

# Recommendations on Culture Mobility

From the 4 Arts Mobility Pilot Projects

Changing Room  
e.Mobility  
Practics  
Space

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## Changing Room

Trans Europe Halles (Sweden), Melkweg, Amsterdam (Netherlands), and Sibelius Academy, Helsinki (Finland)

## e.Mobility

Pépinières Européennes pour Jeunes Artistes (France), ARTos Foundation (Cyprus), CIANT (Czech Republic), Schlesische 27 (Germany), Agence Luxembourgeoise d'action culturelle, Clube Portugues de Artes e Ideias, UNITER (Romania)



## PRACTICS

Teatterin Tiedotuskeskus ry - Finnish Theatre Information Centre (Finland), Het Kunstenloket (Belgium), Stichting Internationale Culturele Activiteiten - SICA (The Netherlands), the Arts Council of Wales ACW/WAI (United Kingdom), Fundació Interarts per a la Cooperació Cultural Internacional (Spain), Fondazione

Fitzcarraldo (Italy), Performing Arts Employers Associations League Europe - Pearle\*, Association Européenne des Conservatoires AEC, European League of Institutes of the Arts (ELIA), European Citizen Action Service (ECAS), IETM-international network for contemporary performing arts, and the Network of European Museum Organisations (NEMO)

## SPACE

Supporting Performing Art circulation in Europe

ONDA - French office for Performing Art circulation (France), VTI - support centre for the performing arts in Flanders (Belgium), TIN - Theater Instituut Nederland (The Netherlands), British Council (Great-Britain), ETI - Ente Teatrale Italiano (Italy), Pro Helvetia - Swiss Art Council (Switzerland), Red House (Bulgaria), Institut umění - Divadelní ústav - Arts Institute (Czech Republic), Latvijas Jaunā teātra institūts - New Theatre Institute of Latvia, German Centre of the International Theatre Institute/ITI (Germany) and IETM-international network for contemporary performing arts, Enicpa, La Belle Ouvrage



## Introduction

Culture is a fundamental building block of the European project: its definition mirrors the ultimate aim of the European Union to develop “...shared attitudes, values, goals, and practices characterising an institution, organization or group”.<sup>1</sup> As a subset and one of the driving forces of cultures, artists and arts professionals continue to build our shared and individual European identities. Simply stated, arts professionals are important to Europe: they contribute significantly to inter-cultural dialogue, creativity and innovation and to sustainable social and economic development of European societies. Various studies and initiatives of recent years within and beyond the EU widely acknowledge this important role of culture and arts professionals<sup>2</sup>. The arts sector is diverse, rich (including many SME's) and driven by a highly trained workforce which is also highly mobile across national borders and thus contributes significantly to the sector's capacity to innovate and positively influence society.

In recent years, the arts sector has 'internationalised' significantly. As theatre director Galin Stoev maintains, “working internationally is not a caprice, but the only choice a young professional has.” The importance of mobility for arts and culture professionals and its positive impact even beyond the culture sector (to 'hard' policy areas such as foreign affairs, social policy, employment and competitiveness) is finally also increasingly recognised<sup>3</sup>.

In 2004, under the Dutch Presidency of the EU, the culture sector called for an ambitious culture mobility action plan undertaken collaboratively by the EU institutions (and a variety of its programmes), its Member States and their sub-national authorities and the professional culture sector. Almost 7 years later, we believe it is time to do so.

During the EU Year of Worker's Mobility in 2006, the arts sector assiduously documented, detailed and reported obstacles to arts professionals' mobility in the EU<sup>4</sup>. A study for the European Commission on programmes and schemes to support the mobility of artists and cultural professionals in Europe presents a number of recommendations to national and European actors on how to improve the mobility of artists and cultural professionals<sup>5</sup>.

In 2007, the European Parliament delegated a specific budget to the European Commission to support pilot projects and research to 'improve the conditions for mobility' in the culture sector<sup>6</sup>. The four pilot projects represented in this document were selected and became operational at the end of 2008. They are

<sup>1</sup> Kroeber, A. L. and C. Kluckhohn, 1952, *Culture: A Critical Review of Concepts and Definitions*.

<sup>2</sup> See in particular the studies: *The impact of culture on creativity*, [Economy of Culture in Europe](#).

<sup>3</sup> See in particular the [European Agenda for Culture](#) endorsed by the Council in its [Resolution of November 2007](#) and the European Council in its [conclusions of December 2007](#).

<sup>4</sup> *Study on impediments to mobility in the EU live performance sector and on possible solutions*, carried out in 2006 under the *Mobile.home* project for Pearle\* (Performing Arts Employers' Associations League Europe), IETM (international network for contemporary performing arts), TINFO (Finnish Theatre Information Centre), on-the-move.org, and others: [http://www.ietm.org/upload/files/2\\_20070326111816.pdf](http://www.ietm.org/upload/files/2_20070326111816.pdf);

<sup>5</sup> *Mobility matters*, 2008, study directed by the ERICarts Institute for the European Commission: [http://ec.europa.eu/culture/key-documents/doc/ericarts/final\\_report\\_ERICarts.pdf](http://ec.europa.eu/culture/key-documents/doc/ericarts/final_report_ERICarts.pdf)

<sup>6</sup> See: [Feasibility study for a European wide system of information on the different legal, regulatory, procedural and financial aspects to mobility in the cultural sector](#) and detailed information on the pilot projects: [http://ec.europa.eu/culture/our-programmes-and-actions/doc1914\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/doc1914_en.htm)

increasingly sharing their experiences and the provisional outcomes of their different projects. Although they have not yet finished their 2 or 3 years' work, the organisations involved can already underline how important and beneficial these projects are proving to be. Their in-depth and complementary outcomes led them to make the attached six key recommendations addressed to the EU's Mobility Expert Working Group, set up under the Open Method of Coordination at EU level. The recommendations aim to improve the conditions of mobility for individual artists, culture professionals, companies and culture products (including performing arts shows, art works, etc.) in the culture sector as a whole.

The four pilots wish to highlight the fact that the recommendations are based on informed observations rather than the final conclusions expected at the close of their projects, and that they welcome a continuing dialogue with all stakeholders, both private and public. The four pilots also fully support the recommendations adopted recently by the different Culture Platforms and underline the need for an on-going reinforced dialogue with all key stakeholders of the culture sector as regards any future EU policy initiatives in the field of culture mobility.

The culture sector has done its homework: we are now asking for the policies and programmes which will allow our sector to work under optimal conditions in order to achieve its full potential in compliance with EU goals.

Recommendations:

- 1. Ensure a coherent EU culture mobility policy framework**
- 2. Develop appropriate tools to better monitor and measure mobility**
- 3. Reduce regulatory and administrative obstacles to mobility**
- 4. Set up a coherent system ensuring transparent, accessible and high-quality information to mobile culture professionals**
- 5. Enhance the capacity building of the sector to support mobility**
- 6. Ensure coherent EU and national funding supporting mobility**

## I. Ensure a coherent EU culture mobility policy framework

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The European Agenda for Culture embedded policy on culture mobility for the first time in a comprehensive policy framework with clear objectives and policy tools. To ensure that in the coming years EU culture mobility policy is conducted in a transparent, democratic, meaningful and coherent way, the following principles need to be observed:

- **EU culture mobility policy needs to be based on clear and measurable policy objectives**

The EU has to fix clear objectives and targets of how mobility can be further facilitated, encouraged and developed. This should include objectives such as how to remedy existing imbalances in mobility across Europe, how to overcome regulatory obstacles, how to improve the quality of mobility, how to improve measurement of mobility patterns across the EU and how to improve support of sustainable forms of mobility. Comprehensive action plans need to be developed how and when these objectives can be achieved with clear qualitative and quantitative targets. Objectives and achievements need to be closely monitored and regularly evaluated and reviewed, in order to take into account the changing mobility reality.

- **EU culture mobility policy needs to be respectful of sustainable development**

EU mobility policy needs to make sure culture mobility policy is firmly anchored in the principles of sustainable development. This includes a balanced approach to mobility which is respectful of the environment, including measures to encourage 'green mobility' patterns. EU mobility policy must also actively ensure that mobility does not come at social cost and that rights of mobile culture professionals are fully respected in particular as regards social security, pensions, career transition support, non-discrimination, employment, and occupational health risks and accidents.

- **EU culture mobility policy needs to be mainstreamed in all EU policies**

To make sure EU policy is coherent, the objectives of EU culture mobility policy need to be mainstreamed in all those policy areas at EU and national level which have a direct or indirect impact on culture mobility. This concerns in particular policies related to immigration and visas, taxation, social protection, employment, copyrights, regional development, external relations, trade and development.

- **EU culture mobility policy needs to be based on enhanced civil society dialogue**

The EU needs to consult on a permanent basis those organisations which represent cultural professionals in Europe and which have a key role to play in supporting mobility. An open and transparent consultation and dialogue mechanism is particularly important as regards the review of culture mobility policy objectives and achievements, applicable rules and procedures and financial support programmes. It also is in full compliance with the new article 11 of the Lisbon Treaty which encourages a strong civil society dialogue. Input provided by the culture platforms need to be taken into account when formulating EU mobility policies.

## II. Develop appropriate tools to better monitor and measure mobility

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The culture sector, local, regional, national and European policy makers have to adapt to ever-changing practices in transnational cultural exchanges: export, import, various forms of cooperation, mobility of people and artworks. But at this point there is no clear picture of artistic mobility patterns and flows in Europe: to what extent and how are arts professionals mobile across and beyond Europe? What are current imbalances between different regions in Europe?

Better monitoring and measuring of mobility is crucial and reliable statistics and data collection are key to developing future culture mobility policies.

A sustainable long-term mapping instrument should be developed and implemented across the EU in order to better inform the cultural mobility debate and to highlight existing imbalances. This requires a coordinated effort by partners on different government levels.

Based on a first research phase of the SPACE/Travelogue pilot project, the four pilot projects make the following recommendations:

- **EU Member States must increase and improve data collection at national level**

The current lack of comparable data makes it impossible to establish an adequate picture of international culture mobility. Today, not every EU Member State collects data on culture mobility. Very often only partial information is collected (e.g. limited to specific subgenres or subsidised projects) or data collection only suits specific (local) policy needs. This complicates comparability of data on culture mobility within countries and between countries.

National governments have to organise systematic data collection on culture mobility at national level and support local, regional and national professional organisations to coordinate with partner organisations in their own country and in other countries to achieve better coherence in data collection.

- **The EU must work on developing statistics and collect data on cultural cross-border mobility**

To monitor mobility, current gaps and imbalances and lack of coordination in data collection should be addressed. We need coordination and network development to connect key players and make the disparate efforts at the national level valuable. To develop a coherent view on mobility flows, the EU should develop and support a series of inciting and coordinating actions:

- Map the current situation (including gaps) as regards statistics and data collection on culture mobility
- Identify relevant institutions at national level and provide a detailed description of available data sources in different European countries (and on a supranational level)
- Connect relevant institutions and key players of data collection on culture mobility in different countries with the aim to set up a sustainable network
- Adopt a harmonised approach to data collection at national level to achieve a common and comparable level of data collection
- Develop an ICT-tool to connect and enrich existing data. Linked Data technology provides an excellent light and open framework to interconnect mobility data and enrich these with a wide array of other data sources
- Incite and mobilise new partners to start new data collections, by pro-actively convincing new partners to join the network. An important aspect would be to provide technical support (by providing technical guidelines, starting up a helpdesk, organising workshops to share best practices in local data collection, etc.)
- Formulate a realistic long-term working plan (2010-2020) to rectify current gaps in data collection

### III. Reduce regulatory and administrative obstacles to mobility

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Regulatory obstacles to cross-border mobility have been identified in many research studies undertaken in recent years<sup>7</sup>. While the EU has increasingly set up specific rules which are meant to facilitate cross-border mobility, all too often these rules are not applied effectively throughout the EU. Many obstacles also are due to the fact that national and European rules are ill-adapted to cross-border culture mobility, making it sometimes impossible and often difficult, time-consuming and expensive for cultural operators and artists to cross borders.

The sector calls for an ambitious action plan aiming to substantially reduce existing regulatory and administrative obstacles by creating rules and procedures at national, EU and international levels that will have a positive impact on the mobility of artists (and their work) to and from the EU. The aim of this action plan is to ensure that the cultural sector benefits from the core principles of the EU on free movement of services, goods and persons (art 27 EC Treaty). Particular focus needs to be put on the following key areas: visas, customs duties, social security, taxation and intellectual property. In each area, the action plan must include initiatives that respond to the following 4 priorities:

- **The EU, Member States and their administrations must provide clear, accurate information about all applicable rules and procedures to mobile culture professionals.**
- **EU Member States must ensure that applicable regulations are applied uniformly at the national and local levels.**
- **The EU and Member States, in close cooperation with the sector, must carefully monitor and evaluate currently applicable rules (EU and national) with the goal of further adapting them to the specificities of the cultural sector where necessary.** The sector has the responsibility to more efficiently report shortcomings in current rules and in their application.
- **The EU and Member States must commit to implementing specific targeted measures such as training and capacity building for national administrations dealing with visas, taxation, customs and social security coordination for very mobile sectors, such as the culture sector.** National administrations and their staff need to better understand the specific difficulties and needs of the mobile culture sector (complex labour situations characterized by a diversity of nationalities and employment status, short-term contracts, last-minute artistic changes, etc). This needs to be done in close cooperation with professional organisations in the culture sector.

More specifically for the different key areas, the pilot projects ask for the following:

- *Visa and work permits*
  - The EU and Member States must monitor and evaluate closely the new EU visa code and applicable national rules on visa as regards their impact on the culture sector. Any future revision of the visa code must take better account of the needs and specificities of mobility in the arts sector.
  - The EU and Member States must examine further the possibility of establishing common EU-wide fast-track procedures for short-term visas for non-EU artists.
  - To facilitate visa for long-term stays of non-EU artists, the Commission should make a proposal for a specific Council directive for cultural professionals, similar to the one for researchers<sup>8</sup>.
  - The EU, and in particular the Council, should urgently adopt the proposal for a single application procedure for a single EU work permit for third-country nationals.

<sup>7</sup>See in particular: Judith Staines, *From pillar to post - a comparative review of the frameworks for independent workers in the contemporary performing arts in Europe*, IETM, On-the-move.org, 2004, 2007:

[http://www.ietm.org/upload/files/16\\_20061123164008.pdf](http://www.ietm.org/upload/files/16_20061123164008.pdf); Richard Poláček, *Study on impediments to mobility in the EU live performance sector and on possible solutions*: [http://www.ietm.org/upload/files/2\\_20070326111816.pdf](http://www.ietm.org/upload/files/2_20070326111816.pdf); ERICarts Institute, *Mobility Incentives for Cultural Professionals in Europe*, 2008: <http://www.mobility-matters.eu/web/index.php>

<sup>8</sup>See Council Directive 2005/71/EC of 12 October 2005 on a specific procedure for admitting third-country nationals for the purposes of scientific research.

- In its external relations partnership agreements and neighbourhood agreements, the EU should reinforce the cultural cooperation provisions by including visa facilitation procedures for cultural professionals.
  
- *Customs duties*
  - The EU and its Member States must ensure the ratification and the full implementation by EU and non-EU countries of those international conventions which have proved to considerably facilitate cross-border mobility of artists and art works<sup>9</sup>.
  - The EU needs to monitor how these conventions are applied in practice.
  
- *Social security*
  - The EU must set up a transparent and open process to monitor and evaluate the impact of the new EU rules on social security coordination and their application by EU countries on cultural cross-border mobility and the needs of the highly mobile culture sector.
  - Member States have to ensure fast-track procedures and centralised services managing the data of mobile professionals in order to avoid double payment of social security contributions or gaps in the rights that have been built up by mobile artists.
  - In the context of possible upcoming revisions of the ‘posting directive’, the EU and Member States have to better include the needs of the culture sector and in particular the need to avoid unnecessary administrative burdens, especially as regards very short-term postings.
  
- *Withholding tax and value-added tax (VAT)*
  - Member States have to set up central one-stop-shops for taxation where mobile cultural organisations and artists could not only seek relevant and reliable tax information, but also directly pay taxes and receive all necessary certificates for their home country’s tax authorities.
  - The EU has to set up a central database with precise and updated information for each country about tax systems, rates, allowances, exceptions and refund procedures as regards withholding tax and VAT, including help in interpreting double taxation agreements.
  - The EU and Member States have to harmonise the official tax forms and certificates and make them available in all EU countries in English, German and French in order to help to speed up administrative procedures and increase transparency and legal certainty.
  - Member States need to adopt an income limit for the application of their rules on taxation of non-resident artists and smaller live performance organisations, such as in Belgium, UK and Germany.
  - The EU has to actively encourage Member States to set up more advantageous tax model for foreign mobile artists, either by following the example of the Netherlands and Denmark to abolish the taxation of artists in national legislation and bilateral tax treaties or by adopting a more favourable deduction of withholding tax at source for non-resident artists.
  - The EU has to further monitor the implementation of the ECJ decisions (Skorpio, Gerritse, Equestre) and start infringement procedures against those EU Member States which have not implemented the decisions yet.
  - The EU has to increase transparency about the newly applicable VAT rules in cases of cross-border culture mobility and undertake a thorough monitoring and evaluation of the new rules as regards their impact on the culture sector.

<sup>9</sup> The *Brussels Customs Convention* (1961), the *WCO Customs Convention on the ATA carnet*, and the *UNESCO Agreement on the Importation of Educational, Scientific and Cultural Material*, the so-called ‘*Florence Agreement*’ (1950).

▪ *Intellectual property*

The collective management of rights is guided by territoriality, meaning that rights must be cleared and licensed for each Member State. For mobile cultural projects, this quickly becomes an obstacle with time-consuming and complex administrative burdens, and frequent lack of transparency for both users and right-holders. In order to reduce obstacles in this area, the following measures need to be implemented:

- The EU and Member States must set up databases including the repertoire (and respective right-holders) of each collecting society.
- The EU and Member States must set up easier application procedures for using copyright-protected material, including standard forms across the EU and individualised accounting for right-holders (artists).

#### IV. Set up a coherent system ensuring transparent, accessible and high-quality information to mobile culture professionals

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Despite the many players providing information regarding culture mobility, this information is still only partially available, in an unstructured and unprocessed way that is often hard to access. Based on the concept for Infopoints developed during Year 1 of the PRACTICS project – a model which is currently tested in Belgium, the Netherlands, Spain and Wales – the 4 pilot projects recommend that the EU and the Member States, in close cooperation with the cultural sector, set up a network of Infopoints.

- **The EU and Member States must set up a coherent structure of an EU-wide network of Infopoints**

To set up an EU-wide Infopoint network with the support and commitment of the EU and the Members States, and to ensure its coherency, the pilot projects recommend the following:

- To identify Infopoints in each country, Member States should make use of existing structures which are already deeply rooted in the professional cultural sector within their countries. The network of Infopoints in Europe should be flexible in terms of the nature and number of organisations taking on the task of Infopoints in each Member State as well as respectful of the diversity of structures allowing each Infopoint to have its own focus.
- To support the network at EU level, a secretariat should be set in place as a coordinating body. This secretariat should also build on an existing structure and make use of existing expertise. It should be a light structure that runs a web portal serving as a gateway to the national Infopoints' websites. It is the task of the secretariat to support the capacity building of the Infopoints, to ensure the visibility and a common branding of the network, as well as to promote synergies between the network members. It is important that this secretariat is very closely linked to the sector and engages in networking at EU level.

- **The EU and Member States must ensure high-quality Infopoints**

- The information provided by the Infopoints should focus on three main areas: 1) regulatory issues, 2) national funding opportunities for cross-border mobility, 3) country profiles including sector profiles and information about job and employment markets.
- The Infopoints should adhere to a set of quality standards as indicated in the PRACTICS quality charter.
- In order to ensure the provision of quality services based on first-hand information, the Infopoints need to commit to establishing strategic partnerships with national authorities, professional organisations and other relevant bodies in the field of culture and cultural mobility.
- The Infopoints should apply a communication strategy that ensures high visibility and easy accessibility for all its target groups which include individual artists and other cultural professionals, small and medium size enterprises, venues, museums, galleries, concert halls, cultural institutions, festivals, associations, federations, network organisations and funding bodies.
- Synergies can be drawn with recommendation II of this paper by integrating data collection about culture mobility into the task description of the Infopoints and with recommendation V concerning capacity building in the cultural sector.

## V. Enhance the capacity building of the sector to support mobility

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Specific capacity building programmes are needed for all actors in the culture sector in order to improve the knowledge, information and competence needed to enhance arts mobility and the circulation of performing arts across Europe. Such programmes should aim at integrating current international arts practice into policy programmes (on local, national and European levels) and at better equipping artists and cultural professionals for a transnational working environment, as the SPACE project is testing and modelling. The target groups that should be addressed are: policy makers (government level), institutions and organisations active in the field, individuals (professionals, artists).

Over the last thirty years an increasing number of ‘intermediary’ culture organisations were founded with comparable missions and tools. Their position between national and/or local governments and culture professionals (venues, galleries, residencies, festivals, companies, individual artists) is strategically crucial in order to improve artists' mobility and the circulation of culture professionals across Europe. They are best positioned to take on an indispensable role as promoters of new initiatives, networking and circulation of information. Their tools have a direct benefit for artists, companies and professionals in culture. In some European countries (especially in South and South-East Europe) part of this task is performed by other kinds of organisations (sometimes private initiatives, information centres, theatres, etc.).

The need for “intelligence” is a strong demand coming especially from professionals in the performing arts. The information provision by the Infopoints outlined in recommendation III of this paper should be complemented by high-quality training programmes addressed to the different professionals working in the culture sector (art managers, programmers, producers, communication professionals, journalists, etc.). Intelligence is knowledge of the professional sector, the capacity to compare problems, identify obstacles to mobility and find solutions, as well as the ability to engage in networking as a concrete professional action.

We see the ‘intermediary’ role of culture organisations as a strategic tool to enhance culture mobility and therefore ask that new policies adopted and shared by all levels of government support such initiatives. Given their strong educational focus, the following recommendations underline also the need to go beyond the culture programme and to incite other EU programmes, in particular in the context of education, to be more open to projects from the cultural sector.

- **The EU must coordinate with national and local policies and develop coherent schemes for capacity building that make use of existing organisations**
  - In order to support artistic mobility, the EU should look for an optimal coordination of the initiatives taken on the national, local or regional level. Existing efforts should be strengthened and current imbalances addressed, by encouraging governments and bodies working on the national or regional levels to fully embrace the transnational reality in their cultural programmes and cultural diplomacy systems.
  - We recommend that the European Commission develop specific schemes for capacity building and training addressed to policy makers, official institutions and organisations in the performing arts, as well as for individual professionals, to improve knowledge, information and competence regarding artist mobility and circulation of performances.
  - We recommend supporting existing institutes and/or organisations in order to give them the tools and the intelligence to improve mobility initiatives of artists and other professionals and to monitor mobility in their own country. Working with professionals in existing organisations that are in close contact with the local cultural sector reduces the risks of creating administrative structures disconnected from the artists for whom they are meant. With the right support, they can be ready to perform these tasks in a short term. They could also become the hosts for the Infopoints as described. Any strategy and scheme for capacity building of culture organisations should aim to improve governance, develop new strategies for mobility, increase human resources and management skills, develop networking and improve skills for fund raising.

- **The EU and Member States must support specific actions for the capacity building of ‘intermediary organisations’ as well as individual arts professionals**
  - EU and Member States must support specific actions such as seminars and training programmes, based on networking and involving experts and senior professionals, addressed to policy makers and existing professional organisations that can aim to improve mobility and circulation of arts.
  - We recommend supporting specific mobile training sessions, based on networking and involving experts and senior professionals, addressed to arts managers, programmers, communication professionals, journalists and critics for example, directly involved in international artists' mobility and circulation of arts.
  - In order to be efficient, the training programmes need a sustainable, long-term perspective and an approach that is not academic, but deeply embedded in the reality of artistic practices.

## VI. Ensure coherent EU and national funding supporting mobility

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Considering the studies conducted with artists and cultural professionals during the project e.mobility and Changing Rooms, and the evaluation made by the four pilot projects, the following recommendations are put forward on funding supporting mobility:

- **The EU and Member States must create a more open and flexible programmes for high-quality artistic projects**

As a best practice example, we would like to draw the Commission's attention to the Culture Programme and the Mobility Programme of the Nordic Council of Ministers. They ensure transparency and a quick selection procedure thanks to an easy online application. The system for funding is very flexible because there are small and large grants and both individuals and networks / bigger organisations are allowed to apply. The spectrum of residencies that could be funded is very large with individual residencies, professional development/capacity building activities, transnational art/culture projects and operational support for old and new networks. Particularly innovative artistic projects that require testing can apply for 100% financial support for a pilot phase. Even after the grant attribution, the programme is still flexible as to where the funding can be used and what partners can be involved. The selection of the supported projects should be based on an evaluation of artistic quality made by professionals from that artistic field.

- **The EU' and Member States' funding programmes must better support residencies, co-productions and circulation of productions**

Artistic residencies should be based on certain criteria and aim for clear objectives in terms of artistic quality and professionalization. They are ideally built through cooperation between several partners, with a long-term vision and in a professional way. They have to be in accordance with artistic, economic, political, and human realities and issues in Europe and should be flexible and reviewed often in order to stay abreast of new trends of creation. Furthermore, they should respect the diversity of different cultural sub-sectors and cater for their different needs.

Co-productions at European level ensure a larger dissemination of works through Europe. Expanding the reach of the current EU culture programme, creating specific funding programmes for European co-productions would be very useful to improve the dissemination of works and the visibility of artistic approaches. In order to encourage co-productions, funding programmes have to support projects that create opportunities for encounters and joint productions.

- **The EU and Member States must encourage cross-sector projects with cross-unit funding programmes**

Although some EU financial regulations and certainly current Commission practices prohibit or obstruct the possibility of cross-DG funding programmes, a cross-sector and cross-unit approach would encourage and diffuse greater innovation, strengthen intersectoral and interdisciplinary collaborations and demonstrate that the European Commission is capable of reflecting current desirable trends; this would create opportunities for organisations to apply for funding from different programmes of different DGs for the same project (always in accordance with the general policy of each DG). A project addressing sustainable development, tourism, culture and social policy could for instance be supported by DGEAC, DG EMPL, DG Environment and DG Enterprise and Industry. Although such initiatives might be challenging for the internal structures of the European Commission a cross-sector approach is often reflecting better the needs and realities of target groups. It could be encouraged by the development of mixed funding which is ultimately 'healthier' for the sector.

- **The EU and Member States must improve the balance of access to mobility programmes and reduce the imbalances of mobility**

Encouraging and supporting projects that reduce the existing imbalances in mobility between countries, regions, artists, disciplines and cultural operators is crucial. Depending on their country of residence, cultural professionals do not have the same access to mobility programmes. Lack of funding, institutional support, tools or education are just some of the reasons for these asymmetries.

- **The EU and Member States must better support projects with multicultural professional teams**

More concrete support should be available for projects that offer mobility opportunities for artists, cultural professionals (producers, programmers, administrators...), and technicians to work together on the same project in order to create multicultural professional teams at European level, with complementary skills and experiences.