

EUROPEAN CITIES AND CULTURAL MOBILITY

TRENDS AND SUPPORT ACTIONS

A STUDY COMMISSIONED AND SUPPORTED BY NANTES

AND PREPARED BY ON THE MOVE FOR EURO CITIES



JULY 2013



This study was commissioned and supported by Nantes and carried out by On the Move (OTM) for EURO CITIES between October 2012 and June 2013.

Persons in charge of the study:

for EURO CITIES, Julie Hervé

for Nantes, Dominique David and Elsa Thual

for On the Move, Marie Le Sourd and Elena Di Federico

For more information about the three organisations, please refer to page five of this study.



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Executive summary

This study was carried out between autumn 2012 and spring 2013 by On the Move in response to a request from Nantes as chair of the EURO CITIES working group on the mobility of artists. It analyses the policies and actions implemented by large European cities to support the mobility of artists and cultural professionals.

The study is based on the results of a survey completed by 24 cities in 15 European countries. The responses focus more on the mobility of artists than on the mobility of cultural professionals. The study outlines some key findings:

- The main motivations for cities to support cultural mobility lie in the growing importance of culture and cultural mobility in international policies.
- Support for cultural mobility appears to focus on artists rather than on other cultural professionals.
- Public funding is often allocated to local cultural organisations responsible for mobility programmes or projects. This is sometimes in parallel to specific mobility funds or programmes directly managed by the city in collaboration with stakeholders at local, national and international level. Funds dedicated by cities to mobility do not appear to have been affected by the economic downturn. However, the lack of clear data about such budgets prevents a precise quantitative analysis.
- In terms of geographical areas covered, support for mobility focuses mainly on Europe (EU and non-EU). However, cities show a growing interest in emerging countries, especially in Asia and Latin America. Countries from the Maghreb and the Middle East are underrepresented in current trends and future strategies.
- To communicate existing opportunities for artists and cultural professionals, cities generally use the Internet as well as meetings and specific information events. Artists and local cultural operators are usually directed to other information sources when it comes to administrative and practical aspects (e.g. visa procedures).

The evaluation of mobility schemes appears to be challenging and unsystematic, partly due to budgetary and time constraints. A real strength of the actions developed by cities, compared to those developed by national European and international institutions, is the direct link with the artists and organisations they support.

The final recommendations are addressed mostly to cities. They aim to foster better integration between cities' actions and principles applicable at European and national level by reinforcing cities' potential for a direct and closer relationship with creative forces operating on their territories.

PART I - CONTEXT AND METHODOLOGY OF THE STUDY

About EUROCITIES, Nantes and On the Move

EUROCITIES

www.eurocities.eu

EUROCITIES, the network of major European cities, is the political platform for cities towards the European institutions. It brings together the local governments of more than 130 of Europe's largest cities and 40 partner cities that between them govern 130 million citizens across 35 countries. It connects over 2,500 city officers across 41 technical working groups within six thematic forums: culture, economic development, environment, knowledge society, mobility and social affairs. The EURO CITIES Culture Forum works to promote the increased recognition of culture as a vital aspect of public policies, and to promote access to and participation in culture for all. It is a platform for EURO CITIES members to network and exchange on policies and practices being implemented in cities, including on the mobility of artists and cultural professionals.

Nantes

www.nantesmetropole.fr and www.nantes.fr

Nantes is a French Atlantic port city with a population of 600,000, located on the estuary of the river Loire. A port and point of departure, the meeting place of two rivers, a nautical centre and a trading platform, Nantes is a cosmopolitan metropolis that is outward-looking by nature. Acknowledging its historical links with slavery, today it welcomes cultures from around the world. The city's cultural policy builds on its heritage by fostering cooperation, solidarity and exchange with many international cities. Promoting cultural cooperation and exchanges and encouraging the mobility of artists and cultural professionals are important to Nantes, as is its involvement in European networks.

Nantes chaired the EURO CITIES Culture Forum in 2009 and 2010. It created a working group dedicated the mobility of artists to promote the exchange of good practices and views between cities, explore new ways of funding mobility, and develop new tools and innovative approaches to foster artists' mobility in Europe. Nantes is currently vice president of EURO CITIES.



On the Move

on-the-move.org and www.facebook.com/onthemove.OTM

On the Move (OTM) is a network of more than 35 cultural organisations and institutions based in over 20 countries both inside and outside the EU. OTM's mission is to inform artists and cultural professionals in all fields and disciplines of mobility opportunities and mobility-related matters (policy developments, relevant studies, etc.); and to advocate for better conditions for artists and cultural professionals working internationally.

OTM works to build the capacity of the cultural sector to deal with mobility and in particular to practice, fund and support a cultural mobility that is respectful of social and environmental standards. OTM has developed, together with its members and external experts, a Charter for a Sustainable and Responsible Cultural Mobility (on-the-move.org/charter). The charter offers guidance, tips and references to help cultural organisations, funders, and policy and decision makers - not only within the cultural sector - understand the various administrative, social and environmental aspects of cultural mobility.

On the Move is currently funded by the European Commission (Culture Programme); the French Ministry of Culture and Communication; the Calouste Gulbenkian Foundation; and the Arts Council of Ireland.

Context

To realise a common European cultural area, enhance diversity and sustain economic development and social inclusion, we need to promote cultural cooperation and exchanges by facilitating the mobility of artists and cultural professionals.

Cities believe that encouraging cultural cooperation and fostering the mobility of artists are necessary to:

- make the European project a reality and enhance cultural rights and diversity
- foster artistic innovation and creativity, as well as individual professional experience
- expand cultural audiences and markets
- sustain city attractiveness, economic development and social inclusion

Nantes, as chair of the EURO CITIES mobility of artists working group, commissioned OTM to carry out specific research on the policies and actions being developed by European cities to support the mobility of artists and cultural professionals. This should help pave the way for effective collaboration between cities and respond to the need for concrete information on how cities can and are supporting artistic mobility.

OTM was invited to present its activities to EURO CITIES on three occasions.

- In September 2010 in Brussels, to discuss the importance of the mobility of artists in building Europe as part of a meeting organised by Nantes with city and European cultural network representatives. A working group on the mobility of artists and cultural professionals was then created within the EURO CITIES Culture Forum.
- In October 2011 in Antwerp, for a general presentation of OTM's information and advocacy missions and its newly-published 'Green Mobility Guide for the Performing Arts Sector'¹.
- In April 2012 in Utrecht, for a presentation of the online Charter for a Sustainable and Responsible Cultural Mobility, launched in late January 2013².

¹ on-the-move.org/librarynew/guidesandtoolkits/article/14222/green-mobility-guide-for-the-performing-arts-new

² www.on-the-move.org/charter

Objectives

- Collect information on the motivation of cities to support cultural mobility.
- Identify the forms of support cities have developed and when possible, the funding allocated, over the past five years, as well as future intentions.
- Map cultural mobility flows.
- Explore how cities inform artists and cultural professionals about opportunities for cultural mobility (calls for applications, information and/or advice on the social and cultural aspects of cultural mobility, etc.).
- Understand how cities evaluate their cultural mobility projects.
- Develop recommendations for local policy makers and consider how these can be linked to other European initiatives fostering the mobility of artists, such as OTM's Charter for a Responsible and Sustainable Cultural Mobility, or at EU level, the recommendations by member state experts on artists' mobility³

General methodology

The information included in this report is based on:

- the results of a survey⁴ completed by EURO CITIES Culture Forum member cities between October 2012 and January 2013 as part of a coordinated action by Nantes, EURO CITIES and On the Move
- information from a first internal analysis conducted by Nantes in 2010
- additional limited information provided directly or indirectly (through OTM members and associated partners) by cities that did not complete the survey
- two key documents published in 2012:
 - report from 24 May 2013 Roberto Cimetta Fund seminar in Guimarães, Portugal on international artistic mobility and territorial diplomacy⁵, confirming the increasingly important role of cities and local governments in international policies and actions with a cultural component, including cultural mobility

³ ec.europa.eu/culture/our-policy-development/documents/201212mobility-of-artists-final-report.pdf

⁴ See Annex 1

⁵ www.cimettafund.org/content/upload/file/Report.Seminar.24.5.12.en.pdf

- report on ‘Building a strong framework for artists’ mobility: five key principles’⁶, a reference set of recommendations to support cultural mobility in a more sustainable way, produced by the OMC (Open Method of Coordination) working group on cultural mobility (comprised of experts from EU member states) convened by the European Commission in 2012

Scope

Geographical coverage

24 cities from 15 countries completed the survey:

Belgium: Ghent

Bulgaria: Varna

Croatia: Rijeka

Czech Republic: Prague

Denmark: Aarhus

Finland: Helsinki

France: Brest, Nantes, Rennes, Strasbourg and Toulouse

Germany: Dortmund, Dresden, Karlsruhe, Munich

Italy: Bologna, Turin

Latvia: Riga

Malta: Valetta⁷ (city-country policy)

Poland: Warsaw

Spain: Zaragoza

The Netherlands: BrabantStad (consortium of cities)

United Kingdom: Belfast, Liverpool

The pool of respondents corresponds to about 25% of the active members of the EURO CITIES Culture Forum. Rijeka is not a member of the culture forum and Valetta is not a member of EURO CITIES.

The majority of these cities are not capital cities. Their diverse profiles - capital cities, touristic cities, port cities, post-industrial cities, peripheral cities, etc. - enrich the contents of the analysis.

⁶ on-the-move.org/librarynew/policyandadvocacy/article/15045/report-on-building-a-strong-framework-for-artists/?category=87

⁷ For Valetta, the main operator is the Malta Council for Culture and the Arts

Additional limited information was provided directly or indirectly through On the Move's contacts from Copenhagen, Ljubljana, Malmo, Stockholm and Luxembourg. This information frequently confirmed the ideas and data collected through the survey.



Definition of ‘cultural mobility’

This research adopted the following working definition of cultural mobility (also used in the survey)⁸:

We understand cultural mobility as ‘the temporary cross-border movement of artists and other cultural professionals’. Certain forms of mobility relate to the individual (e.g. networking, residencies etc.); others are intrinsically connected to the mobility of works or performances in another country. (...) Mobility is not only understood as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavour, but more as an integral part of the regular work life of artists and other cultural professionals. (From Ericarts, *Mobility Matters*, 2008)

Types of mobility support include: artists’/writers’ residencies; event participation grants; scholarships for further/postgraduate training courses, including training/work placements; ‘go and see’ or short-term exploration grants; market development grants; support for the participation of professionals in transnational networks; project or production grants; research grants; and touring incentives for groups or travel grants (valid for different purposes).

Disciplines: performing arts (theatre, dance, opera, circus, street arts etc.); visual arts (painting, sculpture, photography, installation, applied arts, graffiti etc.); music; literature (including translation and the publishing sector); cultural heritage (tangible heritage, movable heritage, intangible heritage, archives); multi- or cross-disciplinary arts; research; cultural management; cinema; and video/new media.

Challenges

The time required to complete the survey was estimated at between 45 minutes and one hour. It took three months to gather 24 responses.

Many cities do not have a specific policy focused on cultural mobility but rather a set of more or less defined actions in this field. The use of the term ‘policies’ might have discouraged some cities from completing the survey.

The very nature of cultural mobility (its transversal aspect and its multilevel impacts) makes quantitative evaluation extremely challenging, for example:

⁸ on-the-move.org/about/mission/culturalmobility. Study ‘Mobility matters’: www.mobility-matters.eu

- budgets for cultural mobility often come from different sources
- support for cultural mobility can benefit different types of organisations with various evaluation methodologies
- statistics about incoming and outgoing cultural professionals are very often not available

This has consequences for the city itself in terms of available statistics and data provision, but also at European level: statistics on cultural mobility are rarely available at national level, making cross-country comparison impossible.

Despite these challenges, the sample of answers obtained is sufficient. This first pilot study on the support for mobility offered by local governments paves the way for further discussion and more structured actions by cities, as well as opening the possibility to involve more cities in future research.

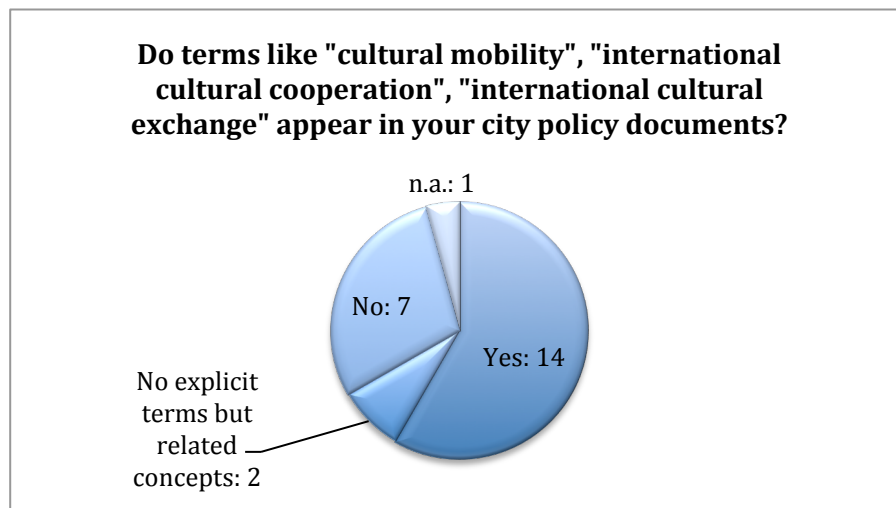
PART II - EUROPEAN CITIES AND CULTURAL MOBILITY

The rationale behind supporting cultural mobility

Key findings

- Cities recognise the importance of culture, and of the mobility of artists and cultural professionals, in the European project in general.
- Cities understand the important role of culture in international policy taking into account its various impacts, with several references made to international documents (including the Agenda 21 for Culture and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions).
- There is a growing emphasis on the notion of cultural mobility in local policy texts and action plans.

Cities acknowledge the various and interlinked impacts of cultural mobility: raising the international profile of the city; skills development for artists and cultural professionals; and local cohesion through international exposure.



All cities confirm their interest in further developing and/or strengthening a European and international policy in the cultural field. Some cities are ‘naturally’ open internationally, such as port cities like Nantes and Liverpool; cities at the crossroads of different regions and countries like Strasbourg; or those located on an island like Belfast or Valetta. Others have been engaged

in twin city partnerships for decades and would like to better structure the cultural component of these partnerships. Half of the respondents emphasise the importance of culture as a means of contributing to creativity, economic growth and to ‘humanise globalisation’ (Brest).

For two thirds of the cities, the term ‘international cultural cooperation’ appears more frequently than ‘cultural mobility’ in city documents such as general city strategies, cultural strategies or action plans. In some cities, the terms ‘international cultural cooperation’ or ‘exchange’ fall under the development section of the city policy or action plan rather than under culture.

One third of cities state that ‘mobility of artists and cultural professionals’ and/or ‘international exchanges’ in relation to culture do not feature as such in their policy documents, despite the fact that support is available for such exchanges. Varna is considering including cultural mobility in its application for European Capital of Culture in 2019. In Zaragoza, the mobility of artists will appear for the first time in its 2013-2020 cultural plan.

Zaragoza: The city is going to launch a cultural plan for 2013-2020 where cultural mobility and creative industries will be specifically mentioned.

Half of the cities mention that their city policy documents clearly refer to international declarations such as the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and/or the UN Millennium Goals and in most cases, the Agenda 21 for Culture. Cities that do not explicitly mention such documents highlight that some of the key points from these documents have nonetheless been integrated in their local policy documents.

Rennes: Yes, our city document refers to international texts and also to the Agenda 21 for culture and article 45 in particular: ‘to develop and implement policies that deepen multilateral processes based on the principle of reciprocity. International cultural cooperation is an indispensable tool for the constitution of a supportive human community which promotes the free circulation of artists and cultural operators, especially across the North-South frontier, as an essential contribution to dialogue between peoples to overcome the imbalances brought about by colonialism and for interregional integration’⁹.

⁹ www.agenda21culture.net/index.php?option=com_content&view=article&id=44&Itemid=58&lang=en

The issue of the **meaning and understanding of cultural mobility** is crucial when considering why European cities support and fund it. The types of answers provided can be divided into three main groups, below.

- To raise the **international profile of cities**, make them more attractive including from a touristic perspective (which can include a reference to the development of cultural industries) and possibly to consider artists and cultural professionals as ‘ambassadors’ of the city: Prague, Riga, Liverpool, Ghent, Strasbourg, Rennes, Belfast, Bologna and Valetta. In that sense, we are close to the concept of ‘territorial diplomacy’ developed by Ferdinand Richard, president of the Roberto Cimetta Fund ¹⁰, for whom this concept could also be called ‘diplomacy of local governments’, ‘based on the shift in sovereignty to territories alongside nation states’ ¹¹.
- To reinforce the **capacity of artists and cultural professionals** to develop their skills at international level, enhance creativity and nurture new modes of governance, open new opportunities for them (and indirectly for the city): Varna, Helsinki, Zaragoza, Rijeka, Toulouse, Brest, Aarhus, Munich and Dresden.
- To strengthen **local social** cohesion, social links and communities through **international exposure**, and interaction through a contextualisation of artistic practices: Dortmund, Karlsruhe, Turin and Warsaw.

www.agenda21culture.net/index.php?option=com_content&view=article&id=45&Itemid=62&lang=en: list of cities and local governments using the Agenda 21 for Culture in their urban policies including Bologna, Dortmund, Helsinki, Nantes, Riga, Rijeka, Strasbourg, Turin, Toulouse and Zaragoza.

¹⁰ The fund supports the mobility of artists and cultural professionals in the Euro-Arab-Mediterranean region through travel grants (www.cimettafund.org).

¹¹ www.cimettafund.org/content/upload/file/Report.Seminar.24.5.12.en.pdf

These different meanings and implications to cultural mobility can sometimes be interlinked:

Helsinki: Mobility is especially important from a cultural perspective. Mobility enables the development of new contacts and to cross boundaries. We feel that mobility promotes typically win-win actions where both the visitor and the host city are beneficiaries. Mobility offers concrete possibilities to strengthen the professional expertise of all participants and broaden the perspectives of governing structures and practices. It enables the development of skills and raises awareness of artists and cultural experts in a cost-effective and efficient way. And finally, mobility is important for the marketing and promotion of our city.

Nantes: 'Supporting the mobility of artists' has been mentioned in the Nantes strategic plan for cultural policy since 2008, in order to foster social inclusion, city attractiveness, economic development, artistic innovation and to help develop a common European cultural area.

Funding strategies and stakeholders

Key findings

- Mobility funding mainly targets local cultural organisations responsible for cultural mobility programmes or projects (from venues to festivals and associations). Occasionally, mixed support combines funding for local cultural structures and a specific mobility fund or programme directly managed by the city.
- The range of funding support and the transversal nature of cultural mobility makes it difficult to quantify exactly the amount of funding allocated to cultural mobility. In spite of the constraints affecting European budgets for culture at all levels, funding allocated for cultural mobility by local governments is rather stable, in particular when mobility is linked to the city policy priorities.
- The quantity, quality, structure and professionalism of city stakeholders dealing with cultural mobility have increased over the past five years.

Of the responding cities, 70% support mobility through the funding of local cultural organisations, which can include cultural mobility in their programmes and projects. This makes it challenging to evaluate the annual number of incoming and outgoing artists for each city. At the same time, such funding allows support for more diverse mobility projects, in terms of disciplines and forms of mobility. It also corresponds better to the needs of the local cultural sector and to cultural developments at local, European and international levels.

The remaining cities usually have a mixed system of supporting cultural mobility: through the funding of cultural organisations based in their own territory and through a specific mobility programme/fund, like the management of residency places in Helsinki.

French cities such as Nantes, Strasbourg and Rennes have a specific mobility fund thanks to a partnership with the French national cultural centre, Institut Français¹². Several cities also mentioned the current or planned implementation of a specific mobility fund: Zaragoza and Toulouse (as part of their respective future cultural strategies) or Rijeka, which has just implemented a new fund for a residency programme.

Budgets for cultural mobility programmes or funding for organisations can come from different sources: culture, international relations and/or exchange, development, promotion, tourism. The allocated budget can also evolve depending on the year and the events taking place.

¹² www.institutfrancais.com/fr/collectivités-territoriales

Ghent: Whenever an extraordinary investment in international work is needed (e.g. two years ago a company was invited to one of the major Australian performing arts festivals) extra grants are organised through, for example, the City Marketing Fund.

Only 45% of the respondents (mostly those cities that have specific budget lines, programmes and funds focused on cultural mobility) were able to provide an overall view of the budget allocated to mobility.

Discrepancy is quite significant between cities of different sizes and with different budgets. Among the cities that were able to provide a figure for an average annual budget for mobility programmes and projects, the average amount is around €100,000. The largest budget was in Belfast (€350,000) and the smallest in Dresden (€10,000).

Despite difficulties providing exact figures, 70% of the cities mention that the budget for culture/cultural mobility has remained stable or has even increased over the last five years following clear policy guidelines at the city level. This is of course linked to the overall level of wealth of the individual cities, but can also be put down to new forms of partnership or policy orientation that have a positive impact on the budget.

For some French cities, for example, the partnership with Institut Français has allowed the funding for mobility to increase or at least to remain stable. Some cities have for many years supported cultural organisations that represent their artistic and international landscape, such as the ZKM Center for Art and Media in Karlsruhe.

Despite the global economic crisis affecting the budgets of many European cities, almost half of the respondents mentioned that at the moment there is no direct impact on the support to cultural mobility.

The more frequently cultural mobility is mentioned directly or indirectly in city documents, the greater chance the city has to preserve its budget allocation for cultural mobility. Liverpool even suggests that this crisis could be seen as an opportunity to explore alternative funding and solutions.

Finally, international or European large-scale events can either help or hinder support for cultural mobility in the long term, as outlined in the two examples below.

Warsaw: Because of the decreasing budget for culture in general, support for mobility is smaller. Mobility of artists and international exchange seem to be less important than other forms of cultural activities. However, in recent years many ‘para-cultural’ events have supported mobility and exchanges. These include the competition for the European Capital of Culture 2016, the Polish presidency of the EU Council in 2011, and the UEFA Football Championship in 2012.

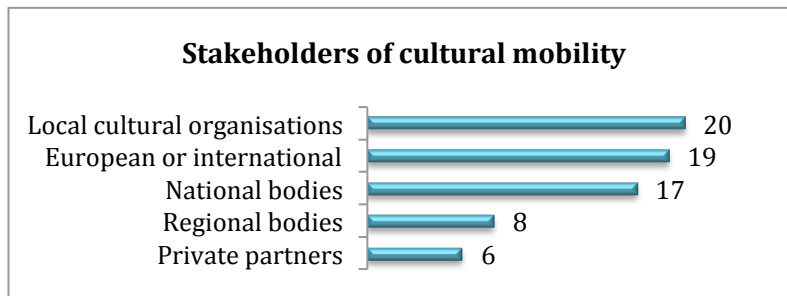
Varna: The current period of financial constraints has a negative impact on the overall cultural policy of Varna municipality, including the support for cultural mobility. However, in connection with the application by Varna for the European Capital of Culture 2019, the local government aims to make culture a priority for city development, and is expected to increase the budget for cultural activities and mobility for the new programming period 2014-2020.

Thanks to the multilevel impacts of mobility and, to some extent, to the challenging economic context, stakeholders of cultural mobility supported by cities are becoming better structured.

The main stakeholders are local cultural organisations, national bodies and European/international organisations. The latter are mainly concerned with networking (e.g. information sharing) rather than funding, and include international networks such as Trans Artists, Res Artis or IETM¹³, as well as regional networks such as Euro regions Elbe Labe or the Atlantic Arc City network¹⁴.

¹³ www.resartis.org; www.transartists.org; www.ietm.org

¹⁴ www.euroregion-elbe-labe.eu and www.atlanticcities.eu



An improved structuring of partnerships has been an added value for the development of cultural mobility over the past five years. Despite the difficulties linked to the economic crisis and the specific features of each city, a large majority of cities has seen positive developments regarding their partners and supporters for policies, programmes and actions related to cultural mobility.

The main positive changes over the past five years were:

- better structuring of networking exchange of knowhow between cities (to which a network such as EUROCITIES adds great value)
- improved professionalism of local cultural organisations, which are now able to play a more important role at European and international levels (including funding-wise)
- ‘loyalty’ between cities and cultural organisations/artists because of the long-term investment of cities in supporting cultural mobility
- higher expectations from audiences towards international cultural events, projects and interactions; some cities also mention the positive impact of being or having been (a candidate for) the European Capital of Culture

BrabantStad: In the city of Breda there is a cooperation on behalf of the VIVID project with Rencontre Audiovisuelle & Pole Image (France), Projectorganisation De Kempen (Belgium), Solent University & Anglia Ruskin (United Kingdom), NHTV University of applied sciences, Avans Hogeschool (St. Joost & CMD) & House of Visual Culture (The Netherlands).

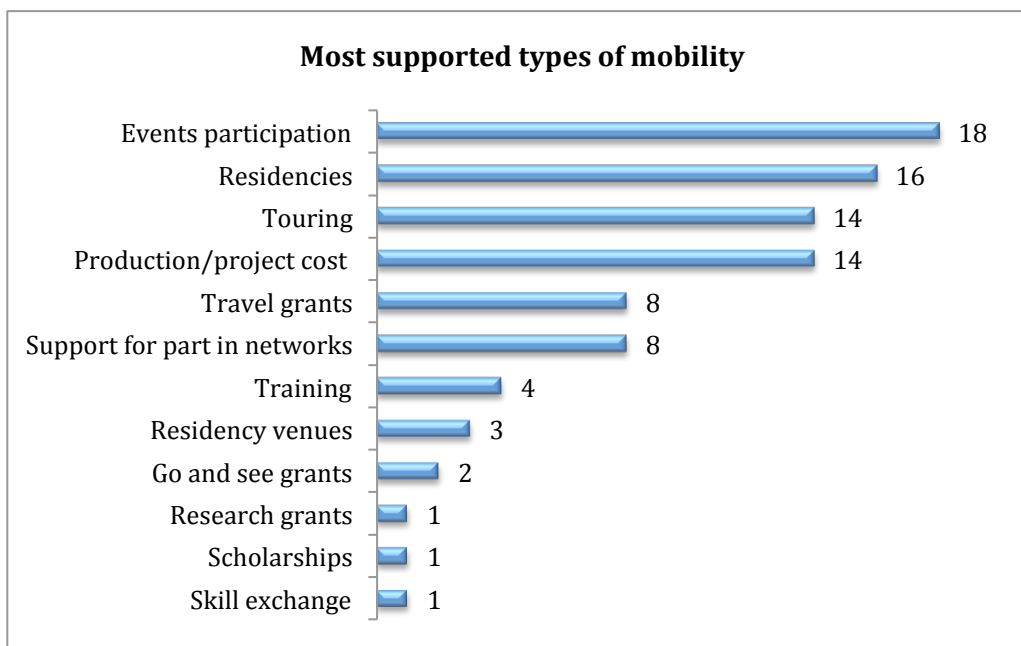
Forms of cultural mobility and disciplines covered

Key findings

- The top four forms of support for mobility are:
 - event participation grants
 - residencies
 - touring incentives for groups/companies
 - grants for productions and projects
- The focus is placed on visual arts and performing arts as well as music, with specificities for each city.
- Support for cultural mobility focuses on artists rather than other cultural professionals.

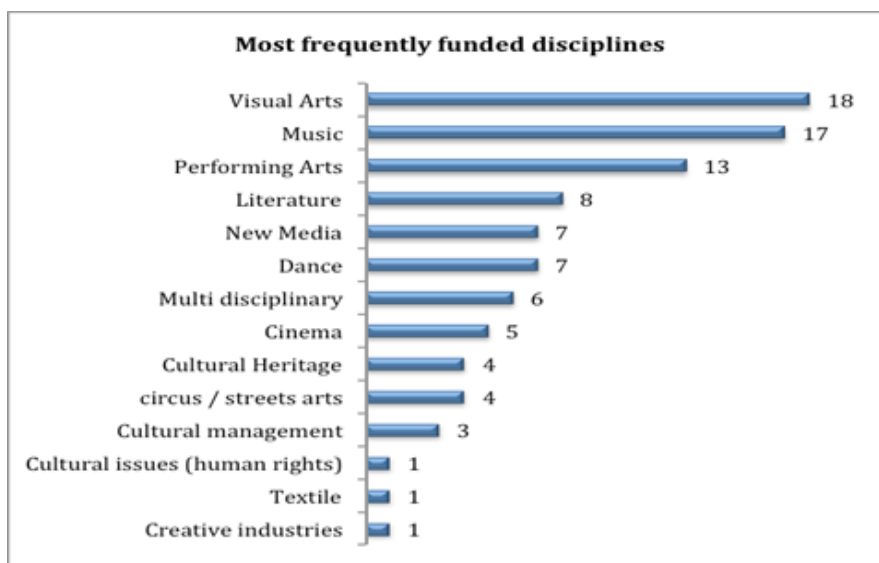
As regards the forms of cultural mobility covered, event participation grants are among the top-funded, closely followed by residencies. Even for cities that did not respond to the survey but instead to an email request for information, residencies are very often listed as the top-funded form of cultural mobility (Copenhagen, Luxembourg and Ljubljana for instance).

Touring incentives for groups and companies and grants for productions and projects follow as the next most frequently funded forms of mobility.



These correspond to a certain extent to the rationale behind supporting cultural mobility as specified by European cities: raising the international profile of cities and enhancing the skills of the artists taking part in mobility programmes. Exploration grants ('go and see') get very little funding despite the fact they are cost-effective and can help build bridges and open new cooperation channels between cities/countries and regions.

In terms of disciplines covered, visual arts come first. This is to a certain extent linked to the widespread support for residency projects. Music and performing arts (mostly theatre) also rank highly the disciplines covered. The disciplines covered can also depend on the specific focus of some cities' events (in terms of disciplines and/or format of exchange): e.g. photo festival in Belfast, various festivals in Riga, and residency programmes in Karlsruhe and Helsinki. New media and multidisciplinary arts are not as well represented even when presuming that some projects listed under visual or performing arts could also be considered multidisciplinary.



Artists are always the main beneficiaries in terms of mobility-related programmes and support: this is valid also for the cities that could not provide any precise data about funding (60% of the respondents). In certain cases, amateur artists are included among the beneficiaries (e.g. for the city of Riga). The only notable exception is Turin, which allocates 40% of its support to cultural professionals.

Mobility flows: Europe and the rest of the world

Key findings

- Focused on Europe (EU and non-EU countries), with France and Germany emerging prominently as origins and destination for cultural mobility flows.
- The geography of cultural mobility is to a large extent linked to twin city partnerships, neighbourhood strategies and historical linkages.
- Growing interest towards emerging countries, in particular in Asia and Latin America. Countries from the Maghreb and Middle East are underrepresented.

Both incoming and outgoing mobility flows remain focused on Europe and even, more specifically, on the EU. Most cities focus their support for mobility on a specific region, based on:

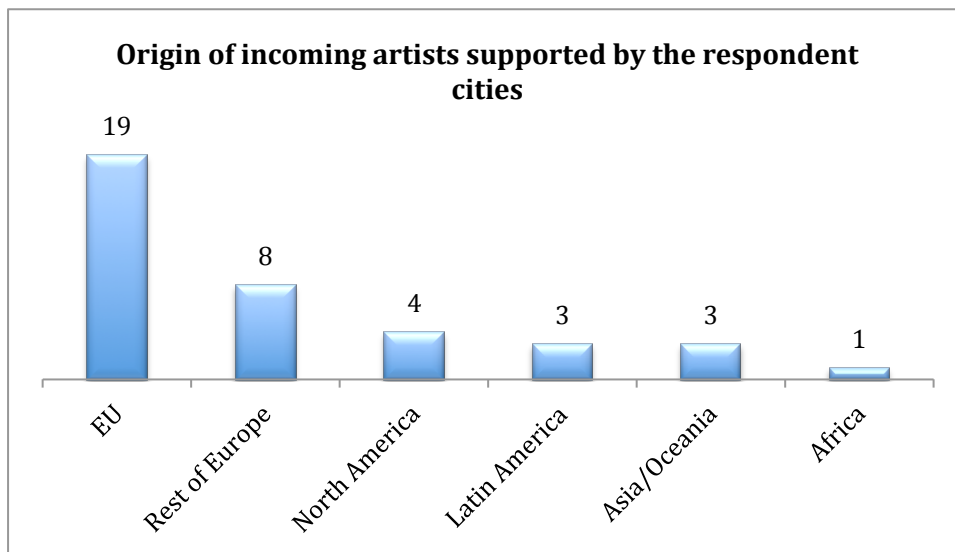
- city partnerships (twinning), which usually focus on EU cities, to a lesser extent on non-EU cities, and in a limited number of cases on Asian, African or Latin American cities
- neighbouring countries: Scandinavia, Eastern European countries, Atlantic Arc network etc.
- historical ties such as Zaragoza with Latin American cities or Liverpool partnering with cities historically linked to the slave trade (e.g. Nantes)

A smaller number of cities does not show any regional or country focus at all, but bases its support on the quality and relevance of the project for a specific context (be it a huge city or a very rural area).

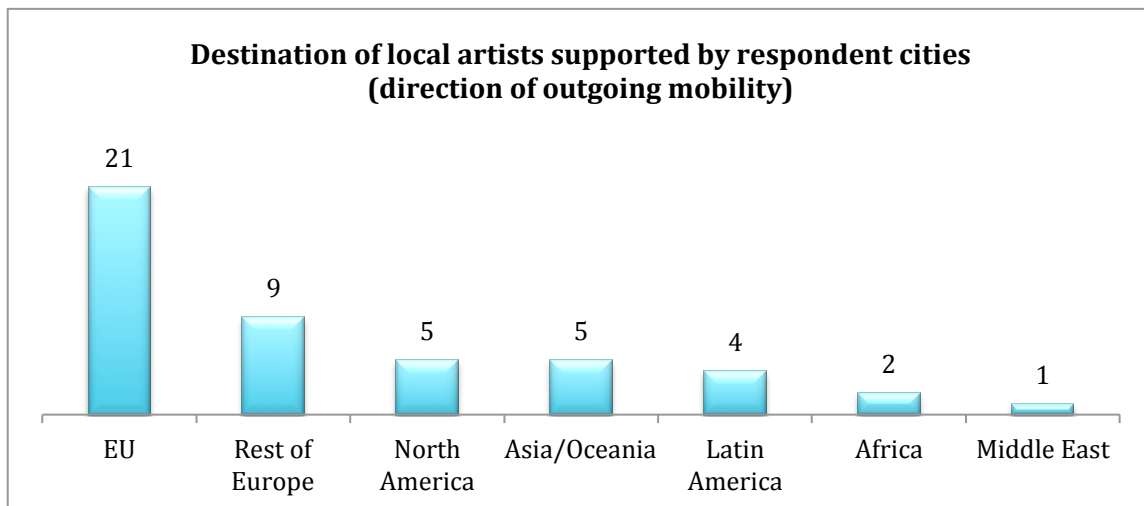
Munich: We deliberately don't focus on specific regions or countries. We believe that cooperating with Russia or China is no better or worse than cooperating with America or Africa. Our focus is on the individual artist and his/her international networks - there is a huge variety of connections with Munich artists, from the so-called hotspots (New York, Rio de Janeiro, Shanghai, Istanbul, London, Paris) to little-known places such as Bishkek, Kirgizstan.

Germany and France are among the countries with the largest number of mobility funding schemes (incoming and outgoing), as confirmed in the 'Guide to funding opportunities for the

international mobility of artists and cultural professionals in Europe'¹⁵. This explains why many respondents cite cities in France and Germany as destinations or origins of mobility flows (together with the fact that French and German cities are overrepresented in this survey).

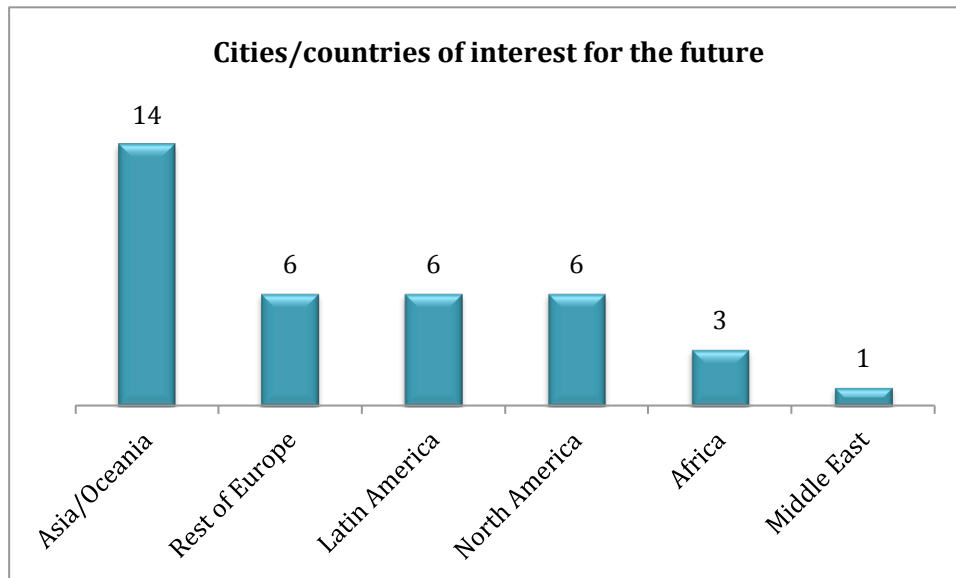


¹⁵ www.on-the-move.org/funding



Of the respondents, 60% have already initiated some form of mobility projects with countries/regions/cities outside the EU and with non-EU countries in North America, Asia, Latin America and Africa. Except for Ghent and Prague, which wish to focus on Europe first, most cities are interested in strengthening their mobility projects with existing partners outside the EU or in developing new ones. Not surprisingly, there is a growing interest towards Asia and emerging countries such as China and India, countries from Latin America and in particular Brazil as well as, to a lesser extent, Russia. Historical reasons (including links to cultural heritage and architecture), economic and touristic reasons are also behind the desire for such partnerships, which are often linked to a twin city partnership.

Karlsruhe: Generally, the city funds cultural projects on a topical basis, e.g. festivals deal with themes such as Budapest, Moscow, China or Mexico. Concerning the twinning exchange, Karlsruhe has recently established a project twinning with Rijeka in Croatia and plans to extend this to a city in Turkey.



It is worth noting that within this particular sample of responding cities, there is little focus on the Maghreb. This is quite surprising given that most of the responding cities have significant numbers of citizens with a migrant background from these regions.

Communication, information provision and evaluation

Key findings

- Internet-based communication targeting artists and cultural organisations is widely used, in combination with direct meetings and exchanges with artists and organisations benefiting from mobility experiences.
- Communication about administrative and visa issues (if applicable) is mostly provided on a case-to-case basis. Artists are directed to relevant information sources (such as embassies, ministries of foreign affairs, etc.).
- None or very little emphasis on environmental criteria is embedded into mobility programmes.
- The evaluation of mobility schemes, actions and policies is challenging because of the diversity of information sources. However, reports are taken into consideration to adjust the support mechanisms.

For the majority of respondents, the Internet is the main communication tool to disseminate information on cultural mobility programmes, including:

- official city websites for calls for applications, information about projects, etc.
- cultural partners' websites (e.g. GAI - Giovani Artisti Italiani website in Turin)
- European/international web platforms with a multiplier effect (e.g. Trans Artists and Res Artis for residency programmes)

Social media (Facebook and Twitter) and e-newsletters are also used widely. Offline channels include newspapers and radio interviews (mostly when the events have significant coverage and/or impact).

Turin (partner with GAI, the Association for the Circuit of Young Italian Artists): GAI uses its own website (www.giovaniartisti.it) as a platform to launch different activities. Specific calls are disseminated through targeted communications (newsletter, banners, sometimes paid adverts on specialised online magazines, etc.). The news is also spread through social networks (Twitter, Facebook, etc.). In addition, the different partners work according to their own communication plan, which strengthens the dissemination of information.

Finally, word of mouth - artists' feedback to their peers or cultural organisations - is in no sense the least important means of communication, but certainly the least measurable. For this reason, Nantes puts great emphasis on the 'principle of the return', and organises feedback sessions with artists who have had mobility experiences.

Nantes: When they come back 'home' we help artists from Nantes to present the projects they have carried out abroad in different cultural venues throughout the year, and during a specific event dedicated to mobility. This event takes place every two years and is called 'Artistic itineraries'. City policy officers always mention mobility to journalists when referring to international or cultural policies.

If communication refers mostly to calls for applications, mobility projects, and to a lesser extent the experiences of mobile artists, about 60% of the respondents confirmed that they do not provide information about the administrative and/or social aspects of cultural mobility (e.g. information about visa procedures, work permits, insurance, taxes, copyright, etc.). This is

mostly because it is not part of their mission and to a lesser extent because they do not have the tools, knowledge or contacts to inform on such issues.

The remaining 40% tries to direct the supported artists towards relevant information sources, such as competent administrations, ministries of foreign affairs, national cultural centres or specialised organisations (such as SICCA in the Netherlands). An interesting experience was shared by Munich, which provides a special art mobility user manual, developed in 2010 by a Munich-based artist following a workshop with Trans Artists and artists in Munich. In all cases, such information is only provided to the beneficiaries of city support and not available to all, for example on an Internet platform.

The vast majority of cities do not include any environmental criteria in their cultural mobility programmes, except for Rennes, Turin, Zaragoza and Riga. Nantes, European Green Capital 2013, is considering using such criteria.

Riga: If the event/performance takes place in an urban environment, the organiser must coordinate it with the responsible city bodies, follow the rules and fulfil all the requirements. This is applicable to all programmes, including those related to mobility.

Most of the cities mention the importance of evaluation to optimise mobility efforts, tools and rules and to improve the mechanisms of a funding system more than the articulation of policies. One third of respondents mention that there is no evaluation in general, and on cultural mobility in particular, because of the lack of both human and financial resources.

Mobility is not often the target of a fund as such, and is transversal in terms of funding and forms it can take. The evaluation of cultural mobility experiences can therefore be very challenging because of the diverse data sources to collect and analyse: reports from artists who have benefited from mobility funds, reports/activity documents from cultural organisations that carry out mobility-related projects, etc.

Most of the cities ask the beneficiaries (artists, cultural professionals and cultural organisations) to report on their experiences. The reports, for which templates are sometimes provided, usually focus on the content (with visuals, photographs, videos, etc.) and include a financial statement linked to the individual projects or organisations. Some cities would like to evaluate their mobility programmes further through direct feedback and meetings with the beneficiaries.

In most cases, reports are for internal use and help feed into the evaluation and the potential adjustment of funding schemes related to arts and culture in general and cultural mobility in particular. They are rarely available online but can be provided to future beneficiaries.

PART III - CONCLUSIONS AND RECOMMENDATIONS

European cities play a key role in supporting cultural mobility in Europe and beyond through a general understanding of the different impacts of cultural mobility; the diverse types of partnerships and stakeholders involved at different levels; the combined European and international availability of support; the diversity of forms and disciplines covered; as well as the reinforcement of the capacity of the local cultural scene to act at a European and international level.

All this is true as well for smaller and peripheral cities in spite of the smaller budgets available to them when compared with capital cities. Limitations exist in European cities' actions and/or policies because of the transversal nature of cultural mobility. This makes it very challenging to track allocated funding, beneficiaries and origins/destinations.

However, one real added value of the European cities' actions is the direct contact with the artists and organisations they support. The local level can nurture these relationships more easily than national or European and international organisations.

This direct contact between the cities, local organisations and artists gives weight to the concept of international cultural policy with local impacts on social cohesion, professional skills and artistic development, employability, etc.

This has to do with the role cities can play in promoting European citizenship and echoes the concept of 'territorial diplomacy', introduced at the beginning of this report, which is seen as strengthening the positioning of Europe in the world through its cultural and artistic relations.

The recommendations below are based on the main outcomes of this report and also take into account:

- the principles outlined in On the Move's Charter for a Sustainable and Responsible Cultural Mobility, available online since January 2013¹⁶
- the five key principles to build a strong framework for artists' mobility¹⁷, a report published by the Open Method of Cooperation working group convened by the European Commission in 2012

These recommendations aim to help cities foster the mobility of artists. They can be considered

¹⁶ on-the-move.org/charter

¹⁷ ec.europa.eu/culture/our-policy-development/documents/201212mobility-of-artists-final-report.pdf

as a set of concrete and practical references helping policy and decision makers include key principles of sustainability and responsibility in their support for cultural mobility.

Recommendations to European cities

Acknowledge and build on the values and benefits of the mobility of artists and cultural professionals

- Support cultural mobility in Europe as part of your cultural policies.
- Include and recognise cultural mobility in your official city documents, within the scope of your cultural policies, international cultural policies or cooperation and development. Reinforce it by referring to international declarations and treaties such as Agenda 21 for Culture, UNESCO Conventions or the UN Millennium Goals.
- Highlight the various positive impacts of cultural mobility for the city, artists, cultural professionals, hosting and welcoming cultural organisations, audiences, and stakeholders.
- Promote cultural mobility as a relatively small investment having significant benefits for artists, cultural professionals and for your city's visibility at international level.
- Appoint a reference person in your city to act as a contact point for the mobility of artists and cultural professionals.
- Foster the mobility of your city officers and arrange exchanges between cities.

Inform and support potential beneficiaries and relevant local stakeholders

- Map all cultural mobility opportunities in your city:
 - opportunities offered by the city administration
 - opportunities offered by local cultural organisations supported by the city
 - other existing opportunities (linked to European networks for instance)
- Monitor these opportunities on a regular basis, in cooperation with local stakeholders.
- Inform local artists and organisations of mobility opportunities and experiences. This can be done through cultural events (e.g. festivals, public discussions, interviews, etc.) and using websites and social media.
- Keep up to date with European and international opportunities by making the most of networks such as EUROCITIES, On The Move or other relevant networks.
- Direct the beneficiaries of mobility schemes towards information about their rights

and duties (insurance, social security, taxes, administrative issues, visas with partners from third countries, etc.). You can refer to the ‘Information standards for the mobility of artists and cultural professionals’ issued in December 2011 by a working group of experts convened by the European Commission¹⁸.

Adapt to changing needs and circumstances of the cultural sector

- Beyond the usual artistic and cultural disciplines, consider encouraging more innovative and multidisciplinary art forms.
- Consider investing in more experimental cultural mobility experiences, such as ‘go and see’ exploration grants or job shadowing opportunities: these often require a relatively small investment and allow for the development of new types of projects, cooperation and skills.
- Consider carefully investments in large-scale events: these may have a rather short-term impact and limit the budget for other cultural events. Supporting mobility for smaller projects is also a way to promote the diversity of cultural mobility approaches.

Respect essential social and environmental criteria

- Consider including social and environmental criteria in your cultural mobility support programme, while at the same time informing or organising trainings on these issues.
- Develop clear and transparent guidelines and application procedures for accessing mobility programmes and grants. Encourage local organisations supporting cultural mobility to use the same transparent approach.
- Make sure that the mobility programmes and funding opportunities are accessible without discrimination based on gender, religious and sexual orientation, physical abilities, etc.
- Consider sharing your experiences with other funders of cultural mobility¹⁹.

Monitor and evaluate mobility schemes

- Arrange direct feedback sessions with current and past beneficiaries of mobility schemes.

¹⁸ ec.europa.eu/culture/our-policy-development/documents/mobility-info-standards.pdf

¹⁹ For inspiration and a set of sustainability criteria, you can check On the Move’s Charter for a Sustainable and Responsible Cultural Mobility: www.on-the-move.org/charter (EN) and [on-the-move.org/charte](http://www.on-the-move.org/charte) (FR)

- Set up an alumni network of beneficiaries (both in your city and in partner cities).
- Develop objectives and indicators to measure the impacts of cultural mobility with both qualitative and quantitative data (including on employability). Consider developing a project together with a group of European cities.

Develop strategic partnerships at all levels

- Develop and strengthen your partnerships with different stakeholders at all levels (local, regional, European and international) and also with the private sector (foundations, companies, etc.).
- Share your experiences and expertise related to cultural mobility in a network of cities and in cultural networks, at all levels (national, European and International).
- Include the mobility of artists and cultural professionals in cooperation agreements with your partner cities/twin cities.
- Develop partnerships with cities of all sizes.
- In partnership with other cities or relevant stakeholders, consider submitting proposals for projects co-funded by the upcoming Creative Europe Programme. Keep in mind that other EU funding programmes can also support cultural mobility (e.g. programmes dedicated to lifelong learning or social inclusion).
- If in line with your city policy, try to work with your partners from third countries to continue making the case for long-term and sustainable cultural mobility.

Recommendations to the European institutions

- Continue supporting the mobility of artists and cultural professionals, including through mobility information platforms.
- Engage representatives from local authorities more systematically in discussions related to cultural mobility issues at a EU level.
- Support measures should adapt to new cultural art forms. They should also focus on the development of opportunities for experimentation, innovation and risk-taking, as well as assist organisations willing to take such risks.
- Access to support measures should be made as easy as possible for all artists and cultural professionals, especially for those that are younger or independent.

on the move



Recommendation to cultural organisations (associations, networks, festivals, companies, artists' collectives, etc.)

- Start cooperating, or strengthen existing cooperation, with European cities in your particular field of expertise, be it a specific artistic discipline or capacity-building activities (e.g. funding opportunities, evaluation, information provision).

ANNEXES

Annex 1: Questionnaire

Questionnaire about European cities' policies and actions for the mobility of artists and cultural professionals

This questionnaire is primarily targeted at the members of the EURO CITIES Culture Forum. However, if you would like to take part in this survey, please do not hesitate to contact the OTM secretariat at mobility@on-the-move.org

It will take you about 45 minutes to reply to this questionnaire (providing you have all available data). If your office does not have some of the statistics needed to reply to some questions, please only indicate 'statistics/data not available'. Answers can be given in English, French or Italian.

Please do not hesitate to contact the OTM secretariat in case of questions: mobility@on-the-move.org.

1. Why support the mobility of artists and cultural professionals²⁰?

- 1.1. Do terms like 'mobility of artists and cultural professionals' and 'international exchanges' clearly appear in any of your city's policy documents? Please specify.
- 1.2. What does mobility of artists and cultural professionals mean for your city (from a political, economic, social, cultural and environmental point of view)?
- 1.3. Do the documents introducing your city's policy and actions related to cultural mobility refer to international documents and texts (such as the UNESCO Convention on the Protection and Promotion of Cultural Diversity Expressions, the UN Millennium Goals, etc.)?
- 1.4. To what extent is your city interested in developing a European and international policy, particularly in the cultural field?

2. What kind of mobility do you fund, how and how much?

- 2.1. Do you directly fund organisations supporting mobility and/or do you have (as a city) your

²⁰ For a definition of cultural mobility, please refer to on-the-move.org/about/mission/culturalmobility

own specific mobility programme?²¹ Please specify in particular whether your funding to cultural organisations includes mobility costs.

2.2. Kindly name:

>> The five most supported forms of mobility²²

>> The five fields/disciplines in which you mostly support mobility²³

2.3. What is the ratio of supported 1. artists and 2. cultural professionals in 2010 and 2011?

2.4. How much is the budget related to cultural mobility schemes or indirect support? Has it increased or decreased over the past five years? Why?

2.5. Does the current period of financial constraints make it more difficult to defend the support for cultural mobility?

2.6. With which partners do you cooperate to support cultural mobility? (Please specify the nature of this partnership)

>> Local cultural organisations:

>> Private local partners:

>> Regional bodies:

>> National bodies:

>> European or international organisations:

²¹ Forms that mobility can take are residencies, tours, networking opportunities (see also on-the-move.org/about/mission/culturalmobility)

²² Artists'/writers' residencies; event participation grants; scholarships for further/postgraduate training courses, including training/work placements; 'go and see' or short-term exploration grants; market development grants; support for the participation of professionals in transnational networks; project or production grants; research grants; and touring incentives for groups or travel grants (valid for different purposes).

²³ Performing arts (theatre, dance, opera, circus, street arts); visual arts (painting, sculpture, photography, installation, applied arts, graffiti); music has been included under performing arts except for specific schemes focused only on music; literature (including translation and the publishing sector); cultural heritage (tangible heritage, movable heritage, intangible heritage, archives); multi or cross-disciplinary arts; research; cultural management; cinema; video/new media; all.

2.7. Have you seen any changes over the past five years with regards to your partners and supporters?

3. Mobility: where and from where?

3.1. Considering incoming mobility, what are the top five countries/regions your cultural mobility programmes focus on? Why?

3.2. Considering outgoing mobility, what are the top five countries/regions your cultural mobility programmes focus on? Why?

3.3. Is your city interested in expanding towards non-EU countries/cities? Which ones, and why?

5. Communication and evaluation of your cultural mobility programmes

5.1. How do you communicate about your cultural mobility programmes? (Through your website: calls for applications, experiences by artists and/or cultural professionals? Through other means?)

5.2. Do you directly provide information about administrative/social aspects related to cultural mobility (information about visa procedures, work permits, insurance, taxes, copyright, etc.)? Do you direct users to relevant information sources?

5.3. Do your mobility programmes include a particular clause related to environmental issues?

5.4. Do you evaluate your mobility programmes? How?

5.5. Do you ask the beneficiaries to report back on their mobility experience? How? (Report, video, interviews, etc.)

5.6. Do you make these evaluations available (e.g. online)? Do you take them into account to revise/evaluate your programmes?

5.7. To what extent are these evaluations useful for improving your city's support to cultural mobility programmes and activities?

Thank you very much for sending your replies directly to mobility@on-the-move.org

Please specify your name, position, city and email so that we can send to you the final analysis document.

Name:

Position:

City/country:

Email:

Annex 2: List of respondents and contacted persons

France

Hélène Luguern, responsable du service culture-animation, Brest

Dominique David, mission Europe et international, direction générale à la culture, Nantes

Guénaël Blin, Rennes

Didier Coirint, chef du service de l'action culturelle, Strasbourg

Julie Giraud, chargée de mission, action culturelle Europe/international, direction du développement culturel, Toulouse

Germany

Kurt Eichler, head of the cultural department, Dortmund

Martin Chidiac, culture and monument preservation office, Dresden

Dr. Susanne Asche, director, department of cultural affairs, Karlsruhe

Dr. Martin Rohmer, international cultural cooperation, Munich

Italy

Giorgia Boldrini, economic development and city promotion department, chair of the EUROCITIES Culture Forum, Bologna

Elga Gai, Turin

Belgium

Bart Doucet, advisor culture department, Ghent

Bulgaria

Stanislava Genkova, expert 'cultural programmes and projects', culture department, Varna

Croatia

Irena Kregar Šegota, advisor for international cooperation, Rijeka

Czech Republic

Andrea Skorkovska, department of culture, international relations and tourism, Prague

Denmark

Ib Christensen, head of cultural department, Aarhus

Finland

Sara Kuusi (since replaced by **Satu Silvanto**), cultural planner, Helsinki

Latvia

Valērija Zirdziņa, international projects coordinator, education, culture and sports department, Riga

Malta

Davinia Galea, executive director, Malta Council for Culture and the Arts, Valetta

The Netherlands

K. Brooijmans, policy advisor, BrabantStad

Poland

Leszek Napiontek, head of international unit, culture department, Warsaw

Spain

Victor Domeque, culture programme manager, Zaragoza

United Kingdom

Claire McColgan, culture & tourism, Liverpool

Christine Osborne O'Toole, arts development officer, Belfast

Other contacts: **Uroš Grilc**, head of department for culture, Ljubljana; **Claudine Hemmer**, ministry of culture, Luxembourg; **Lise Kingo Hansen**, direktionssekretær og kommunikationskonsulent, Copenhagen; **Birgitta Persson**, secretary general, Trans Europe Halles, Sweden; and **Elisabeth Mayerhofer**, IG Kultur, Austria.

Annex 3: List of weblinks shared by the respondents and by OTM's contacts (selection and examples)

Documents on cultural mobility (from policies to practical tools):

on-the-move.org/librarynew/

Reference text on artists' mobility and cities in Europe and beyond:

'International Artistic Mobility and Territorial Diplomacy': report from the Guimarães seminar by the Roberto Cimetta Fund, May 2012:

www.cimettafund.org/content/upload/file/Report.Seminar.24.5.12.en.pdf

City policy reference documents:

Belfast: www.belfastcity.gov.uk/culture/culturestrategy2012.asp

Munich:

www.muenchen.de/rathaus/Stadtverwaltung/Kulturreferat/Internationales/Konzept.html

Rennes: metropole.rennes.fr/politiques-publiques/culture-education-vie-sociale/la-culture/les-cooperations/

Calls for applications for artists through cities and/or partners' websites:

Helsinki: www.hel.fi/kulttuuri

Turin (through GAI association): www.giovaniartisti.it

Nantes: nantes.fr and levoyageanantes.fr

Partnerships between cities and other national or European partners:

Convention Institut Français et collectivités territoriales (in French): www.institutfrancais.com/fr/collectivités-territoriales

EU-funded project: CreArt, network of cities for artistic creation: www.creat-eu.org/

TRIBE, a new network of residency places in Eastern European and Balkan cities: transitoryart.org/tribe-open-call/

Artists' residencies (selection):

ZKM (Center for Art and Media), Karlsruhe: www.zkm.de/

Centre européen d'actions artistiques européennes, Strasbourg: ceaac.org/

Ljubljana: www.mgml.si/en/tobacna-001-cultural-centre/artist-in-residence-centre/

Copenhagen: www.cphair.dk

Others:

British Council report, 'Influence and Attraction: Culture and the Race for Soft Power in the 21st Century': www.britishcouncil.org/press/changing-soft-power-report

Grants in Austrian regions (in German):

vorarlberg.at/vorarlberg/tourismus_kultur/kultur/kultur/foerderungen/bildendekunst/stipendienundpreise/stipendienundpreise.htm

Steiermark (for residencies): www.kultur.steiermark.at/cms/beitrag/11661223/2168404

'ON AIR, Reflecting on the mobility of artists in Europe' (including funds for mobility from cities and regions, e.g. p.146 in relation to Sweden):

on-the-move.org/librarynew/resources/article/14627/on-air-reflecting-on-the-mobility-of-artists-in

'Move on! Cultural mobility for beginners': a guide for emerging mobile artists and culture professionals in Europe including a broad range of references on cultural networks, funding sources, etc. A guide by On the Move, with the support of the Foundation Hippocrène (available in French, English, German and Italian):

on-the-move.org/news/article/15149/move-on-cultural-mobility-for-beginners-new-otm