

**EUROPEAN AGENDA
FOR CULTURE**

**WORK PLAN FOR CULTURE
2011-2014**

JUNE 2012



REPORT

**ON BUILDING A STRONG
FRAMEWORK FOR
ARTISTS' MOBILITY:
FIVE KEY PRINCIPLES**

**OPEN METHOD OF COORDINATION (OMC)
WORKING GROUP OF EU MEMBER STATES' EXPERTS
ON MOBILITY SUPPORT PROGRAMMES**



EUROPEAN UNION

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TABLE OF CONTENTS

1. Introduction	
1.1. Context of the report – the European Agenda for Culture	6
1.2. Target groups and aim of the report	7
1.3. Report structure	7
2. The benefits of artists' mobility	
2.1. For artists and cultural professionals	11
2.2. For the public	13
2.3. For the EU Member States	14
2.4. At EU-level	16
3. Building a strong framework for artists' mobility: five key principles	
3.1. KEY PRINCIPLE 1 Acknowledge and build on the values and benefits of artists' mobility	21
3.2. KEY PRINCIPLE 2 Enhance complementarity between EU Member States' policies and EU actions in the supports for artists' mobility	22
3.3. KEY PRINCIPLE 3 Adapt mobility support schemes to changing needs and circumstances	24
3.4. KEY PRINCIPLE 4 Artists' mobility support is a shared responsibility	26
3.5. KEY PRINCIPLE 5 A call for efficiency and effectiveness	27
Annex I. General information about the report	31
Annex II. List of resources	
1. Examples of EU Member States' support programmes & schemes for artists' mobility	33
2. Additional resources provided by EU Member States	71
3. Relevant studies/reports	73



INTRODUCTION







INTRODUCTION

Objective and target group

Mobility is about results – not just travelling across borders. Mobility promotes the dissemination of fresh ideas and values, understanding of other cultures and traditions, as well as mutual learning. Investing in mobility support programmes contributes both directly and indirectly to work opportunities for artists and cultural professionals, thus benefiting employment in the cultural sector and promoting growth in the wider economy.

For many artists and cultural professionals in Europe, mobility is an integral part of their working lives. International mobility programmes and schemes increase opportunities for creative encounters, professional development, exchanges, access to new markets, collaboration and innovation. The circulation of artistic works contributes to the sharing of values and creativity, extending audiences and distribution channels for cultural goods and services far from the point of production, beyond national borders. Mobility is an integrated and essential element of the value chain¹, which includes education/training, creation, production, dissemination/distribution, documentation/media, and art critique/preservation. The whole process supports artistic creation and helps it achieve its full potential.

Europe is currently undergoing a period of crisis and transformation, with budget cuts and growing disparities between the Member States of the European Union (EU MS). This situation is having an impact on the cultural sector, which is experienced to differing degrees in the EU MS and within the specific area of artists' mobility programmes. This is of particular relevance both for countries on the periphery, because travel costs are higher, and also for small countries, which may have a limited market and audience for artists.

At a time of crisis, mobility becomes more important than ever. Culture is a growth area and a driver of recovery. Investing in the mobility of artists and cultural professionals needs to be seen as a part of the solution for dealing with the crisis.

1

As discussed at the Circostrada Fresh Circus
Seminar for European policy makers
(April 2012)
[http://www.circostrada.org/
spip.php?rubrique76](http://www.circostrada.org/spip.php?rubrique76)

1.1. Context of the report – the European Agenda for Culture

Artists and professionals in the cultural field encounter particular challenges when seeking to be mobile. This is why the promotion of artists' mobility at EU-level is one of the objectives and priorities of the European Agenda for Culture², implemented through multi-annual Work Plans for Culture using the Open Method of Coordination (OMC).

The European Agenda for Culture has opened a new chapter of cooperation in the cultural field among the EU MS with regard to artists' mobility.

In the context of the **Work Plan for Culture 2008-2010**, an OMC group of EU MS experts worked on '**Improving the Conditions to Support the Mobility of Artists and Culture Professionals**'. Its final report, submitted in June 2010, contained recommendations to the European Commission, the EU MS, and the culture sector³.

Following these recommendations, the European Commission, in the context of the **Work Plan for Culture 2011-2014**, Priority C: 'Skills and Mobility'⁴, convened an expert group on '**Information Standards for the Mobility of Artists and Cultural Professionals**', which submitted its final report in December 2011⁵.

The present report is the result of the work of the **OMC Working Group on Mobility Support Programmes**, begun in early 2011, which was also formed under Priority C: 'Skills and Mobility' of the Work Plan for Culture 2011-2014. Twenty-five EU MS expressed their interest in participating in and contributing to it.

The OMC Working Group on Mobility Support Programmes built on the important work of previous expert groups. It also took into consideration the Conclusions of the Council of 19 and 20 May 2011 concerning mobility information services for artists and culture professionals⁶. According to its **mandate**, as set out in the Work Plan for Culture 2011-2014, the OMC Working Group on Mobility Support Programmes 'will screen and assess mobility support programmes and schemes in order to identify barriers and problems faced in particular by small-scale culture operators and by young artists and culture professionals, building on the 2008 "Mobility Matters" study⁷. Experts will also identify good practices to overcome these difficulties.'

Further work on the mobility of artists and culture professionals will continue in the context of the Work Plan for Culture 2011-2014. An OMC group of EU MS experts will be working on the promotion of creative partnerships (2012-2013), while another OMC group will work on the topic of artists' residencies (2013-2014). In addition, the European Commission will organise thematic seminars, by the end of 2014, analysing administrative practices related to artists' mobility (including visa, tax, and social security).

2

Proposed by the European Commission in May 2007 and endorsed by the Council of the European Union in November 2007: <http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2007:287:0001:0004:EN:PDF>

3

http://ec.europa.eu/culture/documents/moc_final_report_en.pdf

4

http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/117795.pdf

5

<http://ec.europa.eu/culture/our-policy-development/documents/mobility-info-standards.pdf>

6

http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122111.pdf

7

'Mobility Matters. Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals', October 2008, ERICarts (<http://www.mobility-matters.eu>).

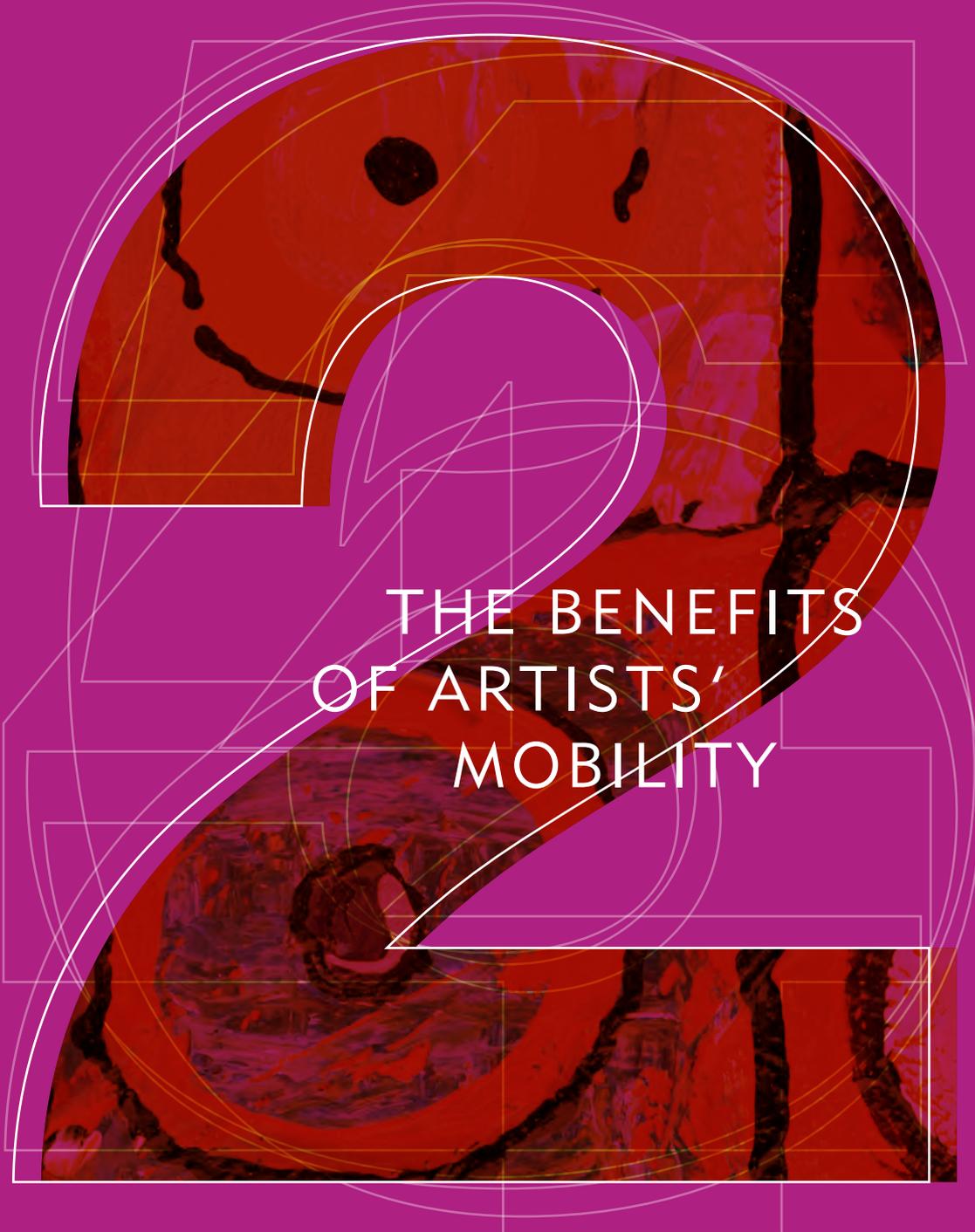
1.2. Target groups and aim of the report

The target groups for this report include policy makers, namely the national and regional authorities in the EU MS, the European Commission, and cultural organisations in the EU MS and third countries.

The aim of this report is to act as a resource for these target groups on how mobility schemes can be adapted to the new circumstances, taking a number of relevant examples into consideration. There is an urgent need for public authorities, in dialogue with the cultural sector, to become innovative and learn to achieve more with lower public expenditure. In these times of scarcity of and competition for resources, there is a need for more efficient and effective support to artists' mobility. Therefore, the aim of this report is to be useful to all target groups involved.

1.3. Report structure

Following the Introduction (Section 1), Section 2 of the report considers in detail the benefits of artists' mobility for all stakeholders involved, focusing on the results of mobility. In Section 3, five 'Key Principles' are proposed, in order to build a strong and sustainable framework for artists' mobility in Europe and beyond. Annex I contains general information about the drafting of the report, while Annex II comprises a list of resources (examples of programmes & schemes supporting artists' mobility in EU MS, other relevant resources provided by EU MS, as well as studies and reports), which were consulted, studied and taken into consideration by the members of the OMC Working Group in drafting the report.



THE BENEFITS
OF ARTISTS'
MOBILITY

THE BENEFITS OF ARTISTS' MOBILITY

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THE BENEFITS OF ARTISTS' MOBILITY

A strong framework for artists' mobility brings benefits for all stakeholders: artists and cultural professionals; the public (audiences and society in general); public administrations and institutions in EU MS and at EU-level.

Some of the patterns, formats of and expectations for artists' mobility and cross-border cooperation within the arts are in a state of transition in Europe. As changing economic, societal and environmental imperatives impact on cultural mobility, policy makers need to look at how they evaluate the benefits. Culture policy makers and funding agencies need to ensure that artists' mobility support schemes have the adaptability and intelligence to reflect current values and priorities. Especially in this period of multiple budget cuts, it is important that public authorities emphasise the special character of the cultural field and the need to keep it from being subsumed by purely commercial considerations and 'political agendas'.

2.1. For artists and cultural professionals

For centuries, artists have travelled in order to expand their markets, to find patrons and commissions, to seek out new artistic communities and different ways of thinking, and to escape constraining circumstances or an oppressive political climate.

While many of these drivers are still valid today, many artists and cultural workers in Europe now see mobility as something that is integrated into their professional development and working methodology. Many younger and emerging artists, in particular, first experience mobility as part of their studies, notably through Erasmus exchanges. From an early stage, networking and collaborating with artists in other countries becomes a valued tool for research and creative development, while they help build up lasting professional relations.

Artists operate internationally to produce and/or show their work, to experiment and be inspired, to innovate, to collaborate, to meet other artists, and to build and expand their professional networks. Mobility promotes the exchange of new and innovative ideas and practices among artists and cultural professionals. Exposure to different approaches and opportunities builds professional capacity and expands markets. The transnational circulation of artists and their work broadens audiences and increases employment opportunities. Both outgoing and incoming mobility are necessary in order to secure these benefits.

Mobility is about dialogue, exchange, response to a local demand, and co-production according to each party's interests. It is not about exporting and imposing one's own point of view or work.



EXAMPLE

Culture Ireland⁸, the national body for Irish arts worldwide, supports Irish artists and companies to present their work abroad. In addition to outgoing mobility grants, the 'See Here' scheme is specifically designed to support the inward travel of international promoters and programmers to see work in Ireland with a view to booking it for their venue or festival.



Mobility is crucial for the success of large-scale international cultural events (*bien-nales*, festivals, and tours), events which are important staging posts in the professional development and career success of many artists and companies.



EXAMPLE

The Ministry of Culture of the Slovak Republic has established the programme 'PRO SLOVAKIA' to support Slovakian artists and institutions to make Slovak culture more visible abroad and also to develop international networks, exchange and collaboration in the cultural field.



Mobility also underpins the growing number of short-term, low-cost collaborative encounters (residencies, research and innovation meetings, artist-led nomadic projects, and workshops), that is, activities that are more focused on processes of engagement in and with communities than on production or presentation.

Artists are shifting their practices towards a fluid mode of cooperation and production, with creative relationships established through peer-group networks and social media, rather than institutionalised programmes of international exchange. Multi-disciplinary, trans-disciplinary and inter-disciplinary approaches inform the artistic praxis, which adapts and responds to the environment and to opportunities, avoiding fixed notions of form and content. Projects can be short-term or with an open timeframe, they may bring together experienced and emerging artists, while they often combine non-profit players with commercial partners from different sectors.

Perceived borders shift as artists start to position themselves within a global context. More frequent encounters with artists and works from outside Europe, as well as growing opportunities for residencies and presenting work in, for example, the countries of Asia and Latin America, are contributing to an expanded, less Eurocentric vision of mobility. And yet, mobile artists can remain strongly embedded in their social, geographical, and economic environment, engaged with processes of renewal and disruption in the cities and regions where they live and work, bridging global perspectives and local awareness.

As global mobility opportunities expand, other factors are contributing to a more discerning approach to mobility choices. Reduced means and an awareness of environmental impacts oblige artists and artistic companies to question mobility habits and look for intelligent ways of pooling resources; using what they have available in order to achieve better mobility. Technology certainly facilitates virtual connections, networking, collaboration and live-streaming of events. More selective physical mobility becomes an option – and is the choice for many artists.

⁸ <http://www.cultureireland.ie/>

Co-production and building international distribution circuits into the conception stage of a creative project can contribute to lower carbon emissions and smarter mobility choices, while enabling artists to reach larger audiences.

But although mobility has become 'mainstream' for some artists and cultural professionals, for others it remains elusive for reasons of economics, lack of entry-level support schemes, language and other barriers.

More balanced access to mobility support schemes would open up the benefits to more artists and cultural professionals across Europe. This process could be assisted through the provision of incoming and outgoing mobility schemes and by paying attention to the benefits of mobility for artists and cultural professionals in countries where few such programmes exist.



EXAMPLE

'KulturKontaktAustria' provides incoming programmes for artists from Albania, Armenia, Azerbaijan, Belarus, Bosnia & Herzegovina, Bulgaria, Georgia, Kosovo, Croatia, FYROM, Moldavia, Montenegro, Romania, Russia, Serbia, Turkey and Ukraine. Since 1992, from a total of 5 600 applications, 234 artists have been selected for this residence programme.

2.2. For the public

Mobility offers significant benefits for the public, for audiences and for citizens in general. Having the opportunity to experience art and culture from abroad enables the diverse audiences found across Europe to have access to different realities and cultural expressions. This is a practice that can educate, stimulate curiosity and form a bridge to the recognition of shared cultures and values. International collaboration between artists can provide access to a wider range of arts and engage with the public, creating loyal audiences and improving the economic position of local cultural venues and festivals.

Support to incoming mobility provided by EU MS is used strategically to broaden cultural collaboration and artistic input to national and regional arts companies and cultural institutions. This brings overall benefits for the public and for audiences in EU MS.

Increasingly, third countries are developing their own cultural mobility programmes, often explicitly modelled on the cultural relations programmes of the EU MS. These programmes may support showcases, presentations, residencies and other types of mobility of their national artists in Europe. There are many strategic partnership opportunities for collaboration between the EU and third countries in order to be able to identify common objectives for incoming and outgoing mobility schemes and to benefit audiences in Europe.



EXAMPLE

The International Network for Contemporary Performing Arts (IETM) – Australia Council for the Arts Collaboration Project⁹ increases engagement between Europe and Australia and supports the Australian performing arts sector to develop networks, contacts, partnerships and audiences within the EU, with a Project Director hosted by IETM in Brussels, Belgium. An Australia Council literature and visual arts development officer has been based in Berlin, Germany.



Respect for the freedom of artistic expression and a commitment to the protection and promotion of the diversity of cultural expressions in Europe can open windows to connect the local to the global. Solidarity with human and cultural rights enables European citizens to express core values, while at the same time promoting intercultural dialogue.



EXAMPLE

The ICORN International Cities of Refuge Network¹⁰ is an association of cities and regions dedicated to the value of Freedom of Expression. Cities in Denmark, Norway, Spain, the Netherlands, Italy, UK, Germany, Belgium, France, Poland, Slovenia and Sweden are among those offering a safe haven to persecuted writers, to enable them to live and work without fear of censorship.



2.3. For the EU Member States

For some countries mobility is linked to an aspiration to gain visibility and prestige in the international world of arts and culture (such as representation at key global arts events, festivals and *biennales*). For others, international cultural activity is viewed as a ‘soft power’ tool to enhance political and business relations. It is also becoming common, both inside and outside the EU, to find mobility schemes focusing on cultural exports.

Responsibility for international cultural exchange may fall within the Ministry of Foreign Affairs or the Ministry of Culture of a given country, although it may be shared by both. In many EU MS, more than one ministry, regional and local bodies, as well as arts and business agencies, may have responsibility for international cultural exchange. This can lead to a lack of clarity for practitioners and policy makers in terms of the integrity of the decision-making processes. The aims and perceived benefits of artists’ mobility will differ according to the policy objectives of the responsible bodies. Having a clearly articulated common position on the value of mobility support can help EU MS to target their policy and programmes more effectively and be able to evaluate their success.

9
[http://www.ietm.org/
?p=information&q=newsdetail&id=599](http://www.ietm.org/?p=information&q=newsdetail&id=599)

10
<http://www.icorn.org/index.php>



EXAMPLE

In Denmark, the International Cultural Panel presided over by the Ministry of Culture, coordinates Denmark's international exchange and cooperation. A set of principles has been agreed by the large number of bodies and agencies involved that represent different arts and public diplomacy interests. The five principles¹¹ are the joint assessment criteria for support of international cultural exchange. Following a study of the Danish Arts Council in 2008, which found the structure for international cultural exchange 'tortuous and bewildering' with four parallel systems, the Danish Government adopted a strategy on cultural exchange¹², which streamlines procedures and objectives under the International Cultural Panel.

The development of cultural and artistic cooperation through mobility (tours, festivals, *biennales*, artist exchange programmes, etc.) carries important benefits for policy makers in the EU MS. Cultural mobility can contribute to a repositioning of a country's image on the international scene or within a particular country. Mobility undoubtedly has economic consequences: it can open doors for businesses and promote the creative economy. It can also help increase the competence of artists and cultural workers and the competitiveness of the cultural and creative industries in international markets.

International cultural relations institutes, and instruments such as bilateral cultural agreements, contribute to the promotion of international relations through cultural diplomacy. There is a growing recognition of the value of a multilateral networked strategy, of which the mobility projects run by the European Union National Institutes for Culture (EUNIC) network are but one example.



EXAMPLE

EUNIC's Curatorial Exchange Programme 2012¹³ offers internships to young Russian curators in European museums and galleries in Austria, Romania, Germany, the UK, France and Sweden.

Cultural exchange and collaboration through mobility strengthens understanding and intercultural dialogue between people, opens minds, and creates a feeling of confidence. Intellectual exchange is supported by incoming mobility programmes that enable European cultural institutions to attract creative talents from third countries. This also fosters tolerant and inclusive societies.

EXAMPLE

The International Museum Fellowship¹⁴ programme of the 'Kulturstiftung des Bundes' offers museums and public collections in Germany the opportunity to hire young, top-level foreign researchers and curators to work at their organisations. For the period 2011-16, the Federal Cultural Foundation has allocated EUR 2.58 million to fund the International Museum Fellowship.

11

<http://www.kunst.dk/index.php?id=6479>

12

http://www.kunst.dk/fileadmin/user_upload/dokumenter/Internationalt/EXTRACTS_IN_ENGLISH_Aug_2010x.pdf

13

<http://www.eunic-online.eu/node/534>

14

http://www.kulturstiftung-des-bundes.de/cms/en/programme/fellowship_internationales_museum/index.html

Mobile artists can play a part in the revitalisation of regions, for example through EU programmes supporting regional partnerships on common projects and via twinning exchanges between sister cities and regions. Cultural mobility programmes in Europe focusing on specific regional clusters have strengthened regional identities and expanded the opportunities for cultural collaboration.

EXAMPLE

The International Visegrad Fund Artist Residency Programme¹⁵ promotes artistic exchange between citizens of the Czech Republic, Poland, Hungary and Slovakia.



Opportunities for access to mobility can be particularly important in smaller European countries, where artists need to be mobile in order to achieve a critical mass, to reach wider audiences, and make their mark. The digital shift and globalisation present artists and cultural workers from smaller linguistic and cultural areas of Europe with opportunities for networking and communication. Mobility can be both a catalyst and a complement to the process of opening up to new audiences and markets.

Artists from EU MS can offer skills in building bridges, conflict resolution, culture for development, and in promoting cohesion within culturally diverse societies. This significant advocacy role for art can help counteract the exploitation of culture to divide people. Mobile artists are part of the 'connective tissue' that builds a strong and vital cultural sector as a whole.

2.4. At EU-level

The mobility of artists and cultural professionals contributes to the European integration process. Artists and cultural professionals are important bridging points between countries and cultures promoting cultural and linguistic diversity. Artistic and cultural exchange and cooperation increase understanding between countries and cultures within Europe and among neighbouring countries. Peaceful co-existence strengthens Europe's economic and political unity.

EXAMPLE

'Cyprus in Action' Youth Music Encounters¹⁶, funded by the European Cultural Foundation, brought together musicians from Cyprus, Greece, and Turkey.



At this particular juncture, political and economic pressures are obliging some EU MS to make drastic choices about the level of public financial support for culture. As far as international mobility is concerned, the picture across Europe is complex and somewhat contradictory. In some countries, culture budgets and administrations are subject to dramatic cuts. This trend could potentially fragment the European cultural space. Elsewhere, however, public authorities recognise the multiple benefits of international cultural exchange and increased investment in the mobility of artists. While some countries are undergoing huge crises and

¹⁵ <http://visegradfund.org/residencies/varp/>

¹⁶ <http://www.eaymc.org/galleries/uncategorized/cyprus-in-action-2010/>

their public authorities are unable to guarantee consistent support for cultural exchange, in other countries, budget cuts have not yet had an impact on programmes for artists' mobility.

The aim of 'Creative Europe'¹⁷, the proposed new framework programme of the European Union dedicated to the cultural and creative sectors for the period 2014-2020, is to respond to the challenges faced by the cultural and creative sectors in terms of fragmentation, globalisation and the digital shift, lack of data, and the shortage of private investment. The implementation of this programme will contribute to the achievement of the Europe 2020 strategy objectives of smart, sustainable, and inclusive growth. Learning from the results of the European Commission's Pilot Projects for Artists' Mobility (2008-2010)¹⁸, the extensive range of projects co-financed by the EU Culture Programme (2007-2013)¹⁹, which focused on the objective of promoting cross-border mobility, and from the consultation process of the cultural sector, Creative Europe acknowledges the benefits of artists' mobility at EU level.

All public authorities have an urgent need to innovate policies and to learn to do more with less public money. Artists' mobility and cooperation programmes are often quite an effective means of achieving multiple benefits on a low budget, attracting high levels of visibility and participation.

Mobility could be pivotal in smoothing out imbalances in Europe. Championing an open European cultural space is one response to urgent calls to move beyond a narrow vision of Europe as purely an economic project. It can complement grass-roots initiatives to rebuild Europe from the bottom up, such as proposals for the 'We are Europe!'²⁰ – a new style European Peace Corps volunteer mobility programme – and the call for more wide-ranging exchange opportunities for all young people in Europe. Mobility can bring culture closer to Europe's citizens and have an impact on their daily lives.

Now, more than ever, the EU should seize the opportunity to assert key European values: respect for diversity of cultural expressions, cultural rights of minorities, and access to culture. Supporting mobility can promote social inclusion through the broadening and diversification of audiences. Culture can play an important role as a means to bring people together, to enhance respect and understanding for each other in a period of transition and crisis. Artistic mobility can be a catalyst in the process. Cultural and artistic exchange and understanding among EU MS is a fundamental element in the broader peace-keeping project of the European Union.

Shared European cultural values, apart from national references ('United in diversity'), can also inspire other regions of the world to build their own framework of cooperation.

17

http://ec.europa.eu/culture/creative-europe/index_en.htm

18

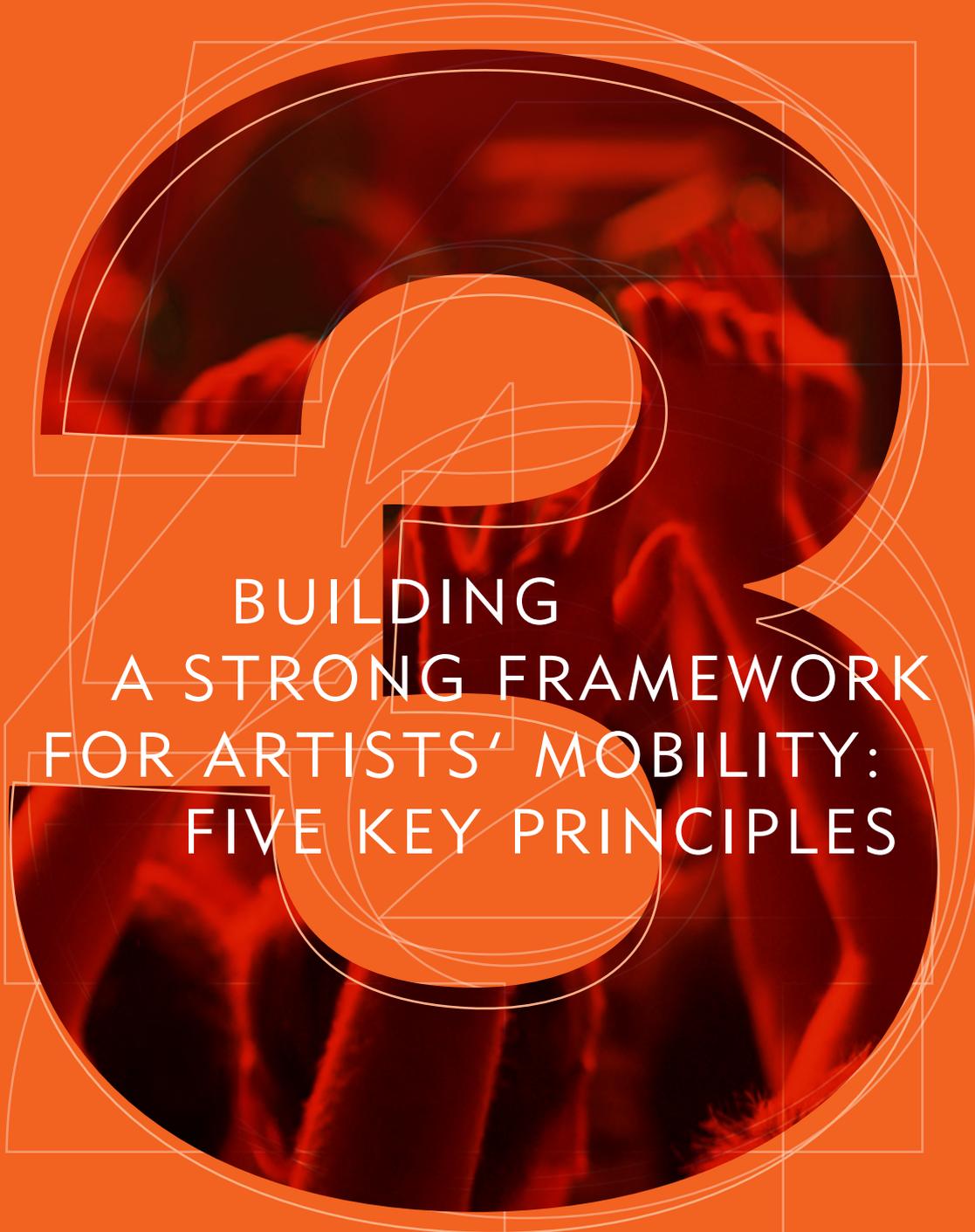
http://ec.europa.eu/culture/our-programmes-and-actions/artist-mobility_en.htm

19

http://ec.europa.eu/culture/our-programmes-and-actions/culture-programme-%282007-2013%29_en.htm

20

<http://manifest-europa.eu/allgemein/wir-sind-europa?lang=en>



BUILDING
A STRONG FRAMEWORK
FOR ARTISTS' MOBILITY:
FIVE KEY PRINCIPLES







BUILDING A STRONG FRAMEWORK FOR ARTISTS' MOBILITY: FIVE KEY PRINCIPLES

The OMC Working Group on Mobility Support Programmes, having taken all of the above into consideration, proposes **five 'Key Principles'** for building a strong framework for artists' mobility in Europe.

3.1. KEY PRINCIPLE 1

Acknowledge and build on the values and benefits of artists' mobility

At a time of crisis and transformation, the Working Group calls for a **robust re-affirmation** of the **multiple, diverse benefits and values** generated by the mobility of artists and cultural professionals. **Mobility is about results**; not just travelling across borders.

This requires a **call for vigilance** from artists and policy makers. It is vital that budget cuts and a reduced scope of public authorities should not lead to neglecting support for cultural mobility programmes.

EXAMPLE



The Greek Ministry of Education and Religious Affairs, Culture and Sports (former Ministry of Culture & Tourism) is supporting the mobility of Greek artists abroad, providing funding for transportation, residence and production expenses to artists who have been invited to participate in international cultural events, festivals, etc.

Equally undesirable is any attempt to reposition mobility for purely economic ends: it is clear that focusing only on the export of large-scale cultural production is counterproductive. Mobility should not be restricted to economic goals. This approach does not meet the interests and values of artists and cultural professionals, nor does it respond to the wider needs of the public.

A positive focus on mobility support for smaller scale experimental encounters, laboratories and residencies takes emerging trends and patterns of collaboration into account. These are in many ways the innovative, research part of the arts. The support can be at lower cost, and involve less economic risk, than big cultural export programmes. Investing in artists' mobility is a fundamental building block of a sustainable arts and cultural sector in Europe, weaving it into a global network of professional contacts and collaborative relationships.



EXAMPLE

The Artists' International Development Programme²¹ is jointly funded by the British Council and Arts Council England. It offers early stage development opportunities for individual freelance and self-employed artists based in England to spend time building links with artists, organisations and/or creative producers in another country. The programme runs from 2012 to 2015 with three application deadlines each year.



EXAMPLE

The Swedish Arts Grants Committee (state agency) runs an extensive programme for individual artists and for several art forms to support international exchange at the initiative of the artist concerned. The focus is on artistic development. There are many different forms of support, such as residencies, incoming and outgoing grants, and workshops. The programme runs on a permanent basis, alongside national support for individual artists. Decisions are made by peer-groups of artists²².



An emphasis on specific support schemes for artists' mobility is a relatively **low-budget** investment. It is aligned with policies to **increase employment and employability** in parallel with the goal of an open labour market in Europe. Mobility offers opportunities to young people that meet their expectations for mobility fostered through exchanges during their artistic studies. This approach **maximises the leverage** for spin-off benefits and respects fully the contribution artists can make to the creative industries.

3.2. KEY PRINCIPLE 2

Enhance complementarity between EU Member State policies and EU actions in the supports for artists' mobility

In times of growing disparities and inequalities within the EU, supporting artists' mobility remains primarily the responsibility of EU MS. Nevertheless, there are areas in which EU and MS acting together have the potential to provide real **added value**.

In the future Creative Europe programme, which will operate from 2014 to 2020, artists' mobility will be addressed under the specific objective of the Culture strand to promote the transnational circulation of cultural and creative works and operators. It will also be included under the capacity-building objective²³.

Some EU MS may wish to develop schemes similar to those that they had put in place in the context of the Culture Programme (2007-2013), namely providing co-funding to national cultural operators who apply for EU funding, thereby maximising their chances of success.

21

<http://www.artscouncil.org.uk/funding/apply-for-funding/strategic-funding/grant-programmes/artists-international-development-fund/>

22

<http://www.konstnarsnamnden.se>

23

The MEDIA strand of Creative Europe will provide funding for training of audio-visual professionals, the development, transnational distribution and promotion of audio-visual works; it will also support transnational circulation, in particular by providing funding for the distribution of non-national European works on all platforms.



EXAMPLE

'Kunsten en Erfgoed', the Flemish Agency for Arts and Heritage, provides a number of grant lines for international artistic activities. One of these programmes is called 'Preparation of an international arts project under a European funding programme'. With this grant line the Flemish authorities aim to encourage the art sector to develop and submit proposals for EU funding.



EXAMPLE

The National Cultural Fund (NCF) of Hungary is supporting the participation in most strands of the Culture Programme with a separate grant. Hungarian cultural organisations often have difficulties in obtaining the amount of co-financing needed in order to participate in the Culture Programme – the NCF is helping them out with this special grant (the total budget for this particular project is HUF 50 million, approximately EUR 200 000).

Developing a **strategic approach** to enhance the promotion of **culture in EU international relations**²⁴ should lead to a strengthening of artists' mobility support programmes. Art and culture are often perceived as the basis of European influence in the world and a pillar of 'soft power'. Art and culture can be important instruments for conveying the values of democracy and freedom of speech. Safeguarding equal rights among citizens with regard to knowledge, culture, and values, such as minority languages, and promoting the diversity of cultural expressions in Europe are a valid basis for EU support for artists' mobility.

The EU can provide mechanisms for EU MS, whatever their size or economic weight, to have a presence in key global cultural markets.

Some EU MS are having to make severe cutbacks in cultural budgets and are experiencing economic downturn. This can make it much more challenging to secure the necessary public or private sector co-financing to enable them to participate in European cultural cooperation projects, including those supporting the mobility of artists and cultural professionals. In the current context, we need to **avoid the creation of empty zones in the European cultural infrastructure** with closed, inward-looking cultural markets. Regional cooperation programmes can assist in this process.

EXAMPLE

The French Ministry of Culture and Communication with the Ministry of Foreign and European Affairs and its operator, the French Institute (*Institut français*), have created and developed specialised offices (*bureaux spécialisés*) and Burex (*bureau export de la musique française*) in foreign countries, in order to support French structures exporting cultural productions, live performances and contemporary visual arts in strategic countries (bilateral relations) or regions (regional action in Asia or South America).

24

Work Plan for Culture 2011-2014, Priority Area E: Culture in External Relations. In 2012, an expert group on culture and external relations focuses on China.

In terms of complementarity, EU MS need to recognise the positive value of co-financing artists and productions that contribute to international projects and reach audiences beyond national borders.

3.3. KEY PRINCIPLE 3

Adapt mobility support schemes to changing needs and circumstances

Mobility support schemes need to adapt to the new needs, trends and circumstances of artist mobility in Europe and learn from best practices. **Flexibility** is essential. Frequent deadlines or open schemes (rather than annual calls) allow artists and cultural professionals to respond to opportunities as they arise. Mobility needs and timetables are not always predictable.

EXAMPLE

The Arts Council of Ireland operates a ‘Travel and Training’ mobility award that accepts applications on an on-going basis with no set deadlines. Applications are processed and decisions issued within six weeks of submission. Where funding is granted, 90 % of the award is paid up front to the artist.



Professional, **transparent guidelines** and **open selection processes** are vital. There should be **specific support measures for small-scale, short-term initiatives**, offering more small grants, amounts that respond to the actual needs of practitioners rather than artificially inflated amounts that build in the high administration costs of the managing agency. **Separate programmes or strands may be needed for different types of cultural operators** to ensure a fair distribution of resources.

EXAMPLE

Two separate investment programmes were launched in Malta to address a more targeted and flexible approach in enhancing the mobility of artists and cultural professionals. The first programme is a mobility fund managed by the Malta Council for Culture and the Arts, targeting individual artists and organisations seeking grants for mobility actions. The mobility fund is a strand of the Malta Arts Fund and focuses on small scale and one-off initiatives. The second programme is a Cultural Diplomacy Fund, co-managed by the Ministry of Foreign Affairs and the Ministry for Tourism, Culture and the Environment. This fund is a competitive programme for Diplomatic Missions to develop cultural projects in their respective Missions with artists and cultural professionals.



EXAMPLE

Nordic Culture Point²⁵ has a range of funding mechanisms to support mobility and collaboration between artists and cultural organisations in Nordic and Baltic countries.

25
<http://www.kulturkontaktnord.org/>

Eligibility conditions need to take account of **the contribution mobile artists** make to their context, to where they live, produce and present their work. Such an approach can be found in guidelines for mobility programmes in many European countries – schemes should not be closed and reserved for nationals only, but remain open to artists who are recognised for their work in a country which is not necessarily where they were born or hold citizenship.

Multilingualism is a key to fostering mobility. Presenting guidelines for international mobility programmes and projects, and all relevant information on how to become established in a given country, work regulations, taxation, etc. in a range of languages, including minority languages, sends an important message to artists from different countries and language groups that such schemes are genuine, open calls. Information on mobility schemes should also be made accessible for people with disabilities.

Multi- and inter-disciplinary practices need to be reflected in mobility support schemes. Co-operation with and co-financing by other partners, both from the commercial and public sectors, should be encouraged. The possibilities for strategic partnerships with countries, regions, cities, and organisations outside the EU should be explored in order to enhance the potential for global collaboration and the benefits of audience development. Mobility increases the audience market and, thereby, the income of the artists, which is especially important for those with a small home market. Cross-border mobility partnerships within Europe can also be highly effective.



EXAMPLE

‘Eurosonic Noorderslag’ has been held in Groningen in the Netherlands every year since 1986. It is Europe’s main conference and showcase festival for European music. The Eurosonic Foundation aims at creating a platform for the European music industry and promoting the European repertoire²⁶.

Substantial changes have taken place within the higher education system in Europe as a result of the Bologna Process, which has instituted reforms that make European higher education more competitive and attractive for mobile students. Arts and cultural management courses are particularly recognised for their ability to attract international students, both from EU and from third countries. Art schools and academies are now much more focused on international networks, collaborations and partnerships, and graduates have **an expectation that international mobility will be integrated into their career pathways**.

Environmental sustainability needs to be factored into mobility support schemes much more explicitly. Developing new targets and **indicators for sustainable, selective, intelligent mobility** is an important priority.



EXAMPLE

'Julie's Bicycle' publishes practical information resources, a series of 'Green Creative Industry Guides' for London (commissioned by the Mayor of London's culture office). It has also produced Europe's first 'Green Mobility Guide for the Performing Arts'²⁷ in collaboration with On-the-Move.



Shifting the emphasis to the results of mobility is likely to achieve a better balance between outgoing and incoming mobility support. EU MS also need to ensure that their country's visa policy and administrative regulations do not create unnecessary barriers to incoming cultural mobility.

3.4. KEY PRINCIPLE 4

Artists' mobility support is a shared responsibility

Given its multiple benefits, artists' mobility support needs to be seen as a **shared responsibility** and a **partnership opportunity** for arts and culture agencies to work with other bodies and interests, such as regional authorities, business consortia and international cultural relations institutes.

The role of the regions is becoming more important in mobility support schemes, as regions in some EU MS strengthen their cultural policy and develop stronger aspirations to support mobility and cultural exchange. Creative city networks facilitate international connections and reveal lines of affinity. **New decentralised patterns of mobility** are emerging, connecting city to city, region to region and even region to country, resulting in a need for coordination between the different authorities.



EXAMPLE

The North Rhine-Westphalia (NRW) region of Germany runs a multi-year international art and artist exchange programme called 'Transfer'. Now in its ninth edition, Transfer 2011-2013²⁸ links NRW and South Korea and will bring work from Korea to Germany and vice versa, exploring new cultural connections for artists, cultural institutions and audiences in Asia and Europe.



Cultural mobility can contribute to smart, sustainable and inclusive local, regional and national development and growth. The EU cohesion policy 2007-2013 has enabled the Structural Funds to invest in the development of cultural infrastructure and cultural services in regions and cities of Europe. The new cohesion policy for 2014-2020²⁹ presents pathways for the cultural and creative sectors to assert their potential as an asset for growth and to become incorporated into regional innovation strategies for smart specialisation.

Cultural mobility should also be further streamlined in other existing EU programmes such as Youth in Action, Citizenship Programme, etc.

27

<http://www.juliesbicycle.com/resources/green-guides/green-mobility-guide>

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<http://www.transfer-korea-nrw.com/>

29

http://ec.europa.eu/regional_policy/what/future/proposals_2014_2020_en.cfm

3.5. KEY PRINCIPLE 5 A call for efficiency and effectiveness

In times of scarcity of and competition for resources, there is a **need for more efficient and effective access and support for artists' mobility**. Simplifying application procedures as much as possible will reduce the amount of time that artists and administrations spend on applying for subsidies. Even though the possibility for online applications is now provided in several countries, this practice needs to become more widespread. Clear objectives and transparent selection criteria can help applicants assess their chances realistically. Furthermore, requests for audits and evaluation reports should be in balance with the level of the grant awarded. **EU MS are called to adopt the expert group recommendations on 'Information standards for the mobility of artists and cultural professionals'**³⁰. Better standards of mobility information provision and learning from best practices are important steps towards a strong framework for artists' mobility, and will also improve the efficiency and effectiveness of mobility support programmes.

Training seminars about EU and international support schemes and methods of working should be implemented within the public authorities concerned (at national and regional level). Better awareness and skill-building of the professionals in this particular field would be useful, and will strengthen the capacity of the sector.

There is a lack of coordination in some countries, with many authorities having responsibility and powers in the field of international cultural exchange and mobility. Inter-ministerial coordination, as well as coordination among bodies at regional and local levels, and agreement on joint principles and objectives can help to avoid wasted effort, lack of transparency and the dissipation of potential benefits³¹.



EXAMPLE

An agreement between the Ministry of Education, Science, Culture and Sport and the Foreign Affairs Ministry in Slovenia has allowed four residential apartments to be provided in Berlin, London, New York and Vienna for Slovenian artists to work abroad in the fields of performing and visual arts, architecture, design, literature, etc.

Better collaboration between government bodies and cultural institutions in EU MS to combine resources in their relations with third countries can be an effective approach and complement bilateral exchanges and agreements. **Internationally networked projects** to support mobility enable authorities and institutions in Europe to maximise synergies and resources, in order to achieve greater impact and strategic benefits.

30

<http://ec.europa.eu/culture/our-policy-development/documents/mobility-info-standards.pdf>

31

See 'Strategic alliances and institutional framework', Policy Handbook on How to strategically use the EU support programmes, including Structural Funds, to foster the potential of culture for local, regional and national development and the spill-over effects on the wider economy? OMC Working Group on Cultural and Creative Industries, p. 17, April 2012.



EXAMPLE

‘Arts Collaboratory’³² is a programme for the support of visual art initiatives in Africa, Asia and Latin America, and for exchanges between these and visual arts organisations in the Netherlands. Arts Collaboratory provides financial support, facilitates knowledge sharing, and promotes networking and artistic exchange. The programme was established in 2007 and pools the resources, knowledge and networks of three Dutch organisations: Hivos, DOEN Foundation and the Mondriaan Foundation.



In order to develop efficient and sustainable mobility schemes, there is a need to develop targets, as well as qualitative and quantitative indicators for, inter alia, the intrinsic, instrumental, and diplomatic value of culture, audience and market development, and environmental sustainability.

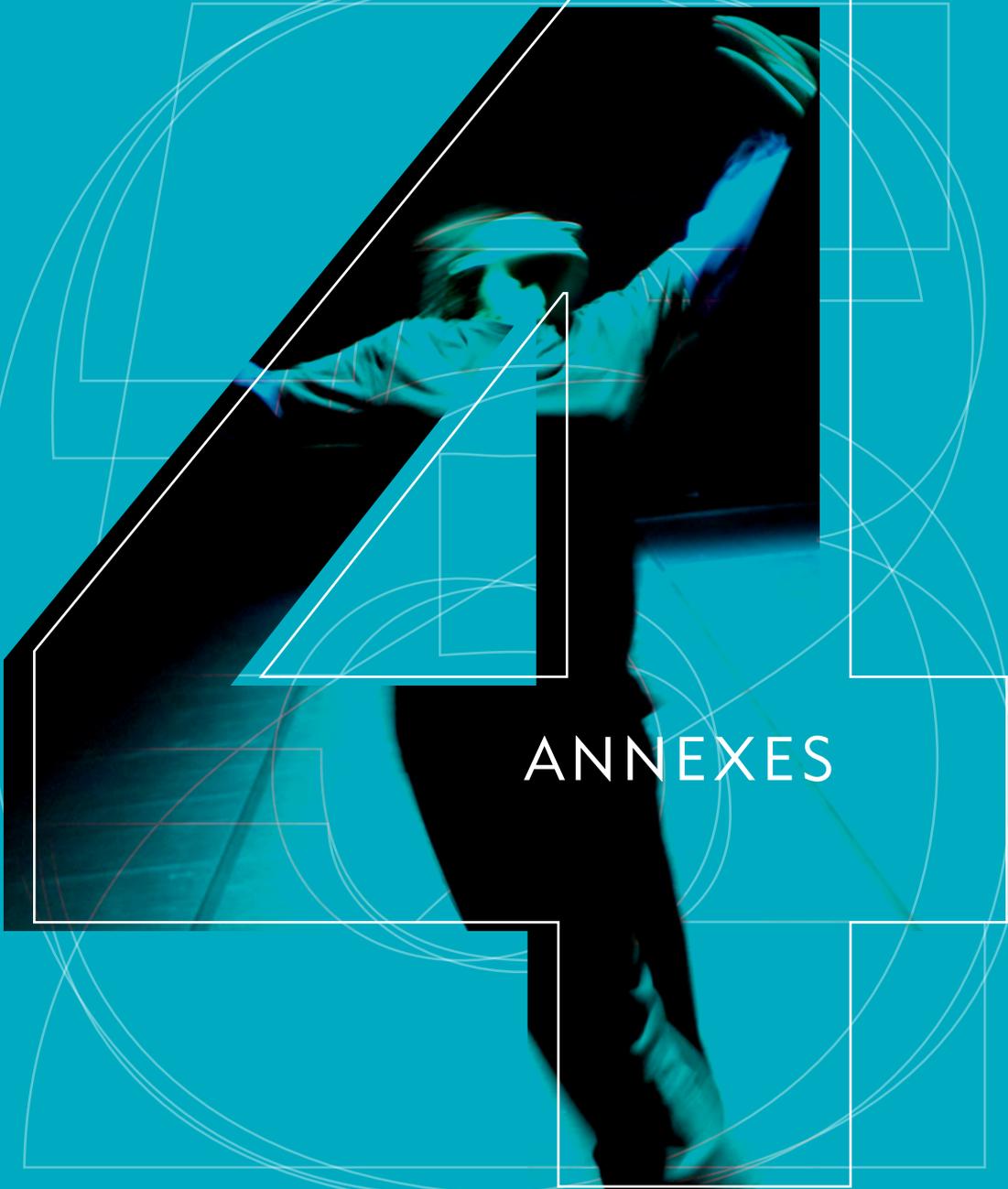


EXAMPLE

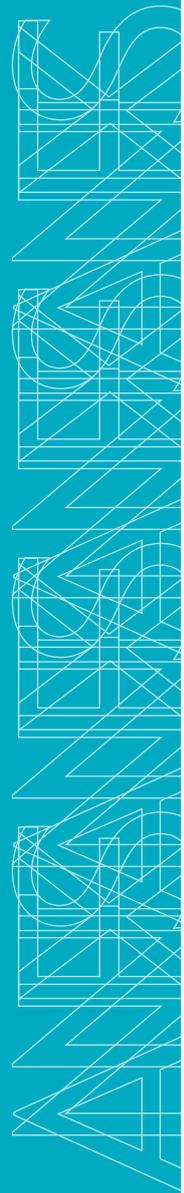
Culture Ireland sees all the performance indicators together as constituting a collective ‘culture value’, a term that includes the aesthetic, historical, social, diplomatic and spiritual value. Economic components include public good, reputational, national identity and international social cohesion benefits. Efficiency or value for money indicators are also part of the overall equation. In summary, these components of cultural value are categorised as intrinsic, instrumental and institutional value.



Overall, there is a need for **better analysis of and collection of data** on the results of mobility schemes. Evaluation of mobility programmes and schemes should be undertaken on a regular basis by the relevant agencies. There is a coordination role here for EU MS to ensure good intelligence on national mobility trends and needs, and the widespread dissemination of results.



ANNEXES





ANNEX I GENERAL INFORMATION ABOUT THE REPORT

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Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden

European Commission

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Working Method and Timetable

The work of the Open Method of Coordination (OMC) group of EU Member States experts on Mobility Support Programmes was carried out in five plenary and subgroup meetings in 2011 and 2012. A drafting session for the present report was held in Brussels, Belgium on 26 March 2012, with the participation of the experts from France, Lithuania and Sweden, chaired by Bert Holvast from the Netherlands (see above Drafting Team). The last (5th) meeting of the OMC Working Group was held in Brussels on 14 & 15 June 2012.

Presentations by Member States' experts during the plenary sessions held in 2011 and 2012

- **Czech Republic**
Mobility Obstacles in the Czech Republic,
Pavla Petrová, Arts and Theatre Institute
- **France**
RENDEZ-VOUS, *P. Sauvageot, Project Manager, Lieux publics*

French Cultural Financial Support Schemes for Mobility,
Ines Da Silva, Ministry of Culture & Communication
- **Hungary**
Adoption of Council Conclusions on Mobility Information Services for Artists and for Culture Professionals, *Katalin Budai*
- **Ireland**
Mobility Support Programmes
- **Italy**
Mobility Support Programmes,
Erminia Sciacchitano, Ministry of Culture
- **Poland**
Funding Situation in the Arts,
Elzbieta Nowak, Ministry of Culture & National Heritage
- **Slovakia**
Mobility Policies in the Slovak Republic,
Július Klein, the Slovak State Philharmonic
- **Slovenia**
H.O.M.E. (House for Open Mobility Exchange),
Jaša Jenuš (KUD Ljud)
- **Sweden**
Support for Mobility for Individual Artists in Sweden on State Level,
Ann Larsson, the Swedish Arts Grants Committee
- **United Kingdom**
Information Services for Mobility of Artists: A United Kingdom Perspective,
Yvette Vaughan-Jones, Visiting Artists



ANNEX II LIST OF RESOURCES

1. Examples of EU Member States' support programmes & schemes for artists' mobility

Country/Region	AUSTRIA
Initiating authority	Ministry of Education, Arts and Culture
Title of initiative (if applicable)	<i>Traineeprogramm</i>
Objectives (of the initiative/scheme)	Professionalisation of Cultural Managers
Short description (of the initiative/scheme)	10 to 12 professionals can work from 3 to 6 months in cultural institutions abroad. The institutions are chosen either by the Ministry or the candidate. Cultural Managers receive a monthly fee from the Ministry ranging from EUR 1 500 to EUR 1 850.
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Cultural Managers
Source of funding	Ministry of Education, Arts and Culture
Total cost	EUR 54 000 to EUR 133 500
How was it made possible?	The idea originated in the department for funding cultural centres and was endorsed by the Minister.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	No evaluation is available.

Country/Region	BELGIUM/FLANDERS
Initiating authority	Flemish Community
Title of initiative (if applicable)	Preparation of an international arts project under a European funding programme.
Objectives (of the initiative/scheme)	Making available project grants, the Flemish authorities intend to encourage the arts sector to develop and submit proposals for European Union subsidy.
Short description (of the initiative/scheme)	An organisation preparing an application for an EU-funded programme (e.g. Culture 2007-2013, Interreg) can apply for support for the international costs occurring for its preparation, for example international travel costs for preparatory meetings with partner organisations, costs of international phone calls, etc.
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	<p>Basic requirements for applicants:</p> <ul style="list-style-type: none"> • to be a legal entity; • to be located in the Flemish community in Belgium or in the bilingual area of the Brussels Capital Region. <p>Qualitative eligibility and evaluation criteria: In order to determine the volume of the subsidy amount, the following criteria shall be applied insofar as these are relevant for the evaluation of the subsidised activity. The specificity of the applicant is taken into account, including:</p> <ul style="list-style-type: none"> • the quality of the artistic and/or thematic concept; • the significance and the quality of the project within the international context; • the significance of the project for further development of the artistic track; and • the concretisation of inter-culturalism.
Source of funding	Agency for Arts and Heritage
Total cost	EUR 20000 in 2011
How was it made possible?	
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	The 'Preparation of an international arts project under a European funding programme' is a new grant line that was set up in 2010. Its results and impact have not been assessed yet.

Country/Region	CYPRUS
Initiating authority	The Cultural Movement of Limassol 'Epilogi'
Title of initiative (if applicable)	Cyprus in Action
Objectives (of the initiative/scheme)	Bringing together young musicians from Cyprus, Greece and Turkey.
Short description (of the initiative/scheme)	<ul style="list-style-type: none"> • Five-day cultural management training course and youth music camp held in Limassol in January 2010. • Seventy participants from Cyprus, Greece and Turkey. • Funded by the European Cultural Foundation.
Short description of problem resolved/barrier overcome (if such the case)	Visa-related issues were resolved through collaboration between the Ministries of Foreign Affairs of Cyprus and Greece.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	From the 70 participants, 15 were young cultural operators and musicians.
Source of funding	European Cultural Foundation
Total cost	EUR 40 000
How was it made possible?	Invitation letter to the Ministries of Foreign Affairs of Cyprus and Greece by the Cultural Movement of Limassol 'Epilogi' (Cyprus) and 'Jeunesses Musicales International' (Belgium); coordination with group leaders from the Sevda-Cenap And Music Foundation and Pera Fine Arts, Turkey.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	Improved collaboration in the cultural field among youth and music organisations from Cyprus, Greece, and Turkey. This initiative also resulted in a project through the 'Culture Programme 2007-2013' in 2010 and the realisation of a number of projects including a Youth in Action grant (Sept 2010) and the Euro-Med Youth Music Expo in 2012.

Country/Region	CZECH REPUBLIC
Initiating authority	Ministry of Culture, Foreign Relations Department
Title of initiative (if applicable)	Grants for international cooperation
Objectives (of the initiative/scheme)	Promotion of Czech culture abroad & support of cultural diversity
Short description (of the initiative/scheme)	Project and production grants in the field of arts for Czech artists abroad (tours, hosting at international festivals, exhibitions, literature festivals etc.).
Short description of problem resolved/barrier overcome (if such the case)	One of the tools available in the Czech Republic for international cooperation. The programme is not open to individual artists. It focuses on artistic projects, not on projects by other cultural workers and intermediary institutions. Its budget is very low.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	NGOs
Source of funding	Ministry of Culture
Total cost	EUR 250 000 to EUR 280 000
How was it made possible?	Applicants must have an invitation from abroad; maximum three projects – one applicant per year. Subsidies cover only direct costs of projects.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	The programme exists since 2000. At first, the Programme for Cultural Cooperation also focused on incoming artists (for festivals, exhibitions, performances). Because of lack of state funding, the programme has been limited since 2012 only to international cultural cooperation outside the Czech Republic.

Country/Region	CZECH REPUBLIC, HUNGARY, POLAND AND SLOVAKIA (Visegrad Countries – V4)
Initiating authority	The governments of V4 countries
Title of initiative (if applicable)	International Visegrad Fund (founded in 2000) Annual budget for 2010: EUR 7 000 000; equal contributions of the Visegrad Group governments.
Objectives (of the initiative/scheme)	The purpose of the Fund is to facilitate and promote the development of closer cooperation among V4 countries, as well as with other countries, especially, but not exclusively, non-EU Member States in Eastern Europe, the Western Balkans, and the Southern Caucasus.
Short description (of the initiative/scheme)	Grants support common cultural, scientific and educational projects, youth exchanges, cross-border projects and the promotion of tourism; individual mobility projects (scholarships and residencies) are also supported.
Short description of problem resolved/barrier overcome (if such the case)	Complicated administration of the application procedure (original financial documents required; low budget available for cultural projects). Since 2011, advance payments have been introduced, because until then, only reimbursements were possible.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	NGOs, municipalities, local or regional governments, schools and universities, but also private companies and small groups or individuals are eligible for the grant support, provided that their projects deal with the region and further develop cooperation among project partners based in the region.
Source of funding	The budget of the Fund consists of equal contributions by each government of the Visegrad Group.
Total cost	Mobility programmes: EUR 1 528 900 in the budget plan for 2012 (total budget: EUR 6 000 000 in 2010; EUR 6 598 10 in 2011; EUR 7 530 701 in 2012).
How was it made possible?	Collaboration among all V4 countries (except in the case of individual mobility projects) upon agreement of their governments. The programme is implemented by the Secretariat of the Fund.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	Founded in 2000, the Fund has been developing ever since. By the end of 2010, the Fund had supported more than 3 300 grant projects and awarded more than 1 300 scholarships and artist residencies. For 2012 the Fund runs four grant programmes: Small Grants, Standard Grants, The Visegrad Strategic Programme and the Visegrad+ Programme, in addition to several scholarship schemes, a triple artist-in-residence programme and a curriculum-building programme for universities.

Country/Region	DENMARK
Initiating authority	The Danish Arts Council
Title of initiative (if applicable)	DIVA – Danish International Visiting Artists Programme
Objectives (of the initiative/scheme)	DIVA is an artist-in-residence programme, with the objective to increase mobility and networking and to develop the Danish art scene through exchange.
Short description (of the initiative/scheme)	Danish art institutions and professionals (art centres, artists' groups, galleries, theatres, orchestras, festivals, educational institutions and municipalities) can invite foreign artists or artists' groups to reside in Denmark for extended periods of time, varying from 14 days to three months. The artist may be invited to participate in projects, productions, the development of artistic works, education programmes, guest lectures, talks, workshops, master classes, dialogue meetings, etc. For more information see: http://www.kunst.dk
Short description of problem resolved/barrier overcome (if such the case)	The DIVA residency scheme primarily solved the problem of the very costly and resource-demanding permanent residencies. This is an ad hoc residency that materialises wherever there is a host who will take on the responsibility of facilitating the stay of a foreign artist.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Young and emerging artists have been the primary users of this programme. This was not intentional, but it turned out that the structure of the programme was particularly attractive to small-scale operators and emerging artists.
Source of funding	The Danish Arts Council
Total cost	DKK 2 000 000 yearly (covers ca. 40 projects)
How was it made possible?	The programme was initiated by the Danish Arts Council. It is destined for artists in the visual & performing arts, literature, and music.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	The programme has been an important instrument in increasing cooperation and long-term exchange between Danish and foreign artists.

Country/Region	FINLAND
Initiating authority	Ministry of Education and Culture
Title of initiative (if applicable)	National matching funds for EU-funded projects
Objectives (of the initiative/scheme)	To enable Finnish cultural operators, especially small and medium ones, to participate in EU-funded projects.
Short description (of the initiative/scheme)	
Short description of problem resolved/barrier overcome (if such the case)	Difficulty of small and medium-sized cultural operators to find the private contribution necessary for EU-funded projects. Even if a small portion of the total budget of a project can be covered with national matching funds, cultural operators are greatly helped.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Beneficiaries of EU funding through the 'Culture' Programme 2007-2013.
Source of funding	Ministry of Education and Culture
Total cost	
How was it made possible?	
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	The existence of such a funding scheme and the possibility to cover part of the private contribution with funds from the Ministry, facilitate artists and organisations to participate in EU-funded projects (relevant statistics about EU-funded projects, Finnish partners, funding, etc. are available).

Country/Region	FINLAND/NORDIC – BALTIC REGION
Initiating authority	Nordic Culture Point
Title of initiative (if applicable)	Nordic-Baltic Mobility Programme for Culture
Objectives (of the initiative/scheme)	The objective of the programme is to create opportunities for activities within a certain timeframe, after which the results of the programme will be assessed. Nordic cultural cooperation serves as a complementary input into the cultural and art life of the Nordic countries and autonomous regions.
Short description (of the initiative/scheme)	<p>The Nordic-Baltic Mobility Programme is open to applicants from all the Nordic and Baltic countries. The Baltic countries, together with the Nordic countries participate on an equal footing in both decision-making and funding.</p> <p>The Nordic-Baltic Mobility Programme for Culture provides funding for: mobility of individuals, network building for cultural operators, residency centres. The programme is open to professional artists, producers, and cultural operators in all fields of art and culture.</p>
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	<p>Mobility support: professional artists and cultural operators in all fields of art and culture living in the Nordic and Baltic countries.</p> <p>Beginning in 2012, support for mobility may also be given to small groups consisting of maximum six persons with the same qualifications as described above, travelling at the same time to the same destination.</p> <p>Funding is not in principle granted to civil servants or officials in state authorities. Students are encouraged to apply for funding through Nordplus.</p> <p>Network support: institutions, organisations, artists and practitioners operating at all levels and in all areas of art and culture in the Nordic and Baltic countries. Priority is given to new networks and collaborative projects that are multicultural by nature and involve various operators in the field of art and culture.</p> <p>A network should include partners from: a) no fewer than three Nordic countries or Greenland, Faroe Islands, and Åland or b) no fewer than three Baltic countries or c) a combination of no fewer than three partners from the five Nordic countries, Greenland, Faroe Islands and Åland or the three Baltic countries. Deviations from this principle can be accepted when there are significant cultural political grounds. The network may also include partners who are not based in a Nordic or a Baltic country.</p>

	Support for residencies: artists' residencies in the Nordic and Baltic countries in all fields of art and culture. Organisations or groups with new initiatives in artistic residency. Individual artists cannot apply for this type of support.
Source of funding	Nordic and Baltic countries/governments: Finland, Sweden, Norway, Iceland, Denmark, Estonia, Lithuania, Latvia.
Total cost	For 2011, the budget for the Mobility Programme was EUR 1.6 million. Approximately EUR 375 000 go to the residency module and the rest is divided between the mobility and network modules.
How was it made possible?	Cooperation of Nordic and Baltic governments
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	Following an evaluation, the programme, first established in 2007, was found to be successful. The Nordic Ministers of Culture decided on 4 April 2011 to continue the programme. As a result, the Culture and Arts Programme has been extended for another five years, until 2016, while the Mobility and Residency Programme has been prolonged until 2014.

Country/Region	FINLAND
Initiating authority	Arts Council of Finland
Title of initiative (if applicable)	A. Subsidies for international projects for communities; B. Subsidies for international projects for artists, art experts and groups in different field of the arts.
Objectives (of the initiative/scheme)	To make possible and to increase the international activities and collaboration of Finnish artists.
Short description (of the initiative/scheme)	A. Subsidies are intended to support international cultural cooperation, export and exchange projects in different fields of the arts. B. Grants are intended to support international cultural cooperation, export and exchange projects in different fields of the arts.
Short description of problem resolved/barrier overcome (if such the case)	Lack of resources – limited funding
Target group (e.g., small-scale operators, young/emerging artists, etc.)	A. Communities in different fields of the arts (subsidies) B. Professional artists, art experts and groups in different fields of the arts (grants). There is no age limit.
Source of funding	Government – Arts Council
Total cost	EUR 975 670 in 2010
How was it made possible?	
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	Possible to finance a number of projects or artists through travel grants or other support. The total available funding is by no means sufficient, because the grants given can only partially cover the needs of a project and not all projects can be financed. It is, however, a good working model.

Country/Region	FRANCE
Initiating authority (if applicable)	<p>Ministry of Culture and Communication; Ministry of Foreign and European Affairs; the French Institute (<i>Institut français</i>).</p> <p>Main operator (for music only): Bureau export http://www.french-music.org</p> <p>(It receives joint funding from French public and private partners, including the Ministry of Culture, the Ministry of Foreign Affairs and professional organisations in the music industry).</p>
Title of initiative (if applicable)	Creation and extension of specialised offices (<i>postes relais spécialisés</i>) and Burex (<i>bureau export de la musique française</i>).
Objectives (of the initiative/scheme)	<p>To develop specialised offices, in order to support French structures exporting cultural productions, live performances and contemporary visual arts in strategic countries (bilateral relations) or regions (regional action in Asia or South America). This policy is necessary in the context of market development in these fields in Europe and beyond. A new approach of cultural cooperation is deemed necessary.</p> <p>Creating new offices will:</p> <ul style="list-style-type: none"> • help to inform on actual French creation and create networks of professionals and productions between France and other countries based on multiannual and multilateral cooperation; • facilitate the distribution of productions and the prospection work of programme planners; • multiply co-productions on the long-term with the aid of European funding if possible; and • multiply cross-events and cross-residencies.
Short description (of the initiative/scheme)	<p>Before 2010, an office was created in Berlin for contemporary arts, theatre and dance, and another in New York city for contemporary visual arts, theatre, dance and music.</p> <p>In 2011, two new offices were created, one in London for the contemporary visual arts, and one in Rome for live performing arts.</p> <p>For 2012, the aim of the Berlin office is to launch a new programme to encourage the mobility of collectors of contemporary visual arts, friends of big museums, and possible private fundraisers (to visit art galleries, private collections, museums, young artists). Another idea is to develop residencies for artists and curators (through a grant scheme).</p> <p style="text-align: right;">>>>>></p>

<p>Short description (of the initiative/scheme)</p>	<p>At a later stage, exchanges of professionals regarding legislation and artists' rights could be developed. Art schools and the field of design could be a next focus.</p> <p>Related to the London office is the 'Fluxus Fund' (Franco-British Fund for Contemporary Art), launched by the French Institute and the British charity Paris Calling Ltd since 2010. The Fund supports exhibitions of French artists in the United Kingdom and of British artists in France and gives grants to curators for research.</p> <p>2012 and beyond:</p> <p>Creation of a specialised office in Belgrade (for South-East Europe) dedicated to live performing arts.</p> <p>Creation of a specialised office in Latin America (in Santiago, Chile; exact location to be confirmed) dedicated to live performing arts. A specialised office may open in Asia for the visual contemporary arts (in Hong Kong or Seoul).</p>
<p>Short description of problem resolved/barrier overcome (if such the case)</p>	<p>In the context of market development in Europe and beyond its borders, to increase the visibility of French artists in the fields of contemporary visual and live performing arts, so as to respond with a new approach to cultural cooperation needs.</p>
<p>Target group (e.g., small-scale operators, young/emerging artists, etc.)</p>	<p>Professionals in the fields concerned, as well as curators, gallery owners, and companies.</p> <p>Young artists for some specific actions.</p>
<p>Source of funding</p>	<p>Creating a specialised office requires to reinforce the financial and professional capacities in the cultural service of the Embassies concerned. The Office Head is a professional in the field of live performing or visual contemporary arts; it should be possible to have a long-term local staff.</p>
<p>Total cost</p>	<p>EUR 1 550 000 for the next three years (Ministry of Culture and Communication, Ministry of Foreign Affairs, <i>Institut français</i>, professional organisations in the music industry).</p>
<p>How was it made possible?</p>	<p>Ministry of Foreign Affairs; <i>Institut français</i>.</p>
<p>Which authority/ies was it necessary to convince or collaborate with?</p>	<p>Civil societies and professional organisations.</p>
<p>Results (short-term; long-term) since implementation (if data are available)</p>	<p>Increase the dissemination of French productions and collaborative bilateral events.</p>

Country/Region	FRANCE
Initiating authority	The French Ministry of Culture and Communication working with the Ministry of Foreign and European Affairs and its operator, the French Institute (<i>Institut français</i>); the Ministry of Labour; the Ministry of the Interior.
Title of initiative (if applicable)	Incoming mobility group – artists’ visa group
Objectives (of the initiative/scheme)	To assist professionals in France in cases of incoming mobility (festivals, cross-events).
Short description (of the initiative/scheme)	<p>Launched in 2009.</p> <p>Well before the opening of big festivals, events, cross-years or cross-seasons, provide to the programme planners practical information to help them assist and inform incoming artists on how to organise their visit to France.</p> <p>React in case of an emergency (i.e. a visa problem) occurring just before a performance.</p> <p>Written recommendations include, among other topics: the legislation applicable to enter the French territory, to work as an artist for a specific period of time, social security issues, as well as work related legislation to be respected by the employer. This information is available on line on the websites of the French Ministry of Culture and Communication, the French Institute and, if applicable, that of the special event organiser.</p>
Short description of problem resolved/barrier overcome (if such the case)	<ul style="list-style-type: none"> • Increasing difficulties of professionals, especially in the music field, to obtain visas for incoming musicians participating in festivals, shows, concerts. • An emergency during a cross-season event (France-Russia) when, for example, a whole company could not enter France just before a major performance because of visa problems. The group decided to meet well before the event with the organisers so as to adapt the recommendations based on the country concerned. • Poor communication between administrations (culture & communication: facilitate incoming artists; labour & immigration: reinforce the borders and incoming population).
Target group (e.g., small-scale operators, young/emerging artists, etc.)	<p>Programme planners of international festivals, events, seasons.</p> <p>Foreign artists (in this particular context).</p>
Source of funding	
Total cost	No specific cost. However, regular meetings between civil servants, the organisers and the working time were foreseen to put together the recommendations.

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How was it made possible?

Which authority/ies was it necessary to convince or collaborate with?

Results
(short-term; long-term)
since implementation
(if data are available)

The Ministry of Culture and Communication decided to have a working group on a regular basis communicating with other national administrators. This has resulted in better mutual understanding, prevention of emergencies, better anticipation of needs by the programme planners.

Written recommendations in French adapted for each country and/or region and/or festival, translated at least in English and possibly in other languages depending on the event.

Country/Region	GREECE (HELLAS)
Initiating authority	Ministry of Education and Religious Affairs, Culture and Sports (former Ministry of Culture & Tourism)
Title of initiative (if applicable)	Mobility support programme for artists (as a part of the support provided to cultural organisations to promote contemporary Greek culture abroad).
Objectives (of the initiative/scheme)	To support the mobility of Greek artists abroad.
Short description (of the initiative/scheme)	The programme provides funding for transportation, residence and production expenses of artists who have been invited to participate in international cultural events, festivals, etc.
Short description of problem resolved/barrier overcome (if such the case)	Until 2011 no specific procedure existed for funding the mobility of Greek artists abroad.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Greek artists
Source of funding	Ministry of Education and Religious Affairs, Culture and Sports
Total cost	A portion of a total of EUR 160 000, which is the amount corresponding to the total budget for supporting cultural organisations to promote contemporary Greek culture abroad.
How was it made possible?	The programme requires collaboration between the Directorate of International Relations and the various Directorates of the Directorate-General of Contemporary Culture (Directorates of Literature, Theatre and Dance, Music, Visual Arts, Cinema and Audio-visual Media, Cultural Activities), the Hellenic Foundation for Culture (and its branches abroad), the Greek National Tourism Organisation (and its branches abroad).
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	The programme began in 2012.

Country/Region	GREECE (HELLAS)
Initiating authority	Hellenic Centre of the International Theatre Institute (UNESCO)
Title of initiative (if applicable)	'Athens System'
Objectives (of the initiative/scheme)	To establish communication between the Greek and the international dance and theatre communities.
Short description (of the initiative/scheme)	<p>The Athens System is a theatre and dance platform functioning as a channel of communication between the Greek and the international dance and theatre scene.</p> <p>Since 2007, when the Athens System was first launched and until 2009, the organisers were selecting a number of theatre and dance performances, which were restaged to be viewed by invited international representatives of festivals, theatre and dance companies, who could, then, facilitate the inclusion of these performances in various international cultural events.</p> <p>In 2011, the Athens System was transformed into a digital platform, presenting selected Greek theatre and dance performances.</p>
Short description of problem resolved/barrier overcome (if such the case)	Greek theatre and dance are poorly known outside national borders.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Greek theatre and dance organisations
Source of funding	Ministry of Education and Religious Affairs, Culture and Sports
Total cost	EUR 45 000 in 2011
How was it made possible?	The programme is implemented by the Hellenic Centre of the International Theatre Institute, with the financial support of the Hellenic Ministry of Education and Religious Affairs, Culture and Sports.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	<p>Short-term results: Selected theatre and dance performances have been invited to international festivals abroad.</p> <p>Long-term results: Greek theatre and dance will become better known to experts and audiences abroad.</p>

Country/Region	IRELAND
Initiating authority	Culture Ireland
Title of initiative (if applicable)	International Showcase Programme
Objectives (of the initiative/scheme)	To promote and advance supporting international opportunities for Irish artists.
Short description (of the initiative/scheme)	Culture Ireland's Showcase Programme showcases the work of emerging and established companies to international buyers at key festivals and markets abroad and at home.
Short description of problem resolved/barrier overcome (if such the case)	<p>Lack of appropriate scheme to support the showcasing of emerging and established companies and artists to international buyers at key festivals markets abroad. Such festivals include the Edinburgh Fringe Festival, Eurosonic, and Internationale Tanzmesse. The funding gap is especially large in Ireland because of its location as an island at the periphery of the EU and the fact that the domestic base is so small.</p> <p>The solution has been the provision of support by Culture Ireland by identifying artists, young and emerging companies suitable to appear at such events, helping them to meet travel, accommodation and transport costs and by providing networking opportunities and other promotional supports.</p>
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Small-sale operators, young or emerging artists and companies.
Source of funding	Culture Ireland
Total cost	EUR 800 000 per year, reducing to under EUR 500 000 in 2012.
How was it made possible?	Culture Ireland, a constituent part of the Government Department of Arts, Heritage and the <i>Gaeltacht</i> . Also requires co-operation with a multitude of partnership organisations including the Arts Council, Dublin Theatre Festival, Dublin Dance Festival, First Music Contact, Publishing Ireland and Irish Theatre Institute.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	<p>Many arts companies and individuals have seen their careers open out as a result of performance at these festivals. Their showcases in such platforms have led to many invitations being received from other prominent arts venues from around the world.</p> <p>With the economic downturn, the level of support provided under this programme has been reduced and new supplementing resources leveraged from elsewhere will be needed if the existing programme is to continue to operate successfully.</p>

Country/Region	IRELAND
Initiating authority	Arts Council
Title of initiative (if applicable)	Travel and Training Award
Objectives (of the initiative/scheme)	The primary aim of the scheme is to support artists and other individuals working professionally in the arts to travel internationally in order to avail of training or other professional development opportunities.
Short description (of the initiative/scheme)	<p>There are three strands to the award as follows:</p> <p>Travel and Training Outbound: This strand is the main priority of the Travel and Training Award. It supports individuals to avail of training and other professional development opportunities abroad, where the focus is on the development of the individual's own professional art practice. It will facilitate participation in once-off training opportunities, specialist courses or master classes. The award will support formal postgraduate training only where the selected course is of a type and/or at a level not available in Ireland; applicants must provide evidence that this is the case. Other examples of eligible professional development opportunities include short-term research projects; residencies; participation in workshops; internships; mentoring programmes; attendance at conferences/seminars.</p> <p>Travel and Training Inbound: Supports the costs of bringing artists or arts professionals from abroad into Ireland to deliver training or mentoring to Irish artists.</p> <p>CCP International Award: Supports arts organisations planning to make applications to the EU Culture Programme 2007-2013. Provides costs associated with face-to-face meetings with partner organisations in Europe.</p>
Short description of problem resolved/barrier overcome (if such the case)	<p>Fulfills the need for a mobility scheme that is focused on the mobility and professional development of artists and that is administered in an appropriate way that is suited to the needs of artists:</p> <ul style="list-style-type: none"> • supports rolling applications (no deadlines); • decisions are processed quickly (approx. 6 weeks); • applications are submitted on line; • provides awards of up to EUR 8 000; • supports all costs relevant to travel as well as training fees, residency costs, subsistence, etc.; • where funding is granted the money is paid up front to the artist; • reporting requirements are appropriate to the level of the award.

Target group (e.g., small-scale operators, young/emerging artists, etc.)	The scheme is directed towards artists and other individuals working professionally in the arts.	
Source of funding	Public funds distributed through the Arts Council. The Arts Council derives its funding from the Central Government Department of Arts, Heritage and the <i>Gaeiltacht</i> .	
Total cost	Annual cost approximately EUR 500 000	
How was it made possible?		
Which authority/ies was it necessary to convince or collaborate with?		
Results (short-term; long-term) since implementation (if data are available)	Ireland has operated mobility schemes for over two decades. This particular scheme which merges travel and professional development was introduced in 2006.	
	Number of applications funded	Annual spend
	2010	284
	2011	287
		EUR 512 615
		EUR 479 808

Country/Region	LITHUANIA
Initiating authority	Ministry of Culture
Title of initiative (if applicable)	Support for cinema projects. Short-term mobility; participation in festivals (travel costs for directors and producers to participate in festivals).
Objectives (of the initiative/scheme)	The objective of this scheme is to increase cinema production.
Short description (of the initiative/scheme)	The programme has three actions: grants for project development; grants for cinema production and grants for mobility (participation in festivals, etc.) so as to increase visibility.
Short description of problem resolved/barrier overcome (if such the case)	<p>One of the main obstacles in Lithuania is the way support programmes are administered. As a rule, for every programme there are one or two calls for applications per year. This is rather inconvenient for small cultural operators, because some good opportunities usually arise on a short notice.</p> <p>The programme for cinema administers the funds in such a way so that calls are always open for mobility actions, participation in festivals and other events. There are no deadlines for the application and it is possible to apply for support even 3 weeks before the event.</p>
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Not specified – everybody who is working with cinema projects.
Source of funding	State budget
Total cost	For 2012 (<i>only for mobility actions; not for the whole programme</i>) EUR 88 000 have been planned.
How was it made possible?	A joint initiative between Lithuania's Cinema Board and the Ministry of Culture.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	<p>Long-term results: Mobility is essential for co-production and co-production is essential for being able to make a movie (also to apply for support through the Eurimages Fund), because of the amount of money needed.</p> <p>According to statistical data, the participation of and grants given to Lithuanian movie-makers from the Eurimages Fund is rather high.</p>

Country/Region	NETHERLANDS
Initiating authority	Mondriaan Fund (merge of Fund BVK and Mondriaan Stichting), HIVOS en Stichting DOEN
Title of initiative (if applicable)	Arts Collaboratory
Objectives (of the initiative/scheme)	<p>The mission of Arts Collaboratory is to encourage artistic innovation of outstanding quality that is firmly embedded in society by contributing to a sustainable, open (inter) national visual arts sector, whereby artist-led initiatives play a decisive role in the artistic direction of the programme.</p> <p>The objectives of Arts Collaboratory are four-fold:</p> <ul style="list-style-type: none"> • To improve the quality of artistic expression by artist-led initiatives. • To promote the development of and reflection on (new forms of) interaction with the general public and the social embedding of the artist-led initiatives. • To promote meaningful intercultural exchange in Asia, Africa and Latin America, and between the Netherlands and Asia, Africa and Latin America, among the artist-led initiatives. • To strengthen the cultural infrastructure for the independent visual arts sector.
Short description (of the initiative/scheme)	<p>Arts Collaboratory is a programme for the support of visual artist-run initiatives in Africa, Asia and Latin America, and for exchange between these and visual arts organisations in the Netherlands. It provides financial support, facilitates knowledge sharing, and promotes networking and artistic exchange.</p> <p>Funding opportunities for visual artist-run initiatives in Africa, Asia and Latin America can be either for one-off small-scale support up to EUR 10 000 or higher, involving more funds and lasting one to three years. The support provided is highly flexible and can be given for embryonic initiatives, programme development, profiling activities, capacity development, professionalisation of the organisation, and/or widening audience outreach.</p>
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Arts Collaboratory is a very loose network/forum of 20-50 individual partners who from time to time focus on a specific theme or activity. Any artist-run initiative can be considered for funding and artistic exchange.
Source of funding	Arts Collaboratory was established in January 2007 by Hivos and DOEN Foundation. It is carried out by HIVOS in cooperation with the Mondriaan Fund and Stichting DOEN.
Total cost	

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How was it made possible?

Which authority/ies was it necessary to convince or collaborate with?

Three Dutch organisations have joined forces (pooling resources, knowledge and networks) in Arts Collaboratory to achieve greater effectiveness, efficiency and synergies. The Steering Group of Arts Collaboratory comprises representatives of Hivos, the DOEN Foundation and the Mondriaan Fund.

Exchange with the Netherlands is facilitated and financially supported by the Mondriaan Fund.

Results

(short-term; long-term)

since implementation

(if data are available)

Check the following links for results of projects and exchanges:

<http://www.artscollaboratory.org/projects>

<http://www.artscollaboratory.org/knowledge-sharing-artistic-exchange>

Country/Region	POLAND
Initiating authority	Ministry of Culture and National Heritage
Title of initiative (if applicable)	Gaude Polonia (founded in 2003 – incoming mobility)
Objectives (of the initiative/scheme)	Individual grants for six months residence in Poland for artists, writers and translators from eastern Europe (especially Belarus and Ukraine) in the field of film, photography, literature, music, visual arts, theatre, preservation of heritage objects. Participants have to be able to communicate in Polish.
Short description (of the initiative/scheme)	Every year 35-50 individual artists receive a grant (about EUR 1 000 a month), in addition to accommodation, materials and tools, tutoring, help in organising their work, research or the artistic project of their choice.
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Individual artists from eastern Europe
Source of funding	Ministry of Culture and National Heritage (<i>public funds</i>)
Total cost	In 2011, 48 artists were supported with a total of PLN 1 765 000 (about EUR 450 000).
How was it made possible?	A decision of the Minister of Culture and National Heritage.
Which authority/ies was it necessary to convince or collaborate with?	The programme, which is working very well, requires close cooperation between the administration, the universities, the art schools and the cultural institutions. The programme is implemented by Narodowe Centrum Kultury (the National Centre for Culture), an institution financed by the Ministry of Culture and National Heritage. Internet site: http://www.nck.pl/sub.pl.gaudepolonia.html (There is no English translation of the information on the website because grants are addressed to artists who know Polish.)
Results (short-term; long-term) since implementation (if data are available)	

Country/Region	POLAND
Initiating authority	Ministry of Culture and National Heritage
Title of initiative (if applicable)	Młoda Polska – Young Poland
Objectives (of the initiative/scheme)	Individual grants financed by the Ministry of Culture and National Heritage; founded in 2004.
Objectives (of the initiative/scheme)	Individual grants for talented Polish artists (up to the age of 35) for personal development. Artists are free to spend the grant for the artistic projects of their choice, professional training, residencies, research, purchasing an instrument or tools necessary in their artistic activities. Projects are mostly realised abroad (outgoing mobility). More than 70 artists per year receive grants.
Short description (of the initiative/scheme)	<p>Eligible for grants are young artists, who already have significant achievements in the visual arts, music and dance, theatre, literature, film, and photography.</p> <p>Many projects are carried out abroad, because many artists who look for a grant, although Polish citizens, live and work abroad.</p> <p>Internet site: www.nck.pl/sub,pl,mloda_polska</p> <p><i>(There is no English translation of the website because the programme is for Polish citizens only.)</i></p>
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Polish artists up to the age of 35
Source of funding	Ministry of Culture and National Heritage (<i>public funds</i>)
Total cost	In 2011, 86 artists received grants totalling PLN 3 505 000 (about EUR 876 000).
How was it made possible?	Decision of the Minister of Culture and National Heritage. The programme is implemented by the National Centre of Culture, an institution subsidised by the Ministry of Culture and National Heritage.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	The programme works very well.

Country/Region	POLAND
Initiating authority	Centre for Contemporary Art (CCA) Ujazdowski Castle & City of Warsaw
Title of initiative (if applicable)	Warsaw Studio, Warsaw Artist-In-Residence programme (held by A-I-R Laboratory; incoming mobility)
Objectives (of the initiative/scheme)	To organise residencies in Warsaw for foreign individual art professionals. To organise programmes involving artists-in-residence.
Short description (of the initiative/scheme)	<p>Warsaw Studio is a research-in-residence programme developed in collaboration with the City of Warsaw, as well as academic and independent organisers based in Warsaw.</p> <p>The programme was initiated in 2008. The City of Warsaw has recognised the need to run the international residency programme, which is representing Warsaw's international cultural policy. For several years now A-I-R Laboratory has been receiving grants (awarded on the basis of the programme's assessment every year) to cover more or less 50 % of its programme cost. A-I-R Laboratory itself was initiated in 2002 based on recognised European models.</p> <p>Individual artists invited for the residency are offered the live-in studio at CCA Ujazdowski Castle, a budget for their project and curatorial assistance. The residencies in Warsaw are more research than production oriented. The period spent in Warsaw (usually three months, while in the case of curators shorter research visits are possible) is also devoted to networking with local art professionals, organisations, researchers and producers. In addition, the artists can present their work for the public of Warsaw in the context of the CCA's programme (screenings, presentations, performances, exhibitions, open studios). Similar principles of organising these residencies are sought in order to provide Polish artists residencies abroad. Beginning in 2009, A-I-R Laboratory can host up to seven residents. It is also active in artists' mobility policy making. This programme is accompanied by long-term projects organised by A-I-R Laboratory focusing on the development of new schemes for residencies (design-in-residence – Rooted Design for Routed Living, 2008-2009; travel and research grants for emerging professionals, accompanied with residency research programme – RE-tooling RESIDENCIES, 2009-2011).</p>
Short description of problem resolved/barrier overcome (if such the case)	<p>Issues targeted by the organisers of the programme include:</p> <ul style="list-style-type: none"> • the lack of sustainable residency programme allowing for extended research and site-specific work in Warsaw; and • the lack of specific funding for incoming mobility.

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Target group (e.g., small-scale operators, young/emerging artists, etc.)	Individual art professionals: artists, curators, architects, researchers, occasionally also organisers.
Source of funding	The City of Warsaw (<i>public funds</i>).
Total cost	EUR 50 000 per year
How was it made possible?	The residency centre, in its present format, was made possible thanks to the investment of CCA Ujazdowski, which consisted of building and keeping the studios in its premises and providing staff (curators and coordinators) to run the programme.
Which authority/ies was it necessary to convince or collaborate with?	<p>The financing of the programme is based on grants and bilateral cooperation with residency organisers abroad.</p> <p>The programme's sustainability is maintained by a team employed on a permanent basis and its constant effort to reformulate its structure and redefine its changing needs and opportunities of artists' mobility.</p>
Results (short-term; long-term) since implementation (if data are available)	<p>Short term:</p> <ul style="list-style-type: none"> • Organise approximately 10 residencies for artists and other art professionals in Warsaw (and related art productions, presentations, publications). <p>Long term:</p> <ul style="list-style-type: none"> • Building knowledge and capacity, allowing for expertise in the field of residencies. Knowledge is shared through consultations with the artists seeking residency opportunities, publications and projects, and advisory functions for national and international bodies. • Promoting emerging artists and art professionals. • Building an international network of collaborators.

Country/Region	POLAND
Initiating authority	Ministry of Culture and National Heritage
Title of initiative (if applicable)	Polish Culture Around the World (outgoing mobility)
Objectives (of the initiative/scheme)	Subsidy for individual artists and cultural professionals which allows them to go abroad and pay for their trip, accommodation and/or registration fee for a conference, festival, etc. <i>(The subsidy is relatively small, as it covers, for example, only the cost of a plane ticket.)</i>
Short description (of the initiative/scheme)	Individual artists who apply for a subsidy go abroad to present their work in another artistic environment, to participate in festivals, concerts, exhibitions, workshops, competitions, tours, etc.
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Individual artists from Poland, representing all fields of culture, as well as representatives of 'creative industries' and cultural workers.
Source of funding	Ministry of Culture and National Heritage (<i>public funds</i>)
Total cost	For 2011, PLN 790 000 (about EUR 189 000) In 2011, 332 artists and cultural professionals received a subsidy.
How was it made possible?	Decision of the Minister of Culture and National Heritage.
Which authority/ies was it necessary to convince or collaborate with?	The programme is implemented as one of many in the Institute of Adam Mickiewicz, a cultural institution financed by the Minister of Culture and National Heritage.
Results (short-term; long-term) since implementation (if data are available)	

Country/Region	SLOVAKIA
Initiating authority	Ministry of Culture of the Slovak Republic
Title of initiative (if applicable)	PRO SLOVAKIA – Program No. 5
Objectives (of the initiative/scheme)	<ul style="list-style-type: none"> • Promote Slovak culture and art abroad. • Promote mobility and expansion of international relations. • Support partnerships between cities at municipal and regional level through literature, the performing arts, photography, design, authentic Slovak production, so as to support Slovak artists at prestigious international festivals. • Support diversity in the cultural field.
Short description (of the initiative/scheme)	
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Support Slovak institutions and individual artists by financing projects that represent and make visible Slovak culture abroad, international collaboration and development of bilateral and multilateral interaction to support international networking; residencies, workshops, seminars, symposiums. Support international exchange and improve creativity.
Source of funding	Ministry of Culture
Total cost	EUR 660813
How was it made possible?	There is an open call for applications for the annual support programmes (multi-year artistic programmes) by the Ministry of Culture – Supporting programme No. 5 (Pro Slovakia); co-financed projects receiving support from EU's Culture Programme 2007-2013; co-financed projects which have obtained at least one third of their support from other sources such as the International Visegrad Fund, Central European Initiative, Culture Foundation.
Which authority/ies was it necessary to convince or collaborate with?	(Regions and municipalities may also provide small grants for individuals, groups and projects.)
Results (short-term; long-term) since implementation (if data are available)	<p>In 2011, 343 applicants requested EUR 2 927 145; 203 applications were approved; EUR 660 813 were distributed.</p> <p>In 2012, 222 applicants requested EUR 2 745 010; 140 applications were approved; EUR 798 600 were distributed.</p>

Country/Region	SLOVENIA
Initiating authority	Ministry of Education, Science, Culture, and Sport
Title of initiative (if applicable)	Arts & Culture residencies in Berlin, London, New York and Vienna. (http://www.culture.si/en/Category:Slovene_Arts_%26_Culture_Residencies_Programme)
Objectives (of the initiative/scheme)	To promote Slovenian culture abroad and support international opportunities for artists and cultural professionals.
Short description (of the initiative/scheme)	<p>The Slovene Arts & Culture Residencies Programme of the Ministry of Education, Science, Culture and Sport kicked off in 1998 with the renting of the first apartment in New York City. Besides New York (remaining the most popular destination among the applicants), the Ministry has established another three apartments in Berlin (since 2004), London (since 2008), and Vienna (since 2012).</p> <p>The residencies are limited to one or two month stays with rent, living expenses and travel costs being covered by the Ministry of Education, Science, Culture and Sport.</p>
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Individual artists and cultural professionals (Slovenian citizens/permanent residents) selected via open calls. On the basis of submitted proposals, the residents are selected by the Ministry's expert committee for the following year.
Source of funding	Ministry of Education, Science, Culture, and Sport
Total cost	ca EUR 100 000 per year
How was it made possible?	Agreement between the Ministry of Education, Science, Culture, and Sport and the Ministry of Foreign Affairs.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	<p>Promotion of Slovenian culture abroad (to date over 200 artists have participated in the programme).</p> <p>Concrete research projects and partnerships with local organisations or experts that can later lead to the production of an artistic event or an artwork are encouraged.</p>

Country/Region	SLOVENIA
Initiating authority	Slovenian Book Agency
Title of initiative (if applicable)	Public call for mobility grants and residential scholarships
Objectives (of the initiative/scheme)	Increase recognition of Slovene creativity abroad, permanently asserting the position of Slovene literature and humanistic studies in the world's cultural map; promote authors and their work abroad and broaden their horizons.
Short description (of the initiative/scheme)	<p>A public call which covers two fields is published twice a year, in February or March and in September. The applicant can be a Slovenian author, translator or researcher in literature and the humanities.</p> <ol style="list-style-type: none"> 1. Mobility grants: Applicants must submit with their application the invitation and the programme of the event to which they intend to participate (literary festival, promotional tour, seminar). The subsidy covers up to 100 % of the travel expenses. Each applicant can apply for no more than two events. Travelling costs cannot exceed EUR 2000 per event. 2. Residential scholarships: eight one-month residential scholarships for Slovenian authors travelling to foreign literary centres are divided among applicants, who are awarded accommodations costs, costs for sample translation, travel expenses and a scholarship.
Short description of problem resolved/barrier overcome (if such the case)	<p>The available budget for organising literary events is often very limited, so organisers cannot cover all the expenses for individual authors. Since authors themselves lack necessary funds, there is no possibility for several of them to attend important events abroad, even if the cost is low.</p> <p>There are only few possibilities for foreign authors to be awarded residential scholarships in Slovenia and for Slovenian authors to be awarded scholarships abroad. As literary residential centres often expect reciprocity, with this particular initiative Slovenia opened new possibilities for Slovenian centres to cooperate with their foreign counterparts. Slovenian authors are now invited more often abroad and vice versa.</p>
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Slovenian authors, translators and researchers in literature and the humanities.
Source of funding	National budget via the Ministry of Education, Science, Culture, and Sport
Total cost	ca EUR 50 000 per year
How was it made possible?	Agreement between the Slovenian Book Agency and the Ministry of Education, Science, Culture, and Sport
Results (short-term; long-term) since implementation (if data are available)	<p>The open call was first implemented in 2010.</p> <p>Results for 2010: mobility grants were awarded to 31 authors – 8 residential scholarships.</p> <p>Results for 2011: mobility grants were awarded to 32 authors – 8 residential scholarships.</p>

Country/Region	SLOVENIA
Initiating authority	KAPA – Association for cultural and artistic production
Title of initiative (if applicable)	KAPA – International Connection
Objectives (of the initiative/scheme)	Entering the formal and informal networks for the transmission of concerts and distribution of audio products of modern urban music.
Short description (of the initiative/scheme)	<p>KAPA cooperates with various institutions that link the formal and informal associations for mediation and sharing musical contents and distribution of music records. KAPA is associated with various music festivals (Europa VOX, Clermont-Ferrand (FR), Eurosonic, Groningen (NL) and concert producers worldwide. KAPA is also connected with the American record label Megalith Records, which allows long and intensive concert tours of Slovenian music bands in the US, and also takes care of publishing and distributing their music products abroad. KAPA is also responsible for ‘package’ presentation of Slovenian music abroad (e.g. Ljubljana Calling 2010 in Budapest), which provides greater visibility and better presentation of media promoting Slovenian music.</p> <p>KAPA is incorporated in network systems that operate on the principle of mutual reciprocity, resulting in music exchanges in order to promote Slovenian musicians and Slovenian musical creativity and to educate Slovenian concert audience with frequent presentation of foreign music ensembles.</p>
Short description of problem resolved/barrier overcome (if such the case)	Integration into a network of related associations and clubs around the world to reciprocal exchange of music. Synergies among networked systems help decrease production costs and ensure continuous and profiled concert scenes in Slovenia, while offering mobility opportunities for Slovenian musicians abroad.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Slovenian and foreign artists of contemporary, alternative and urban music practice (rock, ska, punk, noise) and music audiences – mostly for the younger generation.
Source of funding	Ministry of Education, Science, Culture, and Sport and Municipality of Ljubljana
Total cost	ca EUR 140 000 per year
How was it made possible?	Ministry of Education, Science, Culture, and Sport & Municipality of Ljubljana.
Results (short-term; long-term) since implementation (if data are available)	<p>Short term: Well organised and intensive concert tours of Slovenian music ensembles internationally; continuous and profiled concert scenes in Slovenia.</p> <p>Long term: Establish a platform for the transmission of musical content, which provides a permanent, continuous, and intensive mobility scheme for Slovenian and foreign musicians, as well as the conditions for maintaining individual music scenes that include a cultural education component.</p>

Country/Region	SLOVENIA
Initiating authority	Delavnica Maribor – Institute for Culture and Art
Title of initiative (if applicable)	Maribor International Orchestra 2012
Objectives (of the initiative/scheme)	The purpose of the project is to connect, educate, promote and encourage young talented musicians, in order for them to achieve excellence in the new cultural environment and emphasise cultural diversity which encourages positive social change.
Short description (of the initiative/scheme)	<p>The project includes master classes of well-known music teachers. They are attended by young musicians from around the world, selected on the basis of auditions (Ljubljana, Belgrade, Barcelona, and London) or audio-video demonstration. The project also includes the formation of a symphony orchestra, which has presented a special repertoire on Slovenian concert stages (Ljubljana, Maribor), but is also working on an international tour (Varadžin, Belgrade, Vienna, London). Reviews of the project have been published in prestigious international music magazines: <i>The BBC Music Magazine</i>, <i>The Gramophone</i>, <i>Classical FM</i>, and <i>Das Orchester</i>.</p> <p>In 2011 the project hosted 250 young musicians from 38 countries around the world. The project's main focus was the presentation and promotion of Maribor as European Capital of Culture in 2012.</p>
Short description of problem resolved/barrier overcome (if such the case)	The project enables young musicians to connect with prominent European professors, with whom they could eventually continue their studies. Such personal contact is often more valuable than the sole entrance exam. Young people gain a unique experience of doing music on stage with a demanding repertoire that is rehearsed in partnership with top soloists – members of the Slovenian national orchestras who lead individual sections of the orchestra. The project also includes a workshop where students learn from professionals about current problems musicians may face in relation to their art but also in their business relations.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Young music performers and conductors from countries around the world
Source of funding	<ul style="list-style-type: none"> • Ministry of Education, Science, Culture, and Sport of the Republic of Slovenia • Ministry of Culture of the Republic of Serbia • Municipality of Maribor • Culture Programme of the European Union 2007-2013
Total cost	ca EUR 310 000 per year

How was it made possible?	Balkan Urban Movement, Organisation for Cultural Cooperation Interkultura, Maclaurin Media, National Theatre Brno – Janaček Opera, Narodni dom Maribor, Conservatory for Music and Ballet Maribor, Slovenian Army Orchestra, Faculty for Music Belgrade, Blaž Arnič Foundation, Ministry of Culture of the Republic of Slovenia, Ministry of Culture of the Republic of Serbia, Municipality of Maribor, Embassy of the Kingdom of Spain in Ljubljana, Embassy of the Republic of Germany in Ljubljana, Ljubljana Festival.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	<p>Short term: To bring together young musicians from around the world to work individually with well-known music professors; to play collectively music in orchestras and ensembles hosted at important concert scenes.</p> <p>Long term: To participate in study programmes of well-known music teachers; to work in national orchestras and give solo concerts; to understand and manage the current situation in the international music world (both the artistic and business aspects).</p>

Country/Region	SLOVENIA
Initiating authority	Ministry of Education, Science, Culture, and Sport
Title of initiative (if applicable)	System of co-financing projects that have been selected through the Culture Programme 2007-2013 (matching-funds)
Objectives (of the initiative/scheme)	National contribution in the co-funding of European projects
Short description (of the initiative/scheme)	The Ministry of Culture in 2011 co-funded: <ul style="list-style-type: none"> • 15 % in the case of a Slovenian project leader – maximum co-funding is EUR 10 000; • 10 % in the case of a Slovenian co-organiser of the project – maximum co-funding is EUR 5 000; and • 10 % of EU support for funding literary translation – maximum co-funding is EUR 3 000.
Short description of problem resolved/barrier overcome (if such the case)	
Target group (e.g., small-scale operators, young/emerging artists, etc.)	The same as in the Culture Programme 2007-2013 promoting transnational mobility of cultural players.
Source of funding	Ministry of Education, Science, Culture, and Sport
Total cost	EUR 195 288 in 2011
How was it made possible?	In accordance with the first paragraph (106.j.) of the Act on Public Finances, the Ministry of Education, Science, Culture, and Sport concluded 'direct contracts' with successful applicants, upon submission of all necessary information and documents (no tender was necessary).
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	45 co-funded projects; 37 European projects (nine as project leaders; the rest as co-organisers) and eight literary projects (publishers). Total amount of co-funding: EUR 195 288 of which EUR 20 235 for literary translation projects (lowest co-share EUR 1 447; highest co-share EUR 3 000); projects for project managers and co-organisers EUR 175 052 (lowest co-share EUR 600; highest co-share EUR 10 000).

Country/Region	SPAIN
Initiating authority	Ministry of Culture
Title of initiative (if applicable)	Supporting networks
Objectives (of the initiative/scheme)	Provide wide and updated information to artists who intend to spend time abroad developing their artistic skills.
Short description (of the initiative/scheme)	A reference handbook about centres of artistic creation and artists' residencies in Europe. The handbook has been edited by the Directorate-General for the Promotion of Fine Arts, Ministry of Culture. It contains 225 file cards, classified by European countries in alphabetical order, with useful information about centres for artists' residencies (location, availability, conditions for admission), divided into three types: self-financed centres, subsidised centres and combined funding.
Short description of problem resolved/barrier overcome (if such the case)	The difficulties faced by emerging artists to make their name known so that they are able to book concerts, contact festival organisers, and produce their first albums (in the case of musicians).
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Emerging artists
Source of funding	National budget
Total cost	EUR 1 500 000 in 2010-2011
How was it made possible?	At the initiative of the National Institute for Performing Arts and Music (Ministry of Culture), with collaboration of the professional sector (gpc circuit).
Which authority/ies was it necessary to convince or collaborate with?	Target at the national level: connect regional and local circuits, spaces, theatres, etc.
Results (short-term; long-term) since implementation (if data are available)	<ul style="list-style-type: none"> • 300 concerts all over the country by emerging artists; • 60 state-aids to foster recording and edition of albums, singles, video, etc. • edition of three compilations with the work selected in different styles: Pop, Rock, Jazz, etc.

Country/Region	SPAIN
Initiating authority	Ministry of Culture
Title of initiative (if applicable)	Reform of fundraising and sponsorship legislation
Objectives (of the initiative/scheme)	To promote extra-budgetary financial sources and public-private partnerships.
Short description (of the initiative/scheme)	To foster private participation in supporting culture through tax deduction and other fiscal benefits.
Short description of problem resolved/barrier overcome (if such the case)	Budget cuts
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Private sector and individual benefactors. Indirect: boost culture networks, support emerging artists, encourage creativity.
Source of funding	Private
Total cost	To be determined.
How was it made possible?	National, regional and local authorities involved; in progress.
Which authority/ies was it necessary to convince or collaborate with?	
Results (short-term; long-term) since implementation (if data are available)	

Country/Region	SWEDEN
Initiating authority	The Swedish Arts Grant Committee
Title of initiative (if applicable)	The International Exchange Programme
Objectives (of the initiative/scheme)	The aim is to promote the artistic skills of professional artists working or living in Sweden and to increase their income based on artistic work.
Short description (of the initiative/scheme)	<ul style="list-style-type: none"> • Support of individual artists' initiatives to work, perform, exhibit, collaborate, research or study for a short time abroad. • Programmes for international experts to visit Sweden (dance, visual and applied arts*). • Residencies abroad for professional Swedish artists (dance, visual and applied art). • Residencies in Sweden for professional international artists (dance, visual and applied art). <p><i>*All measures to increase international exchange in visual and applied arts are organised in the context of the Iaspis programme.</i></p>
Short description of problem resolved/barrier overcome (if such the case)	<ul style="list-style-type: none"> • Lack of suitable institutions to collaborate within the field of craft and design. • Making the dance programme more visible internationally. • Lack of an information office for dance that could complement the activities of the Swedish Arts Grant Committee. • Lack of dance residencies open to more than one person. • It can be difficult to convince foreign experts in the visual arts to visit regions of Sweden they are not acquainted with. To deal with this problem regional structures have been involved in proposing visits by experts they have been in contact with. • Most artists have similar networks in a rather limited number of countries, mainly in Europe.
Target group (e.g., small-scale operators, young/emerging artists, etc.)	Individual professional artists in theatre, dance, film, music, visual and applied arts working or living in Sweden.
Source of funding	The Swedish government through the Ministry of Culture
Total cost	<ul style="list-style-type: none"> • Grants for individual artists' initiatives: approx. EUR 990 000 in total, with average stipends of approx. EUR 1 600 (2011). • Expert visits: approx. EUR 28 000 (2011). • Studio residencies in Sweden for visual and applied artists: approx. EUR 240 000 (2012). • Studio residencies in Sweden for artists in dance: approx. EUR 55 000 (2012). • Dance residencies abroad: EUR 50 000 (2012). • Residencies abroad for visual and applied artists: approx. EUR 290 000 (2012).



Total cost

Direct costs for the development and management of the specific exchange programmes (staff, office space, studios, travel expenses):

- Visual and applied arts: approx. EUR 760 000 (2011).
- Dance: approx. EUR 127 000 (2011).

In total: EUR 2 540 000

How was it made possible?**Which authority/ies was it necessary to convince or collaborate with?**

The government has emphasised the growing importance of increasing international exchanges in Swedish cultural policy and, therefore, it has provided additional resources. The Arts Grants Committee has also made additional reallocations of funding in order to develop this particular branch of its programme.

Results

(short-term; long-term)

since implementation

(if data are available)

In 2011, 620 grants were given to individuals for international exchange and travel abroad. Support for individual artists is a flexible and powerful tool for their development, also creating a larger market for them. This kind of support is becoming increasingly important for artists who want to reach new audiences and markets, as well as to create new collaborations with other artists. The number of applications for this programme is growing rapidly, partly probably due to the long-term growth of international aspects in higher arts education.

The International Dance Programme promotes more exchanges and meetings – a fluidity in crossing borders, which leads to a more vital dance scene and increased job opportunities abroad, mainly for dancers, but less for choreographers.

In 2011, 51 visual and applied artists had residencies in Sweden with the Iaspis programme. The general experience is that these residencies have matched the needs of the networks of which they have been part and have been very important for the participating artists' careers and that of their colleagues.

In 2011, 33 expert visits took place, five in relation to dance and 28 for visual and applied arts. The results of this programme are both immediate, but also longer term. Sometimes these visits are followed by immediate invitations to collaborations and venues. In other cases, the outcome may be secondary and results become visible only after a long period of time. The experts get well acquainted with the artistic scene and get a deeper understanding of the particular context. It is a well-functioning addition to the residency programme.

In spite being time consuming, carefully selected and well organised expert visits are powerful means of creating international artistic exchange of very high quality.

2. Additional resources provided by EU Member States

CZECH REPUBLIC

Artists without Borders (Umělci bez hranic), Czech Cultural Contact Point, Arts and Theatre Institute, Prague, 76 pages, in Czech, 2009.

<http://new.institutumeni.cz/media/document/umelci-bez-hranic.pdf>

Artist Residencies of the Arts and Theatre Institute 2004-2008 (Umělecké residence 2004-2008), Arts and Theatre Institute, Prague, 74 pages, in Czech and English, 2009.

<http://new.institutumeni.cz/media/document/tvurci-rezidence.pdf>

Study:

Impediments to Mobility in the Culture Sector in the Czech Republic (Překážky mobility v oblasti kultury), Arts and Theatre Institute, Prague, in Czech, 2011.

<http://new.institutumeni.cz/media/document/prekazky-mobility-v-oblasti-kultury.pdf>

FINLAND

Mobility Infopoint Mapping carried out by the Finnish Theatre Information Centre, partner to the EU mobility pilot project Practics.

<http://on-the-move.org/library/article/14377/mobility-infopoint-mapping-finland-practics/>

FRANCE

1. National resources (Ministry of Culture and Communication) dedicated to specific artistic fields:

- Centre national du théâtre: <http://www.cnt.asso.fr>
- Centre national de la danse: <http://www.cnd.fr>
- Cité de la musique: <http://www.cite-musique.fr>
- IRMA – Information et ressources pour musiques actuelles: <http://www.irma.asso.fr>
- Centre national des arts du cirque: <http://www.cnac.fr>
- Centre national des arts plastiques: <http://www.cnap.fr>
- Hors les murs: <http://www.horslesmurs.fr>

2. Regional resources:

- La Nacre/Rhône-Alpes: <http://www.la-nacre.org>
- ODIA/Normandie: <http://www.odianormandie.com>
- Arcade: <http://arcade.acted.org>
- Réseau en scène/Languedoc-Roussillon: <http://www.reseauenscene.fr>

3. Mobility:

- www.artistes-etrangers.eu: website supported by the Department of International Affairs of the French Ministry of Culture and Communication. It provides France's cultural players with reliable legal information necessary to prepare and facilitate the reception of foreign artists and professionals in France. The information on the website is in both French and English and includes guidelines about the necessary formalities and procedures that have to be followed, listed by artistic discipline (for example performing arts, books and editing, plastic arts).

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- www.ciup.fr/en/mobilite/artiste/home: Cité internationale universitaire de Paris, an institution dedicated to international mobility that has established a resource centre for incoming international artistic mobility (Bureau d'accueil des artistes et professionnels étrangers – BAAPE), with the support of the Île-de-France region (greater Paris), and the Ministry of Culture and Communication. This office provides foreign artists of all disciplines and cultural institutions with tailor-made information on every aspect related to their coming to France.
 - Institut français: <http://www.institutfrancais.com>
 - Relais culture Europe: <http://www.relais-culture-europe.org>
 - Bureau export de la musique française: <http://www.french-music.org>
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4. Other professional tools:

World music:

- Zone Franche: <http://www.zonefranche.com> is particularly involved in helping agents and other professionals in France who want to invite foreign musicians with visa questions and procedures.

Visual arts:

Maison des artistes: <http://www.lamaisondesartistes.fr> for social security, social protection, intellectual property rights and data protection, funding sources.

- Fédération des réseaux et associations d'artistes plasticiens (FRAAP): <http://www.fraap.org> a group of contemporary artists is dedicated to social protection, intellectual property rights and data protection, funding sources.
- Congrès interprofessionnel de l'art contemporain: <http://www.cipac.net> is centred on relevant laws and the organization of training.

Performing arts:

- ONDA (Office national de diffusion artistique): www.onda.fr
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5. Civil societies (private entities, non-trading companies):

- Société des auteurs, compositeurs et éditeurs de musique (SACEM): association collecting payments of authors' rights, which are, then, distributed to the original authors, composers and publishers.
 - ADAMI & SPEDIDAM: for the collective administration of performers' rights.
 - Société des Auteurs et Compositeurs Dramatiques (SACD): represents authors, playwrights and their work.
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3. Relevant studies/reports

- Policy Handbook on *How to strategically use the EU support programmes, including Structural Funds, to foster the potential of culture for local, regional and national development and the spill-over effects on the wider economy?* Open Method of Coordination (OMC) Working Group of Member State experts on Cultural and Creative Industries, pursuant to the Work Plan for Culture 2011-2014, April 2012.
 - *Culture 2020. Changer de modèle, construire l'Europe. Enjeux et leviers pour le secteur culturel français*. Relais Culture Europe, 2012 (http://www.relais-culture-europe.org/fileadmin/fichiers/6_Forum_Culture_Europe/Culture2020-etude-f.pdf)
 - *Information Standards for the Mobility of Artists and Cultural Professionals*, Expert Group on Mobility Information Standards convened by the European Commission pursuant to the Work Plan for Culture 2011-2014, December 2011.
 - *Theatre, Dance, Street Arts, Puppetry and Circus – Exchanges between France and Europe*, study commissioned to ONDA by the French Ministry of Culture and Communication, Directorate General of Artistic Creation (DGCA), April 2011. (<http://www.onda.fr/fr/documents.php?doc=42>).
 - *Guide to Funding Opportunities for the International Mobility of Artists and Culture Professionals in Europe*, PRACTICS, On the Move and Interarts, 2011.
 - Final report and recommendations to the Cultural Affairs Committee *On Improving the Conditions to Support the Mobility of Artists and Culture Professionals*, Open Method of Coordination (OMC) Working Group on the Mobility of Artists and Culture Professionals pursuant to the Work Plan for Culture 2008-2010, June 2010.
 - *Mobility Matters. Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals*, ERICarts Institute Study, 2008.
 - *Créer – Servir l'art: un guide pratique*, Ministère de la Culture, Luxembourg.
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