

CONCRETE ACTIONS FOR MOBILITY ON THE CULTURE SECTOR

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I. JUSTIFICATION

Mobility of persons, products and services is not only a freedom and a right as laid down in the European treaties. It has been overwhelmingly confirmed to be a **crucial success factor** in Europe's strategies for **citizenship** (shared cultural values and references), the **knowledge society** (creativity and skills, lifelong learning), **international competitiveness** (dynamism and diversity, intercultural competence) and **employment**.¹

In addition, the European Council, in its Resolution on Culture and the Knowledge society of 21 January 2002² reaffirmed that the added value of **cultural action** at Community level is, among many other benefits, in its contribution to the **intercultural dialogue**. And the Committee on General Affairs and External Relations has called for "**enhanced cultural cooperation, mutual understanding and people-to-people contact**."³

Decades of bilateral actions between nation states have underlined the importance of mobility and exchange in terms of **cultural diplomacy, political partnership, social understanding** between peoples and longer-term **economic development** as well as **trade**.

The current **Enlargement** of the EU renders cultural understanding and intercultural competence a crucial factor, and Europe's role in the **globalised** world necessitates culture as a basic foundation for Community initiatives such as New Neighbours, Wider Europe, agreements and programmes with "3rd countries" and regions such as South East Europe/Western Balkans, the Euro-Med Partnership and Middle East Peace Process, the countries participating in Lomé, ACP, Asian agreements.

Indeed, the Working Group initiated by the European Commission's DGEAC reported, in June 2003, "the **importance of culture and the value of artists and the artistic process** in Europe must be set in an enlightened political context of the European Union, and resides in the acceptance of the need for creative exchange, tolerance, crossing boundaries (physical, historical and intellectual), working together, and striving for an understanding of the other."⁴ Another definition of mobility is "a process of engaging with different cultures and realities, about respect and communication, an exchange which has the potential to challenge one's

¹ See bibliography in appendix, particularly Council Resolution of 3 June 2002 on Skills and Mobility, OJ (2002/C 162) and Council Resolution (2003/C/ 13/03) on "Implementing the Work Plan on European Cooperation in the field of culture"

² OJ (2002/C 32)

³ "Wider Europe – New Neighbourhood – Council Conclusions" (*Doc. 10447/03*)

⁴ "Towards a New Cultural Framework Programme of the European Union", Working Group initiated by DGEAC, 8 June 2003

assumptions and to change one's practice".⁵ Many observers and politicians are now predicting that it is in these terms that culture, uniquely, can and will finally bring a badly needed "sense of belonging" to the European project:

Thus Mobility in the arts and cultural field – the free movement of people (artists, cultural operators, journalists, media workers), goods (art works, cultural goods) and services (media services, arts and cultural services) is acknowledged as a **key objective throughout the institutions and programmes of the European Union and its Member States**.

II. OBSTACLES AND AIDS

Removing obstacles, and taking actions to encourage such mobility is a high level priority for both the European Union and the Member States, as set out in numerous Resolutions, Recommendations, Communications, Reports and Action Plans by the European Council, the European Parliament, the European Commission, the Member States, the Committee of the Region and others.⁶

In general, **obstacles** to mobility most often cited include administrative, fiscal and legal restrictions, differences in recognition of qualifications, lacks in language skills and intercultural competence, lack of information.⁷ Community Action plans have sought to redress aspects which are within their competence and to encourage collaboration amongst Member States concerning other aspects which are under national jurisdiction.

Many recommendations have been made to aid general labour skills and mobility, as well as to target initiatives in certain sectors. In the arts and culture sector, the most frequently proposed **mobility aids** include enhanced information about available aids to mobility, artists and arts workers exchange programmes, finance and information regarding co-production of cultural goods and their dissemination, and so-called "mobility funds": financial support for travel and accommodation costs incurred by professionals crossing borders for trade, training (life-long learning), professional networking or prospection purposes.

Numerous documents commissioned or published by the Directorates-General for Education and Culture (DGX / DGEAC) and Employment (DGV / employment and Social Affairs), and adopted by the European Council and the European Parliament repeat the **needs and objectives for increased arts mobility**:

- A clear, **comprehensive picture** of what exists, including more – and more accessible - **information, research, good practice**;⁸
- A **coordinated effort** by Member States and the Commission to ensure access to mobility – including better identification and information concerning

⁵ Staines, Judith, "Global Roaming – mobility beyond Europe for professional artists and arts managers", and IETM / OTM publication for the arts mobility portal, www.on-the-move.org

⁶ See bibliography in appendix

⁷ "Information shortcomings and labour market transparency represent very high obstacles for culture and multimedia workers" in MKV Wirtschaftsforschung GmbH, commissioned by the European Commission, DG Employment and Social Affairs, "Exploitation and development of the job potential in the cultural sector in the age of digitalisation", Munich, 2001

⁸ Report on the High Level Task force on *Skills and Mobility*, 2001 p.15

differing fiscal, legal and social regimes as well as arts mobility aids and grants, and as training programmes for arts mobility;

- **Sufficient funding** for arts aids and programmes at all levels (EU, national, regional, local): including “active and assertive cultural action... and sufficient means”⁹; and “enhanced financial support, especially in the long term;”¹⁰
- As well as enhanced aids to arts mobility, based on comparative statistics and research, there is also a need for **training for arts mobility**: “Indeed, “promoting mobility means marketing its benefits as well as providing adequate financial support and a good organizational framework, including language and cultural preparation...”¹¹ As well, “strategies in the area of training must be coordinated and articulate the shared responsibility of public authorities, undertaking, social partners, and individuals with relevant contributions from the civil society.”¹²

There seems to be clear understanding of what needs to be done, yet a severe gap in defining what WILL be done, how it will be done, when it will be done and who will do it.

III. NEEDS

Despite progress on many fronts, including the existence of successful Community financial programmes such as ERASMUS and Socrates, there is a clear consensus that to achieve existing objectives and ensure the EU’s global competitiveness, **much work still has to be done.**¹³

Some Member States (national or local authorities) EU regions and foundations have undertaken “good practice” model-initiatives, whilst others are unable to offer much to their citizens in this regard. There is a clear need for **coordination**.

In the context of the overall Action Plan for Skills and Mobility,¹⁴ the Education and the Research sectors, for example, have each initiated comparative studies, Action Plans,¹⁵ timetabled objectives and specific Community mobility funds. **The Arts and Culture sector is sorely lagging behind in these respects; there is no jointly-agreed Action Plan for Mobility in the Culture sector;** there are not even the tools for measuring mobility or its effects.¹⁶

To make just one comparison, since its inception in 1987, over 1 million students have benefited from ERASMUS support to travel and study in another Member State,¹⁷ with average annual figures running well over 100.000 individual exchanges

⁹ COM (2004) 154 final

¹⁰ COM (2004) 154 final

¹¹ COM (2004) 21 final

¹² OJ (2002/C 162)

¹³ COM (2001) 116 final, Report on the High Level Task force on *Skills and Mobility*, 2001, “EU citizens have half the mobility rate of USA citizens”, and COM (2004) 21 final

¹⁴ see COM (2002) 72 final

¹⁵ The Mobility Action Plan for Education (2000/C 371/03, *ANNEX*) has 3 main objectives, 4 main chapters and 42 measures, and the commissioned “High-Level Expert Group on Improving Mobility of Researchers” Final Report was approved on 4 April 2004

¹⁶ Audéoud, Olivier, “Study on Mobility and Free Movement of People and Products in the Cultural Sector, DGEAC 08/00, April 2002

¹⁷ Data source: National Agency final reports

per year since accession countries started to benefit in 1999 (102 million euros in 2002 - for individuals' travel).

In comparison, the Kaleidoscope and Culture 2000 programmes have directly benefited "thousands" and Commission targets for the proposed new culture programme after 2006 will be "100's of cultural operators" (albeit touching "millions of citizens" through their funded projects).¹⁸ Culture 2000's annual total budget (not for individuals, but for multi-partner projects) was 33.4 million euros – less than one third as much as ERASMUS.

Yes, it is acknowledged that in the cultural field, there is a preponderance of individual workers, freelancers and small and medium sized enterprises,¹⁹ and that the latter (SME's) have a "special need for networking."²⁰ Researchers have stated that "in the funding of trans-national and cross-border initiatives, a significantly greater emphasis should be placed in SME's and small grassroots initiatives, since the majority of innovative ideas and new jobs emerge from companies of this size"²¹

Given a dedicated research programme, much could be learned from the successes of existing or former mobility fund initiatives, such as:

- the Roberto Cimetta Fund (FRC), an independent non-profit association which gives travel grants and facilitates arts mobility in the Euro-Med region, funded by institutions in France (ONDA, DMDTS), the Netherlands (European Cultural Foundation) and occasionally Italy (ETI) and Portugal (Culture Ministry);
- The former Culture Link programme of the Open Society Institutes funded by George Soros and dedicated to Central, Eastern South Eastern and Central Asian culture professionals;
- The European Culture Foundation's three generations of mobility funds: Apex, ApExchanges, STEP BEYOND;
- The Council of Europe's years of, and variety of, providing travel bursaries for professionals from former soviet countries.
- French local authorities' and Member States' dedicated mobility funds used to encourage bilateral exchanges.
- The web portal for arts mobility, OTM (www.on-the-move.org) giving links to primary sources of information and funding, which currently receives over 10.000 visitors per month

¹⁸ COM (2004) 154 final

¹⁹ "a new form of employer is emerging in the form of the "entrepreneurial individual" or "entrepreneurial cultural worker..." in MKV Wirtschaftsforschung GmbH, commissioned by the European Commission, DG Employment and Social Affairs, "Exploitation and development of the job potential in the cultural sector in the age of digitalisation", Munich, 2001

²⁰ OJ (2003/C 13)

²¹ "MKV Wirtschaftsforschung GmbH, commissioned by the European Commission, DG Employment and Social Affairs, "Exploitation and development of the job potential in the cultural sector in the age of digitalisation", Munich, 2001

IV PARTNERS

In order to create effective programmes which are accessible to all citizens of the EU and establish good relations with her neighbours and priority countries, there is a need for the **active concertation of institutional and civil society partners**: the EU, the Member States, private organisations such as foundations, and the civil society actors in NGO's, networks and unions.

V MEANS

Article 151 TEC specifies that "action by the Community shall be aimed at encouraging cooperation between Member States..."; it specifies, among others, "non-commercial cultural exchanges" ; states that the "Community and the Member States shall foster cooperation with third countries..." and gives it the competence to "adopt incentive measures". In addition, the Council Resolution of 21/01/02²² enables operating support to support intermediaries such as networks and associations.

In line with this and with the principles of subsidiarity and added value, there is need, scope and legitimacy for:

- Providing encouragement for and an overall **framework for coherence** to Member State initiatives (regarding arts mobility),
- Establishing a mechanism for complementary and **incentive measures** (to sustain, develop or create new mobility funds and aids), and
- **Matching financial resources** at EU and Member State levels (including various public and private sources) in order to effectively double the resources available for mobility funds and aids.

The Commission's recent Communication, "Making Citizenship Work"²³ sets out additional aims for the new generation of programmes for youth, culture, audiovisual and civic participation, including:

- The promotion of multilateral European cooperation;
- Allowing bottom-up development of European identity through the interaction of citizens;
- Streamlining;
- Evolution – support to NGO's;
- Lifelong Learning;
- And providing opportunities for complementary Member State initiatives²⁴, "creating linkages between mobility funds from the EU, MS and local authorities, the public and the private sectors."²⁵

VI PROPOSALS

We therefore call on the Council of Ministers in their meeting in July 2004 to:

²² OJ (2002/C 32)

²³ COM (2004) 154 final

²⁴ COM (2004) 154 final

²⁵ OJ (2000/C 371/03)

Support the immediate creation of an **Action Plan for Mobility in the Arts and Cultural Sector**, with timetabled objectives, shared input and shared responsibilities from the Member States, the European Commission, private sector (foundations) and civil society actors (networks, NGO's, unions). This can be informed by the Work Plan adopted 25/06/2002 "on European Cooperation in the field of Culture" and it's annex on "possible measures"²⁶.

In the meantime and at its earliest possibility, in order to facilitate mobility in the cultural field and to expedite existing objectives, we call upon the Council to ensure the following measures are included in the new generation of instruments after 2006:

new financial instruments, tools and mechanisms for developing and supporting existing arts mobility funds as well as encouraging the creation of new arts mobility funds: at all levels (local, regional, national, independent, private/public) and for a diversity of art forms and themes.

Proposal 1 (detail) *Support the immediate creation of an **Action Plan for Mobility in the Cultural Sector**, with timetabled objectives, shared input and shared responsibilities including sustainable financial engagements from the Member States, the European Commission, private sector (foundations) and civil society actors (networks, NGO's, unions).*

The Action Plan would:

- Commission **research** and analysis of current mobility in the culture field, leading to appropriate measurement tools (evaluation, outcomes, results) and the production of comparative statistics;
- Encourage the **concertation of all partners** (European, regional, local, foundations, NGO's, networks, unions) to share information and work together to provide a comprehensive map of obstacles and aids to arts mobility;
- Encourage the **development or creation** of concrete, practical or innovative aids to professional mobility ;
- Propose new or reallocated **budgets**, matching incentive funds, partner funds and other means to dedicate sufficient financial means to achieve desired objectives;
- **Reinforce existing** information sources, websites, portals, etc which currently specialize in arts mobility;
- Ensure that invited, visiting and resident professional artists and arts operators from "**3rd countries**" can access specialist information, aids and solutions to obstacles to their arts mobility in the European cultural space;
- establish a system of regular and full **consultation** with the arts and culture sector, not only in the definition of the new generation of instruments but also

²⁶ OJ (2003/C 13/3)

in the on-going evaluation and evolution of programmes including those for mobility.

Proposal 2 (detail) Provide new finance, tools and mechanisms for developing and supporting existing arts mobility fund and aids as well as encouraging the creation of new arts mobility funds and aids: at all levels (local, regional, national, independent, private/public) and for a diversity of artforms and thematic specializations.

Criteria for such mobility funds should include:

Flexibility, simplification, complementarity, rapid response, closeness to users, transparency, diversity, adaptation to purpose...

This could include:

- a priority to support for **individual professional mobility** of artists and cultural operators. This proposition is based on research findings concerning the characteristics of the cultural sector as well as cost-effectiveness, the multiplier effect and efficient and timely meeting of existing objectives;
- a “**matching incentive fund**” from the European Commission, designed to match funds from national, regional, local, public/private sources enabling the development or creation of arts mobility aids and thus effectively doubling the support available from the EU;
- Close collaboration with the Action Plan’s research, in order to **develop systems** of evaluation, tracking, good practice models, evolution of needs.