan for Culture 2019-2022, the European Commission acknowledges that the 'UK's withdrawal from the EU on 31 January 2020 (...) has been affecting the cultural and creative sectors, industries and markets on both sides'.¹⁹

In the TCA, there is no provision for the cultural and creative sectors, an omission which deeply affects all EU- and UK-based creative workers.

¹⁵ See for example ICM and SQW (2017). Impact of Brexit on the arts and culture sector. London: Arts Council England. Available at: https://www.artscouncil.org.uk/sites/default/files/download-file/Impact_of_Brexit_Research_2017.pdf

¹⁶ BOP Consulting has delivered an interesting 'state of affairs' for the British visual arts field. See Cusimano A. and Rowe J. (January 2022). International Connections. The impact of the UK's departure from the European Union on the Visual Arts Sector. London: a-n The Artists Information Company and Contemporary Visual Arts Network. Available at: <https://static.a-n.co.uk/wp-content/uploads/2022/06/International-Connections.pdf>

¹⁷ 'A key export market for the UK is Europe, which has been impacted by the UK's exit from the European Union. UK artists, musicians and crew now face prohibitive red tape and costs.' See: McLennan, H. (2023). Here, There and Everywhere. London: UK Music. Available at: <https://www.ukmusic.org/wp-content/uploads/2023/07/Here-There-and-Everywhere-2023-UK-Music.pdf>

¹⁸ See for example Pearle*, and the EAEA - FIA, FIM, EURO-MEI (December 2018). Joint statement of social partners of the EU Live Performance Social Dialogue Committee regarding the potential impact of Brexit on the sector. Brussels. Available at: <https://www.pearle.eu/positionpaper/eu-live-performance-social-partners-joint-statement-on-brexit-december-2018>

¹⁹ European Commission (June 2022). Report From The Commission To The European Parliament, The Council, The European Economic And Social Committee And The Committee Of The Regions On The Work Plan For Culture 2019-2022. Brussels: European Commission. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2022%3A317%3AFIN>

How strong is the desire?

During professional gatherings, hosted both online and in-person, On the Move repeatedly heard British arts professionals express a common concern: will European culture organisations blame British artists for Brexit? Do they even still want to collaborate with the UK scene? There is a fear that European stakeholders will make them 'pay' for these new circumstances, and that the desire to engage in cross-Channel exchange will drastically decrease, partly because of the new administrative framework, but mostly due to this temptation to 'retaliate'. As such, public declarations from European cultural voices who want to maintain exchanges with the UK have a welcome soothing effect. A recent example came from Tiago Rodrigues, artistic director of France's oldest theatre festival, Avignon Festival, who firmly declared: 'We refuse to not have easy access to British performing arts.'²⁰

UK-based arts professionals and organisations remain very active in European networks and platforms, whether they are supported or not by the European Commission. Numerous UK cultural organisations have continued to be connected after Brexit through their partnership with professional associations and trade federations.²¹

The culture field in both regions is also working on and addressing global issues like environmental sustainability, gender equality, and ethnic diversity that stretch beyond national borders. For example, Cristina Farinha and Fanny Bouquerel justifiably observe that 'gradually, sensitive societal, political and historical issues such as decolonisation are being addressed when designing relations and implementing activities. Artists and programmers, educators, policy makers and funders can foster and contribute to continue these conversations and make them advance further into concrete answers. There is reinforced awareness that we operate in complex systems leading to the necessity to collectively acknowledge inequalities and find customized/differentiated ways on how to mitigate them.'²²

The desire remains strong on both sides to collaborate and foster a fairer and more sustainable international sector that 'contributes to the global community in its quest to address current world issues that concern professionals and all citizens'.²³

²⁰ Tripney, N. (26 June 2023). 'Tiago Rodrigues: "We refuse to not have easy access to British performing arts"'. The Stage. London: The Stage Media Company Limited. Available at:

<https://www.thestage.co.uk/features/tiago-rodrigues-we-refuse-to-not-have-easy-access-to-british-performing-arts>

²¹ See Farreng, L. (Rapporteur for opinion) (7 June 2023). Committee on Culture and Education, European Parliament. Draft Opinion of the Committee on Culture and Education for the Committee on Foreign Affairs and the Committee on International Trade on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI)). Available at:

https://www.europarl.europa.eu/doceo/document/CULT-PA-749306_EN.pdf

²² Bouquerel F., Farinha, C. (October 2021). Global dance: EDN's work across borders. Barcelona: European Dancehouse Network. Available at:

<https://www.ednetwork.eu/uploads/documents/68/EDN%20Global%20Dance%20Executive%20Summary%20final.pdf>

²³ Ibid.

Work opportunities at stake

Pearle*, the European live performance federation representing more than 10,000 organisations in the music and performing arts sector, has underlined the large-scale employment of EU citizens before Brexit: 8% of UK classical music workforce (ABO); 15% of larger museums staff (Museums Association); 20% of dance sector; almost 30% of Royal Opera House employees.²⁴ 'After Brexit, the Guardian published statistics and showed that the number of EU citizens employed in the cultural and creative industries in the UK went down.' Data from the UK Office for National Statistics shows that the number of EU nationals in payrolled employment fell by 6% between June 2019 and June 2021.²⁵

In its report 'Post-Brexit Mobility – The impacts of Brexit on the mobility flows in the dance field between the UK and Europe', European Dancehouse Network gathered testimonials that detail sometimes unexpected employment outcomes. It found that UK-based dance-makers were preferring to hire EU nationals settled in the UK for their performances in the hope of bypassing some of the complexities of touring in Europe: 'It is heart-breaking to see people having to make decisions as to whom to

work with which don't stem from artistic choices – and which often enough are misinformed about administrative matters and immigration rules.'²⁶

Meanwhile, creative production and distribution models haven't changed: for most art forms, cross-border cooperation is a practical necessity that enables both significant structural alignment and economies of scale to be established, making productions financially viable. Moreover, 'the "necessity" of cooperation is also a concern for those artforms where the labour market is limited. For example, where the level of skill, training or expertise required of a performer is such that the number of possible candidates is limited.'²⁷ Several sectoral studies highlight the specificities of their art form or creative practice, underlining the different realities and needs of cross-border work, such as those of visual artists sending their works to international fairs, or artists traveling to an artist-in-residence programmes with their family. Whitechapel Gallery, established over 120 years ago, 'has stopped selling books online to EU customers as a direct consequence of shipping costs'.²⁸

²⁴ Quoted by Pearle* in its proposal for amendments on the draft opinion of the CULT committee on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI)): Compendium Webinar (4 November 2021) led by Rod Fisher, Associate Lecturer, ICCE, Goldsmiths, University of London. Available at: https://www.culturalpolicies.net/wp-content/uploads/2021/11/Brexitwebinar-Oct2021_RodFisher.pdf

²⁵ Quoted by Pearle* in its proposal for amendments on the draft opinion of the CULT committee on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI)): Aguilar García, C. (1st June 2023). "Non-EU workers outnumber EU ones in various UK sectors in post-Brexit shift", The Guardian. Available at: <https://www.theguardian.com/world/2023/jun/01/non-eu-workers-outnumber-eu-staff-in-various-uk-industry-sectors> and Office for National Statistics (1st March 2023): 'Changes in payrolled employments held by non-UK nationals during the coronavirus (COVID-19) pandemic and EU Exit periods'. Available at: <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/internationalmigration/articles/change-sinpayrolledemploymentsheldbynonuknationalsduringthecoronaviruscovid19pandemicandeuexitperiods/2022-03-01>

²⁶ South Korean dancer and choreographer Sung Im Her, currently residing in London, in Fol, M. (2021). Post-Brexit Mobility –The impacts of Brexit on the mobility flows in the dance field between the UK and Europe. Barcelona: European Dancehouse Network. Not available online.

²⁷ Hadley, S., Woodley, S. and Matti, A. (2022). The Future of Cross-Border Cooperation in the Arts. Dublin: ARINS and The Audience Agency. Available at: <https://www.ria.ie/news/arins-analysis-and-research-ireland-north-and-south/future-cross-border-cooperation-arts>

²⁸ Camgöz, Ş. 'Visual arts face serious challenges', *Arts Professional Magazine*, Cambridge, 21 June 2022: <https://www.artspromagazine.co.uk/magazine/article/visual-arts-face-serious-challenges>

The necessary guidance

An arts practitioner quoted in the Research for the European Parliament's Committee on Regional Development (REGI) in May 2023 says about Brexit: 'It's such a major obstacle to exchange, touring and working cross border, that I don't know whether or how you overcome its impact... It's all very well to argue for the cultural value of exchange. But at what cost, if that cost is trying to overcome the obstacles that have been determinately put in place as a result of Brexit? How much time, effort and investment do you put into achieving better exchange when the legal framework... is working against you?'²⁹

The combination of various rules increases working time, costs, and resources spent on cumbersome administrative procedures, making cross-border collaboration more time-consuming and more expensive. This particularity disadvantages smaller cultural organisations and emerging artists.

Since the TCA entered into force, several cultural organisations have started the process of gathering and disseminating accurate information on the new circumstances for EU-UK cultural exchanges. In the UK, federations, unions and cultural players with a long-standing international profile have published guidance and led info sessions, with a-n,³⁰ One

Dance UK,³¹ The Musicians' Union³² and Artsadmin among the organisations taking on this role.³³ The four UK national arts development agencies also established Arts Infopoint UK to provide UK-based artists with practical advice on issues such as visas, work permits and residencies. The Infopoint hosts country-specific webinars, shares resources, and researches challenges to artist mobility. In December 2021, it published a Visa Guide covering visa entry routes available to those planning a creative visit to the UK.³⁴

Arts Infopoint UK is also a Mobility Information Point (MIP). MIPs are information services or centres who aim to tackle the administrative challenges artists and culture professionals can face when working across borders. The MIPs are all members of On the Move³⁵ and meet very regularly online and in-person to share resources on the European and international context, covering issues such as visas, social security, taxation, and customs rules. The MIP members vary in terms of their structure. Some are independent organisations, while others are part of existing public bodies. They usually have strong links with their local ministries and governments, as well as with relevant legal experts or consultants.

²⁹ Arts practitioner quoted in the study Creamer, C. and Hayward, K. (May 2023). Research for REGI Committee – Impact of Brexit on the Development of Irish Regions and their Cross-Border Cooperation. Brussels: European Parliament, Policy Department for Structural and Cohesion Policies.

Available at: [https://www.europarl.europa.eu/RegData/etudes/STUD/2023/733127/IPOL_STU\(2023\)733127_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2023/733127/IPOL_STU(2023)733127_EN.pdf)

³⁰ Through advocacy and information and from the perspective of artists, a-n's mission is to stimulate and support contemporary visual arts practice and affirms artists' value in society:

<https://www.a-n.co.uk/news/brexit-information-and-guidance-for-artists-and-arts-organisers>

³¹ One Dance UK is the sector support organisation leading the way to a stronger, more vibrant and more diverse dance sector:

<https://www.onedanceuk.org>

³² The Musicians' Union represents over 33,000 musicians to protect their rights and campaign for a fairer music industry:

<https://musiciansunion.org.uk/working-performing/working-overseas/working-in-the-eu>

³³ Artsadmin, a London-based producing partner accompanying artists for their creative projects:

<https://www.artsadmin.co.uk/touring-guide/#download>

³⁴ Arts Infopoint UK (December 2021). Visa Guide. Cardiff: Wales Arts International:

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

³⁵ On the Move also circulated resources in August 2020 related to Brexit:

<https://on-the-move.org/resources/collections/brexit-online-resources-culture-professionals>

Brexit Adjustment Reserve

Some MIPs have been able to develop specific guidance thanks to the Brexit Adjustment Reserve (BAR) – a fund that aims to provide financial support to the Member States, regions and sectors most affected by Brexit to deal with the adverse economic, social, territorial and, where appropriate, environmental consequences of Brexit.³⁶ The measure entered into force in October 2021, allowing all Member States to access and redistribute funding to implement adaptation and transition measures concerning fishing, trade, and maritime borders specifically set up in relation to the withdrawal of the UK from the EU.

Focusing on the 'measures for communication, information and awareness raising of citizens and businesses about changes to their rights and obligations', Touring Artists (Germany),³⁷ Kunstenpunt (Belgium),³⁸ and Cultuurloket (Belgium)³⁹ received dedicated funding to create resources for arts practitioners and organisations in their respective countries, collaborating with Arts Infopoint UK and other MIPs to cover as many situations and art forms as possible while focusing on the independent scene.

Despite the quality of the guidance produced in some Members States, we need to acknowledge

that 'there's an additional layer of invisible labour and expense falling on a workforce already precariously employed'.⁴⁰ Moreover, 'there is also a clearer awareness about unequal circumstances and capacities to operate'.⁴¹ very few Members States have created or supported a MIP in their country, and not all those which host a MIP have included arts and culture as a priority sector requiring special attention under the BAR programme. Imbalances may have been reinforced across Europe concerning the ability to access reliable, translated, tailor-made, context-sensitive resources in relation to artistic and cultural cross-border mobility, in particular concerning issues stemming from the withdrawal of the UK from the European Union.

In the Draft Opinion of European Parliament's Committee on Culture and Education, Rapporteur French MEP Laurence Farreng 'acknowledges the excessive bureaucracy created by the withdrawal of the UK from the EU; notes with concern the uncertainties and difficulties created for students, teachers, artists and culture professionals willing to learn, teach, perform and work in the UK, in particular the lack of available information on administrative requirements, and the unprecedented administrative burden on the UK's and Member States' consulates and administrations'.⁴²

³⁶ See a full description of the programme here: https://ec.europa.eu/regional_policy/funding/brexit-adjustment-reserve_en

³⁷ <https://www.touring-artists.info/home>

³⁸ <https://www.kunsten.be>

³⁹ <https://www.cultuurloket.be>

⁴⁰ Camgöz, Ş. 'Visual arts face serious challenges', *Arts Professional Magazine*, Cambridge, 21 June 2022: <https://www.artspromotional.co.uk/magazine/article/visual-arts-face-serious-challenges>

⁴¹ Bouquerel F. and Farinha, C. (October 2021). Global dance: EDN's work across borders. Barcelona: European Dancehouse Network. Available at:

<https://www.ednetwork.eu/uploads/documents/68/EDN%20Global%20Dance%20Executive%20Summary%20final.pdf>

⁴² Farreng, L. (Rapporteur for opinion) (7 June 2023). Committee on Culture and Education, European Parliament. Draft Opinion of the Committee on Culture and Education for the Committee on Foreign Affairs and the Committee on International Trade on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI)). Available at: https://www.europarl.europa.eu/doceo/document/CULT-PA-749306_EN.pdf

EU cultural mobility flows

As observed by Jordi Baltà Portolés, 'the EU is well-known for its very restrictive immigration measures towards non-nationals as well as the substantial difficulties, and frequent rejections, encountered by foreign artists and culture professionals (as well as professionals in other economic sectors) when applying for visas for touring and other professional activities. The lack of harmonisation in national legislation and limited understanding of cultural work among border control staff are some of the factors preventing progress in this respect.'⁴³

Several of the policy goals and commitments established by the EU in its approach to cultural

mobility, including broadening audiences, markets and job opportunities for artists and culture professionals, fostering mutual respect and intercultural dialogue, and promoting cultural diversity, could to a large extent apply to UK-based artists and culture professionals. Europe's cultural scene would also benefit from additional openness to, and collaboration with, voices and ideas from the UK. Strengthening policies and resources in this field would be consistent with the EU's engagement in adopting the UNESCO Convention on the Diversity of Cultural Expressions, as well as with EU policy and programme documents in the area of external cultural relations.⁴⁴

EU international cultural relations: is the UK part of the scope?

In its Report on the Work Plan for Culture 2019-2022, the European Commission outlines its priority to develop a strategic cross-cutting approach 'aiming to strengthen the effectiveness and impact of EU foreign policy by integrating international cultural relations into its foreign policy instruments'.⁴⁵

The Council conclusions on an EU strategic approach to international cultural relations and a framework for action⁴⁶ were adopted by the Foreign Affairs Council on 8 April 2019. Policy documents insist that cultural cooperation promotes common values and

Europe's unique cultural diversity, driving the EU's global influence in the world through fair, equal and long-term partnerships. However, one can observe a lack of proactivity when it comes to bringing the UK into the scope of the EU's international cultural relations.

No particular vision or pilot action has been imagined so far at EU level to maintain cultural relations, but perhaps one is needed. The argument that the UK has so far refused to take part in the Creative Europe programme shouldn't prevent

⁴³ Baltà Portolés, J. (2022). 'The EU's Policy Approaches to the Mobility of Artists and Cultural Professionals: Frameworks, Rationales and Tensions', in Duxbury, N. and Vidović, D. (eds.) *Mobility in Culture: Conceptual Frameworks and Approaches*. i-Portunus Houses, Volume 1. Zagreb: Kultura Nova Foundation. Available at: https://culturalfoundation.eu/wp-content/uploads/2022/10/IPH_V1.pdf

⁴⁴ See the 'Strategy for international cultural relations' presented by the European Commission and the EU High Representative for Foreign Affairs and Security, June 2016, Brussels. Available at: https://ec.europa.eu/commission/presscorner/api/files/document/print/en/ip_16_2074/IP_16_2074_EN.pdf

⁴⁵ European Commission (June 2022). Report From The Commission To The European Parliament, The Council, The European Economic And Social Committee And The Committee Of The Regions On The Work Plan For Culture 2019-2022. Brussels: European Commission. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2022%3A317%3AFIN>

⁴⁶ Council conclusions on an EU strategic approach to international cultural relations and a framework for action, 7 June 2019: <https://op.europa.eu/en/publication-detail/-/publication/da766854-8907-11e9-9369-01aa75ed71a1>

the EU from exploring ways to support European grassroots organisations to develop collaborations with British colleagues. To quote Damien Helly when reflecting on EU international cultural relations at the European Parliament: '[Cultural operators] see their transnational connections as forging "cultural relations", whose principal *raison d'être* is professional enrichment through on-the-ground transcultural dialogue. They seek such benefits or forms of value as mutual learning and new skills; broader audiences; increased funding; enhanced connectivity; space for joint reflection, debate, research and experimentation; and the co-creation of new work.'⁴⁷

For example, the Delegation of the European Union to the United Kingdom of Great Britain and Northern Ireland hasn't yet consistently engaged in supporting such grassroots cultural relations across the Channel. Helly comments: 'As a matter of fact, culture has been the orphan of EU external action in terms of budget and human resources: cultural focal points in EU Delegations are overloaded, they usually deal with culture as an add-on and are constantly looking for financing options within EU Delegations, because there is no specific budget line for cultural relations.'⁴⁸

Some Members States have created bilateral cultural exchange programmes such as Cultural Bridge (Germany-UK),⁴⁹ International Touring and Environmental Responsibility (Denmark-UK),⁵⁰ or Fluxus Art Project (France-UK).⁵¹ These bilateral projects tend to favour the arts communities of a handful of the wealthiest parts of Europe, fragmenting the opportunities available for European makers and limiting those of UK-based makers, creating new imbalances and gaps in the way that the European culture field can actually engage with the British ecosystem.

Lastly, Members States lack sufficiently developed joint initiatives to extend their infrastructure and resources to third countries. In its study 'European Cultural Institutes Abroad' for the Culture Committee of the European Parliament,⁵² KEA recommends analysing the untapped potential for fruitful synergies between Member State actions, and suggests that the Delegations of the European Union don't play a significant enough role in fostering strong and long-lasting cultural impacts: 'the EU still needs to design tailor-made and context-sensitive cultural strategies'.⁵³ These general observations apply to EU-UK relations.

⁴⁷ Raj Isar, Y., 'Cultural Relations or Cultural Diplomacy: Which One and for Whose Agenda?' in Cvjetičanin, B. and Švob-Đokić, N. (editors), *Cultures in Cooperation: Realities and Tendencies*, Centre for Democracy and Law Miko Tripalo, Zagreb, October 2021, p. 47. Available at: <https://tripalo.hr/knjiga-cultures-in-cooperation-realities-and-tendencies/>

⁴⁸ Helly, D., '1 billion for EU international cultural relations by 2027', speech given at the European Parliament's public hearing on EU international cultural relations in Brussels, 19 July 2022. Available at: <https://www.culturesolutions.eu/events/1-billion-for-eu-international-cultural-relations-by-2027/>

⁴⁹ <https://www.cultural-bridge.info/funding>

⁵⁰ <https://www.udviklingsplatformen.dk/en/open-call-international-performance-art-exchange-between-denmark-and-england-with-a-focus-on-sustainability>

⁵¹ <https://fluxusartprojects.com>

⁵² Smits Y., Daubeuf C. and Kern P. (KEA European Affairs) (2016). *European Cultural Institutes Abroad*. Brussels: European Union, Directorate-General for Internal Policies, Policy Department B: Structural and Cohesion Policies – Culture and Education. Available at: [https://www.europarl.europa.eu/RegData/etudes/STUD/2016/563418/IPOL_STU\(2016\)563418_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2016/563418/IPOL_STU(2016)563418_EN.pdf)

⁵³ Helly, D., '1 billion for EU international cultural relations by 2027', speech given at the European Parliament's public hearing on EU international cultural relations in Brussels, 19 July 2022. Available at: <https://www.culturesolutions.eu/events/1-billion-for-eu-international-cultural-relations-by-2027/>

Interconnected impacts

BOP Consulting has listed the main areas of impact in its research 'International Connections'⁵⁴ covering all creative sectors: the direct impact on artists' livelihoods and creative practice; fewer partnerships and collaborations between the UK and the EU; additional time required for completing administrative work linked to new procedures and regulations; additional costs and expenses incurred due to new procedures and regulations; reduced opportunities for development and income; and a smaller pool of talent to recruit from. Researchers established that there is a dynamic interconnection between these impacts and 'it will not be possible to pursue activity at the same level without new financial and business models'. In our current ecosystem, there are strong interdependencies and relations forged over decades of collaboration between the UK and the EU.

Beyond a lack of funding available to support cross-border projects – given that programmes like Erasmus+ or Creative Europe have not been replaced⁵⁵ – and a lack of reliable, multilingual information, there are many other practical issues that present major hurdles. The main areas which

cause difficulties when crossing the channel in both directions are linked to temporary work conditions (including withholding tax, double taxation and VAT management, the Schengen 90/180 rule for non-EEA creative workers), dealing with customs requirements when travelling with equipment and musical instruments (including instruments containing CITES protected species, customs licences), and transport related issues (including own-account transports and EU cabotage rules).⁵⁶

In the Draft Opinion of European Parliament's Committee on Culture and Education, Rapporteur French MEP Laurence Farreng 'notes that the plethora of migration rules, including different visa and work-permit systems in each of the EU Member States, as well as VAT rules for merchandising, rules on cabotage and cross-border trade for specialist hauliers transporting merchandising and stage decor between the UK and the EU, are making it difficult and expensive for emerging and independent UK artists to tour in the EU or participate in European festivals; notes that EU artists are also affected by similar issues when touring in the UK'.⁵⁷

⁵⁴ Cusimano A. and Rowe J. (January 2022). International Connections. The impact of the UK's departure from the European Union on the Visual Arts Sector. London: a-n The Artists Information Company and Contemporary Visual Arts Network. Available at: <https://static.a-n.co.uk/wp-content/uploads/2022/06/International-Connections.pdf>

⁵⁵ In the Draft Opinion of European Parliament's Committee on Culture and Education, Rapporteur French MEP Laurence Farreng 'notes that numerous education, culture and youth stakeholders, both in the EU and the UK, are calling for the UK to be associated with Erasmus+, Creative Europe, European Solidarity Corps and Horizon Europe once more'. See Farreng, L. (Rapporteur for opinion) (7 June 2023). Committee on Culture and Education, European Parliament. Draft Opinion of the Committee on Culture and Education for the Committee on Foreign Affairs and the Committee on International Trade on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI)). Available at: https://www.europarl.europa.eu/doceo/document/CULT-PA-749306_EN.pdf

⁵⁶ See the EU Mobility Package here: https://transport.ec.europa.eu/transport-modes/road/mobility-package-i_en

⁵⁷ See Farreng, L. (Rapporteur for opinion) (7 June 2023). Committee on Culture and Education, European Parliament. Draft Opinion of the Committee on Culture and Education for the Committee on Foreign Affairs and the Committee on International Trade on the implementation report on the EU-UK Trade and Cooperation Agreement (2022/2188(INI)). Available at: https://www.europarl.europa.eu/doceo/document/CULT-PA-749306_EN.pdf

Policy recommendations

The following recommendations have been derived from the above data analysis and takeaways, combined with insights gained from desk research and conversations with mobility stakeholders. The recommendations are aimed at public authorities at different levels, as well as stakeholders in the culture field. They aim to offer a better and fairer system of support for those accessing artistic and cultural mobility opportunities.

Recommendations to all culture stakeholders

All European culture stakeholders should:

- **Acknowledge that cultural mobility is a central component of the professional trajectory of artists and culture professionals.⁵⁸**

Cultural mobility contributes to a sustainable and fairer ecosystem, allowing fruitful interactions between contexts and cultural expressions, mitigating inequalities, and preventing brain drain. The possibility to engage in cross-Channel mobility allows culture professionals based in the EU or in the UK to benefit from and contribute to multiple opportunities and strategies.

- **Engage with artists and culture professionals from the United Kingdom.**

European networks and platforms, as well as mainland operators, should increase their accessibility to and interaction with cultural operators and arts professionals from the UK.

- **Develop accessible information and training opportunities.**

Cultural stakeholders should provide clear information, guidance, and training if needed in order to cover all areas affected by the UK's departure from the EU that are specific to the culture field.

- **Develop data collection and research.**

Given the general scarcity of existing studies analysing the impacts on cultural relations of the EU-UK TCA, all stakeholders should collect data when leading surveys and producing sectoral or transversal knowledge.

⁵⁸ See the Updated definition of 'cultural mobility' from the i-Portunus Operational Study. On the Move (March 2019): <https://on-the-move.org/resources/library/i-portunus-operational-study>

Recommendations to European Union institutions

The European Union institutions should:

- Maintain a dialogue with the UK as numerous culture stakeholders, both in the EU and the UK, are calling for the UK to be associated with Erasmus+, Creative Europe, European Solidarity Corps, and Horizon Europe once more.
- Acknowledge that EU-UK cultural relations feed European policy commitments and value-based ambitions including the European Agenda for Culture, the European Union Strategy for International Cultural Relations, the UNESCO convention, and the 2030 Agenda for Sustainable Development, among others.
- Establish a regional cultural mobility agreement between the EU and the UK to facilitate the cross-border movement of artists and culture professionals, equipment and goods, through simplified procedures.
- Encourage Member States to use the Brexit Adjustment Reserve and the Recovery and Resilience Plans to support necessary adjustment and information measures within the arts and culture field.
- Develop a cultural policy framework, within or outside the TCA, that takes into account the need for cross-border collaboration and establishes an adequate funding mechanism to support cross-border cultural projects.
- Further and regularly consult with artists and cultural organisations, and their representative platforms, to continue to document the specificities of the culture field in EU-UK relations and present the case for improvements in ambitious cultural exchanges.
- Ensure mutual recognition of professional qualifications to ensure that UK and EU culture professionals can work seamlessly across borders.
- Assist and encourage all Member States to participate in joint cultural diplomacy / cultural relations initiatives and cooperate more when supporting creative exchanges, including by supporting the pooling of resources.
- Expand the mission and cultural component of The European Delegation to the United Kingdom of Great Britain and Northern Ireland's action to maintain cultural relations among EU- and UK-based independent cultural players through tenders and grants.
- Continue to support EU networks and platforms, as brokers for international cultural relations.

Recommendations to local, regional and national authorities

The local, regional and national authorities should, in their respective areas of competence:

- Contribute to building multilateral bridges between UK-based culture professionals and operators and all European countries in order to foster a shared, diverse and equal cultural engagement and dialogue.
- Create or reinforce artistic and cultural mobility support programmes to better connect with communities in the UK, including by providing adequate mobility funding.
- Work multilaterally and participate in joint cultural diplomacy / cultural relations initiatives together with other European regions and countries, pooling resources and moving away from (only) organising bilateral cultural exchanges.
- Reinforce the capacity of the existing Mobility Information Points (MIPs) and establish new MIPs in all other EU Member States to ease the access to reliable multilingual information on tax, visas and work permits, as well as customs requirements.
- Map the administrative and logistical issues that arise for different artforms/sectors in undertaking EU-UK cooperation to provide an understanding of the scales and ranges of support needed.
- Use the Brexit Adjustment Reserve and the Recovery and Resilience Plans to support necessary adjustment and information measures for the arts and culture field.
- In their participation in the Council of Ministers and OMC working groups, Member States should share knowledge about cross-Channel mobility obstacles and difficulties encountered by artists and arts organisation professionals, and take adequate measures.

About the authors

John Ellingsworth works as a writer and editor in the cultural field. As an editor, he has worked on projects and publications for Kulturrådet (Sweden), IETM - International network for contemporary performing arts (Belgium), Dansehallerne (Denmark), ELIA - European network for higher arts education (the Netherlands), Flanders Department of Culture, Youth and Media (Belgium), EDN - European Dancehouse Network (Spain), and others. John is data analyst for On the Move and co-authored the 2022 edition of the Cultural Mobility Yearbook.

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Working for independent arts organisations and cultural institutions, Yohann has designed, coordinated or contributed to many European cooperation projects and pilot international collaborations over the years, including recently Perform Europe (led by IETM), Learning Trajectories (led by Eunia) and SHIFT (led by the European

Music Council). He has been an external expert for governmental bodies and private foundations, and led or (co-)authored many European studies, including recently *Cultural Mobility Flows: European Outermost Regions and Overseas Countries and Territories* (On the Move, 2022), *Bespoke Brokers* (British Council, 2022), *Time to Act: How lack of knowledge in the cultural sector creates barriers for disabled artists and audiences* (Europe Beyond Access, 2021), and *i-Portunus Operational Study* (Goethe-Institut, 2019).

At the intersection of arts, media and non-formal education, **Veronka Köver** has worked for various European cultural organisations and Creative Europe cooperation projects, most recently Pearle* - Live Performance Europe and OperaVision. She currently manages the ARTE opera season. As a facilitator, Veronka has moderated numerous virtual and face-to-face debates and conversations with artists and audiences, and mentored youth workers on creativity at the interface of arts and science through the Erasmus+ training programme PERSE. Veronka is an alumna of the 2021 Global Cultural Relations Programme and has contributed to the Voices of Culture structured dialogue on international cultural relations.

ON THE MOVE



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