

Arts and Culture GO MOBILE!



MOBILE.HOME

Final Project Report





MOBILE.NOME
TIEDEKENTTÄSÄÄLÄN
&
MUUTTOSÄÄLI



Old Studen House, Helsinki.

Arts and Culture GO MOBILE!

MOBILE.HOME
Final Project Report

Edited by Riitta Seppälä and Martina Marti

MOBILE.HOME

PROJECT PARTNERS:

Finnish Theatre Information Centre

IETM (international network for contemporary performing arts)

Pearle (Performing Arts Employers Associations League Europe)*

Goethe-Institut (Brussels)

Visiting Arts (UK)

On-The-Move.org

ASSOCIATED PARTNERS:

Fondazione Fitzcarraldo

European Music Council

European Culture Foundation

Trans Europe Halles

Relais Culture Europe

Centro Dramatico Aragon

ELIA

EFAH



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Mary Ann DeVlieg during the conference.

FOREWORD

For IETM, and all of the cultural networks in Europe and beyond, the “mobility” of artists and arts operators is the *sine qua non* of cross-border collaboration. It is quite simply and profoundly our “raison d’être” – without it, our daily work encouraging and facilitating international or intercultural artistic cooperation and understanding would make no sense. In other words, we are totally committed to “mobility” as the key to mutual, intercultural understanding.

And yet, only looking at the European space, we know there are legal, financial, employment and other obstacles which obstruct artists and arts organisers from freely working across borders, from interacting with other “publics”, despite the centrality of the European “freedom” enshrined in EU treaties and legislation. Several studies have outlined the existing obstacles in general terms, but artists and performing companies still suffer financial and bureaucratic hassles.

Many European cultural networks and associations have attempted to clear the confusion at least by offering information on national inconsistencies and border hurdles, and by conducting comparative research and profiling case studies.

Jimmy Jamar, from the European Commission’s DG for Employment, Social Affairs and Equal Opportunities, and responsible for the European Year of Workers’ Mobility 2006, noticed one of these initiatives, On-The-Move.org (OTM), a web portal providing links to sources of information and funding for arts mobility, and invited OTM, Judith Staines, its general editor, and IETM (international network for contempo-

rary performing arts), the network which had created OTM, to think of a project which could be relevant during the “year”. IETM turned immediately to one of its favourite partners, the Finnish Theatre Information Centre (TINFO) to help conceive a project.

At the same time, Mr Jamar had invited Pearle* (Performing Arts Employers Associations League Europe) to further think of a project for the “year”. Pearle* had in the past drawn the attention of the European Commission on the issue of mobility in the performing arts and has written several position papers explaining the particularity of the sector.

It was not long before IETM and Pearle* expressed their interest to join forces with TINFO, OTM and OTM’s own partners: Goethe-Institut (Brussels), Visiting Arts UK, Centro Dramatico Aragon, and Fondazione Fitzcarraldo (Turin).

We envisioned a multifaceted project aiming to:

- Above all, demonstrate the good practice in our (performing arts) sector in terms of “mobile” workers;
- Highlight the personal and professional benefits that artists gain by working in other countries as part of their artistic careers;
- Research and define the most important and specific obstacles to mobility;
- Research and propose feasible solutions to them;
- Bring together technical and legal experts with the arts sector to discuss our sector’s special successes and special needs;

- Work together towards creating an environment (EU, Member States' administrations, arts sector) in which solutions to the obstacles could be realised.

The publication of Pearle*'s research is one of the outputs of our project for the "year". It stands alongside our 15 digital portraits (in depth interviews with "mobile" artists made by the Goethe-Institut, Fitzcarraldo and Visiting Arts) and the summaries of the 25-plus working sessions animated by networks such as ResArtis, the European Music Council, Trans Europe Halles and the 14 national culture institutes who are associate members of IETM such as the British Council, Irish Arts Council, Portuguese Institute of the Arts, Pro Helvetia, Swedish Institute, ONDA, the Flemish and Francophone Communities of Belgium, Canadian Heritage...

The Finnish Theatre Information Centre was asked to lead this project which it did with energy, imagination and efficiency as it always seems to be able to do! We are pleased with

the research that Richard Poláček has done for Pearle* and also thank the many IETM and Pearle* members who responded to Richard's questioning and the experts who delivered substantial input for the drafting of the research, amongst which Dr. Dick Molenaar and Dr. Harald Grams, tax specialists, Mrs Rita Nagy from DG Justice, Mrs Hélène Michard from DG Employment, Mrs Erna Hennicot-Schoepges, MEP and several experts within Pearle*. Thanks also to the organisations and individuals, many of them representing EU or national institutions, who participated in our Mobile. Home conference in Helsinki. We are also extremely grateful to Jimmy Jamar, from the European Commission's DG for Employment, Social Affairs and Equal Opportunities, and responsible for the European Year of Workers' Mobility 2006, as well as to Nikolaus Van der Pas, Director General of the DG, for his belief in the value of the arts and culture to the European project.

On behalf of our colleagues and teams,



Mary Ann DeVlieg,
Secretary General, IETM

Finnish Theatre Information Centre, Riitta Seppälä
On-The-Move.org, Judith Staines
Pearle*, Anita Debaere
Goethe-Institut Brussels, Dieta Sixt
Visiting Arts UK, Melissa Naylor and John Kundu
Fondazione Fitzcarraldo, Maddalena Rusconi

PROJECT OVERVIEW

The Mobile.Home project contributed to the aims and objectives of the European Year of Workers' Mobility 2006 with the diffusion of success stories, by developing tools to help overcome obstacles, by exchanging good practice, by raising awareness with the use of digital media and by setting up a pilot project which can serve as a model for future cooperation between networks of employers, artists, educators, cultural institutes and public administrations, researchers and information centres.

The objectives for the project were:

- To highlight good practice;
- To federate the main public, private and social actors;
- To address current obstacles concerning worker's mobility in the cultural sector;
- To focus on the performing arts and particularly on the younger generations;
- To directly target artists, cultural employers, operators and organisations, administrations, policy makers in the fields of culture and employment, tax and social security, visa regimes, careers advisers and services, student researchers, funders and foundations;
- To indirectly target the wider population (particularly the younger generations likely to be influenced by positive messaging about mobility possibilities of EU workers) and related public services such as departments of Labour, Trade and Industry.

The main activities in the context of the Mobile.Home project included organising and executing a cross-sector conference, undertaking a research through the creation of a helpdesk and commissioning digital portraits exemplifying mobility stories. The project also aimed at the creation of a lasting, on-going platform for progressive dialogue, the resolution of obstacles to art workers' mobility in Europe and at serving as a model project applicable to other sectors.

Mobile.Home was a joint effort of all project partners and associated partners headed by the Finnish Theatre Information Centre (TINFO). As the project leader, TINFO was responsible for the planning, coordination and execution of the conference in assistance with the project partners as well as for the overall budget control. In addition, it provided and established media contacts to spread information about the project. In its function as principal project partner, IETM assisted TINFO in the organisation of the conference and coordinated the other partners' activities. In relation to the conference IETM was in particular responsible for identifying, contacting and coordinating the speakers and moderators, for the logistics of the speakers and moderators, for planning the programme and content, and for diffusing information before and after the conference.

It was the task of the Performing Arts Employers Associations League Europe (Pearle*) to set up a legal and fiscal helpdesk for artists concerning all issues related to workers' mobi-



lity in the performing arts and to write a report on the issues raised by the helpdesk and at the conference including a description of recommendations which is to be presented to the European Commission and the EU Member States.

The project partner On-The-Move.org contributed to the project by ensuring high visibility on its web portal including an archive of all the documents produced as part of the Year of Workers' Mobility and by planning, organising and carrying out training sessions during the conference.

The task of highlighting good practices by commissioning 15 digital portraits was taken up by the Goethe-Institut Brussels and Visiting Arts UK. Initially, TINFO was also to commission five such success stories but it assigned the task to the Fondazione Fitzcarraldo, associated project partner, because of the already large workload of organising the conference. The three partners identified, selected and commissioned artists and media companies to make digital interventions illustrating how mobility affects the careers of young European artists.

The project also received valuable contributions from its associated partners, Relais Cul-

ture Europe, EFAH, Fondazione Fitzcarraldo, European Music Council, ELIA, Trans Europe Halles, Centro Dramatico Aragon, European Cultural Foundation. These organisations were vital in identifying media outlets and diffusing news and materials including information about the existence of the helpdesk. They helped with the conception, planning and execution of the conference and participated with surveys, chat rooms, discussion structures and discussion documents.

The final outcomes of the Mobile.Home project, presented in detail in the following chapters, include the cross-sector conference and working session reports thereof, the report edited by Pearle* highlighting good practice, identifying problems and formulating recommendations with regards to mobility within the EU and 15 digital portraits accessible on the partners' websites. But the project was also significant in a wider context as it provided the space to share experiences and knowledge, to raise awareness and to offer access to existing and on-going research. By doing so, it encouraged workers' mobility and increased public knowledge about the benefits and issues involved in moving from one EU country to another for work.

THE MOBILE.HOME CONFERENCE

by Riitta Seppälä

The Conference at a Glance

The conference which brought all strands of the Mobile.Home project together was a four day event with a very tight schedule. 515 participants from 43 countries participated in the conference (of which 192 were from Finland), there was a total of 30 sessions and 27 artistic productions were shown in 50 performances. TINFO acted as the host organisation in charge of the administrative running of the conference and in my function as the director of TINFO, I participated actively in the conference programme and acted as the main contact person.

The programme was made available prior to the conference on the web pages of IETM (in English and French), TINFO (in Finnish, Swedish and English) and On-The-Move.org providing the participants with advance information about the conference content and practical issues. After the conference the session reports were also posted on IETM's website accessible to participants and other interested parties.

The conference was a successful event achieving its aims and objectives. The numerous attended sessions provided a focus for social gatherings and therefore a welcome counterpoint to the more informal networking taking place at the same time. On a critical note one can say that the diverse and tightly scheduled programme left some participants frustrated because they were unable to attend all the sessions they would have like to.

Helsingin Sanomat, Helsinki's main newspaper, commented on the conference with a positive article by theatre journalist Kirsikka

Moring which gave a general overview of the topics discussed and highlighted that the conference looked at mobility without limiting itself to the concepts of import and export. Finnish Broadcasting YLE reported on the conference in their news and cultural programmes.

Why Mobility?

An important task of the project was to question its focus on mobility. Why is mobility important and why should issues around mobility be examined? Jimmy Jamar, deputy chief of unit of the European Commission's DG Employment and Social Affairs, pointed out in the conference's plenary discussion that there is a lack of mobility within the EU (only 2% of Europeans live and work in another state). Reasons for the current situation lie in the heterogeneity of tax and social security systems, of getting qualifications recognised and family members to join; in addition, one major barrier can be language. But reasons for a lack of mobility can also lie in restrictive immigration regulations for certain nationals or political conflict like in South-East Europe and Palestine (which were particularly discussed as examples during the conference). It is maybe from people who come from countries where mobility is restricted that we can learn about the benefits and importance of mobility. Being mobile allows performing arts professionals to gain international competencies, to learn about artistic standards and to bring know-how back to their home country. Erna Hennicot-Schoepges, MEP, also stressed the importance of intellectual mobility in multi-lin-

IMPRESSIONS

Purposeful Networking by *John Kundu*

The conference achieved its purpose as many of the sessions covered the theme of mobility and all the technical, legal and social aspects of moving arts across borders. Some were very formal whilst others were more relaxed and discussion-led. Many of the speakers were at a high standard but at the same time they were all approachable and keen to speak with participants.

All the sessions I attended were useful for two things: firstly, to pass on my experiences and to gain more knowledge, and secondly, to make new contacts and work on new initiatives. I especially enjoyed Richard Poláček's session on the feedback from the Mobile.Home helpdesk and pending report. The other session I learnt a lot from was the one on "Mobility in Asia – Case Studies in Korea and Japan" conceived and animated by Intercult.

The networking events were essential. Places where people can meet informally are vital for any conference; as you only have four days with over 500 participants, spread across different venues during the day – there is simply not enough time in the day to meet everyone. The evening events were well run and I managed to meet new faces and catch up with old ones. Along with everything else, the performances in the evening were very good and that fact that the performance venues were so far apart meant I was able to experience more of Helsinki.

Spoilt for choice by *Judith Staines*

I attended the Helsinki conference, along with Diane Dodd, organiser of the training sessions. We attended many other working groups and sessions. The opening plenary session was very interesting with high level speakers and set the tone for the whole meeting. Since mobility in the performing arts is the motor for the OTM web portal, I would have been happy to attend *all* the working sessions organised. However, a choice had to be made. The session organised by ERICarts on the "Causes and Consequences of the Mobility of Individuals" was particularly interesting.

The meeting was very well organised with venues all close to the centre, ensuring a tight use of time. All fringe activities, artistic and social programmes gave the opportunity for further networking and this was very fruitful for OTM. The opportunity to meet OTM partners from the Goethe-Institut, the Finnish Theatre Information Centre and Visiting Arts was most useful.

guistic Europe as a means of learning about the diversity in different Member States and experiencing cultural pluralism. However, the project also asked if there are dangers to mobility. As Juha Siltala, Professor of Finnish History at the University of Helsinki, pointed out during the plenary session, opening up boundaries can lead to exclusion, violence against foreign cultures and new national hatred. In order to avoid this development people need to be given a coherent basis, a secure family life instead of being forced to subject themselves to collective ideals, instability and flexibility.

Studies like the one undertaken by the ERICarts Institute looking at the causes and consequences of mobility or the Trans Nordic Project by Trans Europe Halles show that mapping mobility and understanding mobility patterns is very difficult. It was among the topics discussed during the conference what a platform collecting such data should be like.

Economic and Social Aspects of Mobility

The main findings under this heading are covered by the research undertaken by Pearle* and presented in a separate publication. The difficulties related to mobility that were identified in the research and also in some of the other working sessions of the conference mostly relate to taxation, visa and work permit requirements, social security and intellectual property rights. Having identified the problems through interviews and from questions that were brought forward to the helpdesk set up in the context of the Mobile.Home project, Pearle* was able to propose solutions which can be taken to national and EU administrations in an attempt at facilitating mobility for performing arts professionals in Europe. Increased transparency of nationally applicable rules and procedures, a database of national legislation and procedures, an EU uniform handbook with relevant links and addresses as well as training are the main suggestions of the Pearle* research.



In addition, the Mobile.Home project showed that social and economic problems related to mobility can also be addressed on a more personal level. Mental borders can be abolished when special attention is given to the integration of immigrant communities for example through arts education or through projects directly including immigrant artists like the one initiated by Edward Buffalo Bromberg and the Gottsunda Dans & Teater in Sweden.

How to be mobile?

One of the main objectives of the Mobile.Home project was to highlight good practice and show how artists can be mobile. These issues were also at the core of the conference where different kinds of mobility were identified like exchange programmes, residencies, study trips and work shadowing. The project showed that one of the most important ways to facilitate mobility is through network structures. By looking at the experiences of existing networks like the Baltic Circle project in North-East Europe, Mobile States in Australia or the Arts Network Asia the project was able to define the principal features of networks and their benefits. Networks are flexible, non-hierarchical structures which offer their members the opportunity to meet,

exchange ideas and knowledge, communicate openly either in the form of network bulletins, meetings and conferences, in joint projects or informal information exchange. The discussions held during the conference showed that language differences within Europe are rarely a problem whereas cultural diversity in terms of language, religion and socio-political context can be a barrier to mobility in Asia.

It is often through networks that exchange projects, residencies and artistic collaborations are initiated. Exchange projects make it possible for municipal cultural employees, administrative staff, students or trainees as well as artists to work in a new environment. The conference looked at different exchange projects in Europe and Asia like BaltMet, the Lift (Trans Europe Halles) and Europex (Trans Europe Halles) in order to identify successful models which can be integrated in the official strategies of European cities, states or even on an EU-wide level. Looking beyond Europe revealed that particularly in Asia there is an interest in working with international playwrights and directors.

In terms of artistic residencies the Mobile.Home project did not look at the nature of such programmes, their advantages and benefits



for those involved (issues which have already been dealt with extensively elsewhere) but at the reality and problems faced after returning from a residency. In a discussion with existing platforms like ResArtis, NICA, IFIMA and BCI solutions were brought forward of how to make sure that the experiences from a residency programme or indeed any exchange project have a long-lasting effect on the artists and the communities involved. Among the suggested solutions are the formulating of expectations on both sides, exchanges in small groups to create an environment where experiences can immediately be exchanged, accommodation with local hosts and the establishment of an alumni network.

Also in terms of artistic collaborations, especially in the fields of dance and dramatic writing, the Mobile.Home project went beyond the obvious to formulate good practice and solutions to existing obstacles. Projects like those initiated by the National Theatre Studio in London and the UK non-profit organisation Writernet, which promotes dramatic writers, provided practical examples as a basis for thoughts on how existing collaborations and exchanges could be further developed, for example by involving playwrights in the translation process or includ-

ing international issues in national educational systems.

In answering the question “how to be mobile?” Mobile.Home also took a focussed look at the possibilities offered by new media tools. The project did so by using new media to present the commissioned digital portraits and by analysing digital tools in working sessions of the conference. One training session looked particularly at how artists and arts organisations can present themselves and their work online. Creating a virtual space requires the creative use of digital content and special consideration of aspects like representation, usability, the user’s expectations and updates. Existing web portals like LabforCulture or Culturelink show that platforms can become real actors enhancing cultural mobility and cooperation across borders.

Funding and Arts Policy in the Context of Mobility

The Mobile.Home project brought representatives of different funding institution, like the Nordic Council of Ministers, the European Cultural Foundation and the Roberto Cimetta Fund and arts policy makers together. During the conference they presented their structures, resources and the kind of projects they support.

CONFERENCE TEAM

IETM (international network for contemporary performing arts)

Mary Ann DeVlieg – General Secretary
Milica Ilic – Administrator
Michel Quéré – Meetings Coordinator
Katelijin Verstraete – Communication Officer
Anne Israel – Trainee
Jenny Lee – Trainee
France Morin – Trainee

Finnish Theatre Information Centre

Riitta Seppälä – Director
Martina Marti – Project Coordinator
Anneli Kurki – Communications & Press Officer
Nina Jääskeläinen – Information Officer
Pirkko Tanninen – Treasurer
Joonas Lahtinen – Trainee
Maija Muinonen – Trainee
Ella Westerlund – Trainee

in cooperation with IETM Members:

Espoo City Theatre
Finnish Dance Information Centre
Kiasma Theatre
Nomadi Productions
Savoy Theatre
Tampere Theatre Festival
Tanssiareena
Teatterikeskus
Zodiak – Centre for New Dance

Pearle* Members:

Association of Finnish Theatres

in addition to the Baltic Circle project and all the venues, theatres and performers participating in the conference.

Conference Venues

BioRex / Lasipalatsi
Old Student House
Museum of Contemporary Art Kiasma

Many grants and awards are related to mobility (travel, international collaboration, artists' residencies etc.) and therefore justifying mobility becomes very important. This can be a difficult task, also for funding institutions and policy makers. The working sessions showed, particularly in the discussions with policy makers like the Goethe-Institut and the British Council, that developing arguments and defining outcomes are paramount. It is important for artists, not only for the purpose of funding applications, to ask what the value of art is and how they can evidence its impact (for example by means of surveys or with the concrete inclusion of minorities). In order to do so artists need to learn the jargon used by political and economic operators. Working according to the rules of policy makers and funding institutions does not mean giving up one's artistic integrity.

Artistic Aspects of Mobility

The project also dealt with the impact mobility has directly on artists and artistic works. As Europe moves beyond the knowledge economy we are becoming increasingly dependent on creative and entrepreneurial skills. It is therefore important to place the arts and artists in a

more visible setting and for artists to recognise their skills and their transferability to other sectors. One project which took important steps in this direction and which was presented during the conference is the Transmission project, a partnership between six European countries. Not only can the skills of artists be transferred to other spheres but also art itself. The conference looked in particular at the emerging relevance of site-specific works where art is taken out of conventional spaces to hospitals, prisons, factories, a zoo or a catholic convent. With this development artists are facing new challenges and risks. Questions like ownership of space, audience expectations and justifying work outside the traditional cultural field become important in this context.



RESEARCH AND STUDY ON MOBILITY

by *Richard Poláček*

Pearle*'s Contributions to the Mobile.Home Project

Since its inception, members of Pearle* have discussed issues related to mobility in the sector, both in Europe and the world. Over the past years, it had identified problems related to visa and work permits for third-country nationals, difficulties in the framework of social security, the particular problem of double taxation of artists etc. The European Year of Workers' Mobility 2006 therefore drew the particular attention of Pearle* and given its expertise and its position as a European employers' federation, recognised by the European Commission in the European sectoral social dialogue committee "live performance", the task of Pearle* in this project focussed on research, guidance and on presenting possible solutions to the identified hindrances and problems for the sector.

Pearle* employed me to undertake research in the context of the Mobile.Home project. This research was based on two approaches; one, by the creation of a helpdesk or hotline accessible on the website of Pearle* during the duration of the project aiming at giving effective and accessible information to mobile artists and touring companies related to the administrative, legal and social aspects of workers' mobility. The other approach was to actively undertake research by interviewing people and touring companies. A methodology for the research was put on paper, a questionnaire was developed, a timeframe was set, and a first list of people to be interviewed was compiled.

The Pearle* office not only provided the link on its website and the necessary link to

the helpdesk but also supported me in the research by providing an office space with the use of phone, fax, email, stationary, and support with travel arrangements for interviews. It helped establish contacts through the network of the members of Pearle* for interviews and other sources of information and gave access to studies and position papers on the theme of mobility. After each visit abroad, I had an exchange in person, by phone or email with the Pearle* office which gave further guidance to the interviews of the visits and the further structure of the research.

In terms of communicating the project, Pearle* undertook different initiatives. The press release from the partners of Pearle* was put on its website and circulated to its members for further follow-up. The Pearle* office informed its members through two channels, first by way of its newsletter and second, with a presentation I was invited to give in my function as researcher during the general assembly meeting of the members of Pearle* in Oslo which took place on 2 and 3 June 2006. A presentation from the Pearle* office and participants of the Mobile.Home conference was given at the autumn general assembly meeting of Pearle* in Prague on 30 November and 1 December 2006. On behalf of Pearle*, I made two more presentations in the framework of the European Year: on 14 September 2006 at the conference on "workers' mobility – what role for the social partners" and on 12 December 2006 at the closing conference of the European Year on Workers' Mobility in Lille. Pearle* equally informed its European sectoral social partner



at its plenary meeting on 8 December 2006 in Brussels, agreeing to continue putting the issue on its work programme 2007-2009.

During the Mobile.Home conference the president of Pearle*, Richard Pulford, chaired the opening plenary debate. Pearle*'s involvement and participation at the conference also included a presentation of the main findings of the study and four roundtables where speakers and panellists from the sector itself presented cases based on their experiences, and representatives from the European Commission and from ministries elaborated on the technical juridical side of the different topics. Several members of Pearle* participated at the conference and the different sessions; they chaired three out of the four roundtables organised by Pearle*, the fourth was chaired by myself.

The Outcome of the Research

Following the interviews four main fields were identified causing particular problems for the sector: social security, visa and work permits for third country nationals, taxation and VAT and intellectual property. The report, edited by Pearle* and published by TINFO, describes these issues in separate chapters illustrating them with a number of concrete cases. Atten-

tion is also given to examples of good practice in Member States of the EU. A template was made which could serve governments, public administrations, agencies or other governmental offices to find ways to facilitate mobility, in particular by improving access to correct and updated information, exchanging and coordinating information across Europe and by providing suggestions towards elements of essential information necessary for arts workers moving from one EU Member State to another. The report also formulates recommendations which are to be brought forward to the European Commission and the Member States.

Concluding Thoughts

The initiative allowed for the first time to undertake a field research in the sector to list obstacles and hindrances, to collect cases from artists, arts workers and performing arts companies, to note good practices from different Member States and to consider and formulate possible solutions cutting red tape.

The cooperation with the partners of the project, in particularly with IETM, showed that both networks are complementary and that further collaboration between the two networks is helpful. The project drew the attention of stake-

holders in the EU, informing about the highly difficult situation for mobile workers in the performing arts sector, raising awareness of and understanding for the extremely complex position for individuals with regard to the identified issues.

The real work starts now with a follow-up of the possible suggestions formulated in the report and with putting into practice the proposed template that contains a summary of all the essential information which should be easily accessible.

Richard Poláček's "Study on Impediments to Mobility in the EU Live Performance Sector and on Possible Solutions" (ISBN: 978-951-96824-5-7) was published in February 2007 by the Finnish Theatre Information Centre and can be obtained from Pearle*, IETM and TIN-FO or as a pdf-document from www.pearle.ws and www.on-the-move.org.



A conference session in the Musiikkisali of the Old Student House in Helsinki.

DIGITAL PORTRAITS

Documenting Mobility

The partners Goethe-Institut Brussels, Visiting Arts UK and the Fondazione Fitzcarraldo commissioned artists and media companies to create web-based profiles of young artists highlighting stories and good practices of mobility. The portraits aim to show artists seeking mobility and their process of facing obstacles and resolving them.

Digital media were chosen as the form of presentation and communication for this project because they are best suited to attract younger generations and visitor numbers are much higher than for traditional media. The portraits were available online from September 2006 onwards. They can still be visited on the websites of the organising partners:

www.goethe.de/mobilehome
www.visitingarts.org.uk/news/mobilehome_artists.html
<http://mobility.fitzcarraldo.it>

Goethe-Institut Brussels

by Dr. Dieta Sixt

The Goethe-Institut is Germany's organisation for cultural diffusion. However, in the past years we have progressively moved from a policy of diffusing our national culture to a confrontation with the big questions that society has to ask itself today. If Europe is important to us, it is because its communities all face the same problems and challenges. And one of those challenges is mobility. Mobile.Home was an im-

portant project for us as it allowed us to show other countries that we are following the European path. This means that a German, a British, a French or a Spanish citizen all keep their identity while they are at the same time Europeans at heart.

Contributions

The main contribution of the Goethe-Institut Brussels to the Mobile.Home project was the presentation of five mobile artists in the form of digital portraits. The idea behind the digital portraits was to give young performing artists a public forum to voice their ideas on mobility. The artists were selected because they represented different and hybrid fields of the performing arts. This hybrid nature is very much a phenomenon that characterises qualified performing artists in Germany today.

Special care was taken in the selection process and with regard to the choice of documents with which the digital portraits were structured and the artists presented. All the selected artists were asked to participate in an interview which was made available both in German and English. The artist responsible for the weblog was contacted with this particular task in mind because her mobility patterns during the course of the project suited the topic and were certain to trigger comments and statements from visitors of the weblog. The five following artists were presented:

Ulf Aminde, German performance artist working with visual elements like installations: *"I find*



trans-national mobility important if it deals with acting within different genres and performing in them."

Antje Pfundtner, German dancer: *"It's curiosity, interest, the need for an expansion of different horizons, which continually inspire the interest in mobility."*

Luc Dunberry, Canadian dancer and filmmaker: *"I find it shows strength to be able to measure yourself against changes and foreign situations or places, and I think it's a chance to shape your identity outside a known context."*

Juan Kruz Diaz de Garaio Esnaola, Spanish dancer and musician: *"I have learned to be flexible about how I define this intimate universe and shelter I call home."*

Johannes Wieland, German dancer and choreographer: *"Successful mobility also presumes a certain intellectual openness/mobility. Without it, you can travel endlessly around the world but only understand half of it."*

The biographies of these artists underscore how relevant mobility is for their profession

and the interviews exemplify the kind of mobility that is associated with their role as young European artists. Some performers are mobile because they are part of a company which has international engagements. Others find work in venues around Europe and the world. One choreographer, Johannes Wieland, is part of two companies, one in New York, one in Germany. He is in constant motion both geographically and creatively.

One important aspect in the structure of the digital portraits was looking at the mindset and attitude of young Europeans towards mobility. The weblog of Antje Pfundtner made it possible to probe more deeply into the psychological and aesthetic motivation for mobility and to include comments from a general and anonymous audience. It is interesting to note that some of the core aspects of mobility discussed during the Mobile.Home conference, like the notion of "homeland" ("Heimat") and the prerequisites for mobility, were also at the centre of the debate in the weblog.

Concluding Thoughts

Sadly, it was not possible to display the installation of the performing artist Ulf Aminde during the conference in Helsinki nor to present the

making of the digital portraits and discuss the impact mobility has on these particular artists in a working session. However, the digital portraits were set up to be presented on the web where they can inspire fellow colleagues and artists. They initiated discussions around the topic of mobility and illuminated various aspects of mobility in a very concrete way. Being part of this European project was enriching both for the artists and the Goethe-Institut.

Visiting Arts UK

by John Kundu

Visiting Arts was pleased to hear that the European Commission's DG for Employment, Social Affairs and Equal Opportunities awarded a grant to IETM and its partners to set up a forum to learn, debate and celebrate the theme of mobility within the European Union.

"Virtual mobility" has come on leaps and bounds with the advent of emails, mobile phones and of course the internet – a programmer in Norway can now access music files from artists in Lithuania, Ireland and Sweden, paperwork can now be exchanged between two countries within a few minutes, contracts on European projects can be exchanged and signed within the hour and marketing campaigns can be discussed, designed and distributed without any party meeting the designer (or even each other) face to face. However, the physical aspect is a different matter. For example, the real difficulties of a dance troupe from Newcastle, England taking part in a European tour becomes clear when issues on visas and work permits come into the picture. Then there are pay, insurance, tax and all the other red tape aspects. And above all there is the cultural side. Taking artists from one culture and presenting them to audiences from another raises issues – how will the artists react, how will the audience react, what will the press say?

Of course, promoters and curators have been working internationally for years and will continue to do so for many more. But in an ideal world it would be good to make things easier for them. This is vital for Visiting Arts as we have been working internationally and espe-

cially within the EU for 30 years. We are also very blessed in having partners such as IETM, the Finnish Theatre Information Centre, the Goethe-Institut in Brussels, On-The-Move.org, Pearle*, the British Council and the Arts Council England to explore these matters and come up with solutions together to help the arts and the cultural community. Mobile.Home was the perfect opportunity to explore these issues, especially with the three main strands, the helpdesk, the conference and of course the case studies which took the shape of digital portraits.

Contributions

We worked hard to ensure our portraits would complement the project and the other portraits commissioned by the Goethe-Institut Brussels and the Fondazione Fitzcarraldo from Italy. We did extensive research and spoke to artists and practitioners from different fields that all dealt with mobility. Not only did we consult staff within the organisation about who best to contact, but we also spoke to partners to see who they could suggest. In the end, we chose a diverse set of portraits that each gave a different perspective on mobility including commissioning an artist to create a short film so we could present a purely visual expression of mobility. The five practitioners we chose were:

Grzegorz Bral, Polish artistic director, Teatr Pieśń Kozła (Song of the Goat Theatre): *"I know already after three weeks that this experience (the Edinburgh Festival Fringe) has changed our existence as a company."*

Jonathan Chadwick, British artistic director, Az Theatre, an international theatre company based in London: *"Mobility for artists is not just to do with crossing geographical, political or cultural frontiers... The internationalisation of artistic work involves both an 'inner' and 'outer' mobility."*

Wolfgang Hoffmann, German performer, former co-director of fabric Potsdam, artistic director of the Aurora Nova Festival at the Edinburgh Fringe and currently the director of the Dublin Fringe Festival: *"In my capacity as both a per-*

former and organiser I have traveled throughout Europe and beyond and have encountered many people who have helped shape my artistic identity..."

Jonathan Meth, British dramaturg and theatre practitioner, director of Writernet, an organisation which provides dramatic writers with the tools they need to build better careers and redefine the culture in which they work: *"It struck me that cultural mobility and cultural diversity, once you escape the tyranny of tick boxes, pragmatically are the same thing."*

Stefan Shankland, French artist and filmmaker regularly exhibiting in Europe: *"My aim is to propose a set of images that prompt thoughts and questions relating to the notion of mobility (transit, transport, transpose, transform, transcend...)"*

All five have worked within their specialist fields for many years and we felt their backgrounds were diverse enough to give us a broader picture of the themes around mobility. It was for these reasons above all, their capacity to give us their stories from completely different perspectives, whilst at that same time complementing the other ten portraits, that we chose these practitioners.

Fondazione Fitzcarraldo

by Maddalena Rusconi

The Fondazione Fitzcarraldo joined Mobile Home because the project followed the foundation's aims to contribute to the development, diffusion and promotion of innovation and experimentation in the fields of cultural, arts and media management, economics and policies. The five digital portraits which the foundation commissioned on behalf of the Finnish Theatre Information Centre equally presented an opportunity to pursue the foundation's objectives. The digital portraits tackled mobility issues through personal experiences and gave a lively "behind the scenes" perspective bringing to life the voices of selected artists and operators who work and travel across Europe.

Contributions

In a first phase artists and operators were identified with the help of personal knowledge and a strong international network which were significant for the outcome of the portraits. The idea was to differentiate disciplines, countries (of origin and of choice) and the understanding of the concept of mobility itself (e.g. occasional opportunity, key feature of implemented projects, long-term individual and professional choice). The following artists were selected:

Galin Stoev, Bulgarian theatre director working mainly in Bulgaria and Belgium: *"Thanks to his rich experiences he has developed his own personal way through the inevitable 'cultural schizophrenia'."*

Susa Pop, German cultural manager of different nomadic projects: *"She has a vivid understanding of the possible ways to operate in an international context."*

Bartolomeo Pietromarchi, Italian critic and curator (e.g. Trans:it): *"Through his curator work, he strengthens the meaning of the concept of nomadism."*

Prunella Pacey, British musician today living and working in the Netherlands: *"When she left England in the 80s, like a 'pioneer of mobility', she already felt European."*

Artan Shabani: Albanian painter today living and working in Italy: *"Life is like a painting. When you put too much colour on the canvas [...] the picture stifles. The same way, an artist that does not travel, will feel suffocated."*

A first questionnaire was sent out to the identified artists, with general questions on mobility issues and a brief presentation of the project. This tool was used to build the relationship between the interviewer and the artist and to identify the core issues worth a more in-depth analysis. In a next step interviews were conducted with the artists (by phone or in person) in order to address specific issues and give them the opportunity to express their individual understanding of mobility issues.



Further material related to the artists' activities (in particular with the aim of showing some of the outputs produced or strengthened through mobility practices) was collected. Finally the overall information and data was harmonised and integrated. The idea was to offer a multi-faceted approach, and to feature different types of sources (video, audio, images, links, etc.). These were either provided by the artists' themselves or made ad hoc by Fitzcarraldo for the project. The final step involved the fine tuning and customisation of an already existing innovative presentation tool developed by Fitzcarraldo (and winner of three graphic awards).

Although the individual, subjective perspective was privileged, collected information was arranged around four common topics:

- Obstacles: a broad range of practical and intangible challenges that artists and cultural operators encounter when travelling, living and moving across Europe
- Tricks and shocks: formal and informal skills and know-how necessary when approaching mobility
- Reflections: wider reflections, dreams and hopes on the issue of mobility
- Creativity boost: the ways mobility favours and nurtures the artistic, cultural production



*The Museum of Contemporary Art Kiasma,
one of the conference venues.*

DISSEMINATION

by Judith Staines

Co-organisation and Dissemination

On-The-Move.org was one of the main partners of the Mobile.Home project. It participated in the project by contributing ideas and contacts for the programme of the Mobile.Home conference, promoting Mobile.Home on the web portal, organising three training sessions as part of the conference (T1, T2 and T3), collaborating in the Pearle* research and publicising the helpdesk and attending the Mobile.Home conference. It was also active in the follow-up of the project through its participation at the closing conference for the European Year of Workers' Mobility 2006 in Lille.

OTM participated in the preparatory meeting to devise the main programme and contribute ideas to the overall project. It presented the Mobile.Home project on its web portal from July to December 2006 together with a box with logos, several specially written news items and calls for participation. The digital portraits of mobile artists, commissioned under the Mobile.Home project have been widely promoted through the website.

From July to December 2006, the web portal received 127.657 visitors, ensuring a very high visibility for the project. The news items (the call for contributions to the helpdesk, the announcement of the Mobile.Home conference, the announcement of the digital portraits etc.) went out in monthly newsflash e-bulletins mailed to around 8.500 subscribing members worldwide.

Training for Cultural Mobility

Three training sessions were offered during the conference in Helsinki on 9 November 2006 under the heading "Training for Cultural Mobility: Mobility, Intercultural Competence, Cultural Co-operation in the Age of Digital Spaces". These were attended by an internationally diverse group of cultural managers, artists and other operators in the cultural field.

The training sessions were organised in the context of the G2CC project and followed previous training sessions run in 2005 and 2006 in Bucharest and Helsinki. By offering these in the context of the Mobile.Home conference, OTM was able to take advantage of the synergies presented by the conference and invite a more diverse group than could have attended if the training had been offered in a purely national context. Because of the nature of the training content, the greater diversity among trainees brought up new questions and stimulated a rich exchange of views. This will inform any future training actions organised by OTM.

In my function as the general editor of OTM, I was able to attend the training sessions as an observer (this had not been possible within the budget of previous G2CC funded training sessions), which was an excellent opportunity to meet users of the OTM web portal, get feedback, exchange views and identify needs.

Research and Study on Mobility

OTM was actively involved in presenting the helpdesk organised by Pearle*. It helped review texts to appeal to artists and cultural operators

SPREADING THE WORD

Advertising and Promotion by *John Kundu*

Apart from the digital portraits, our main aim was to inform our partners, funders, artists and arts practitioners of the Mobile.Home initiative and especially the helpdesk set up by Pearle*. We advertised the helpdesk on our website on the front page and in the news sections which averaged 40.000 visits a month at that time. We also distributed the information through our electronic newsletter which, at the time, had around 1.400 recipients. Contacts in key information and other arts agencies in the UK were also telephoned and followed up by email to discuss the project and encourage them to alert their constituencies. In addition, we took press releases to road-shows, seminars and events that were being run or co-run by Visiting Arts.

The study on mobility, following the research undertaken by Richard Poláček and Pearle* between May and December 2006 is one of the key outcomes of the project. This report will be of great benefit to us and the arts sector. Richard Poláček did sterling work, travelling around Europe carrying out interviews as well as managing the helpdesk. He fed back to us extensively and we also had a discussion on how best to utilise the findings of the report once it has been produced.

Newsletters from Italy by *Maddalena Rusconi*

Apart from the five commissioned digital portraits, Fondazione Fitzcarraldo contributed to the Mobile.Home project by disseminating information about the ongoing activities in its newsletter which was sent to approximately 3.500 addresses in June, September and October. This newsletter reaches managers and officials of the public administration (municipalities, ministries, Arts and Culture departments), Italian foundations active in the arts and culture sector, cultural operators from museums, festivals and the performing arts, research and training centres, universities and the media all over Italy.

to contribute their experiences and liaised with the researcher to advise on useful contacts in the field. In addition, research previously undertaken by OTM in the fields of tax and social security and legal frameworks for independent workers in the performing arts was instrumental in guiding some of the Mobile.Home research content and directions.

During the conference I attended the working groups presenting the research commissioned by Pearle* and found them extremely informative and well presented with most interesting and high-level panels of speakers. Many useful contacts were made in this context.

OTM will make the final research report available on its website as a free download. As stated above, the website receives a high number of visitors and has a dedicated subscribing member group of around 8.500 who receive its e-bulletins. OTM will ensure a high visibility for the research report and its dissemination to the professional performing arts sector in Europe and beyond throughout 2007.

The Closing Conference of the European Year of Workers' Mobility

As a consequence of OTM's involvement in the Mobile.Home project, we were invited to the Lille closing conference (11-12 December 2006) where OTM had a stand in the exhibition area and I was on a roundtable plenary session on communicating mobility.

This was a useful and unique opportunity to present OTM within the employment and social affairs sector, rather than in the cultural field. It was the first time OTM had a stand and this required producing some basic publicity leaflets (in four languages) and posters, which generated useful publicity material for future events. The stand received many visitors and good and diverse contacts for potential project partnerships were made. The plenary session was a privileged occasion for OTM to present the communications work on mobility undertaken through the web portal over the past three years.



Other Follow-up Activities

OTM has developed a partnership with the Fundación Autor / SGAE in Spain (the copyright collection society in the performing arts) for 2007. Thanks to this partnership, various reports published by OTM will be updated, translated into Spanish and published in book format in Spain. As part of this, the “Tax and Social Security Report” (OTM’s most popular document with around 25.000 downloads to date) will be updated, using information and contacts made through the Pearle* research sessions organised in Helsinki. In addition, the “Study on Impediments to Mobility in the EU Live Performance Sector and on Possible Solutions” by Richard Poláček will be translated into Spanish and distributed in Spain to cultural operators. Some of the digital portraits commissioned by the Mobile.Home project may also be translated and included in the publication.

CONCLUDING THOUGHTS

by Riitta Seppälä

Contributions of the Finnish Theatre Information Centre

TINFO joined the project at a very early stage and headed the administrative and organisational tasks through all project phases in collaboration with IETM (from funding applications to running the closing conference and writing, editing and printing the meeting session and project reports). As the project leader, TINFO was in charge of planning, coordinating and executing the conference but also contributed to the overall project.

The overall project contributions included budget control and financial reporting, grant applications, establishing media contacts and collaborating in the Pearle* research and roundtables providing contacts to Finnish artists and institutions. TINFO also collaborated on the digital portraits but due to the heavy workload related to the organisation of the conference, TINFO handed over the task of commissioning five digital portraits to the associated partner Fondazione Fitzcarraldo. It promoted Mobile Home and the digital portraits on its website.

In its function as local organiser of the conference, TINFO collaborated with IETM on the conference content, conceived topics for conference sessions (particularly those looking at the situation in the Nordic countries) and provided Finnish and international speakers and moderators.

Hosting the final conference in Helsinki meant that Finnish artists and arts profes-

sionals got a unique chance to improve their knowledge on issues of mobility and engage in exchange with international colleagues. TINFO brought together Finnish IETM and Pearle* members in the organising committee for the conference thus ensuring a large Finnish participation in the project.

The significance of the Mobile.Home project on the Finnish art scene can therefore best be described in terms of the unique opportunity it provided for Finnish artists to meet artists and arts professionals from all over Europe and overseas. In this context particularly the achievements of the Baltic Circle have to be mentioned. Their off-programme consisting of six discussion groups and looking at very concrete examples of collaborations was an important complementation to the conference programme strengthening the existing Baltic Circle network and opening it up to the IETM community.

Together with its Finnish partners, the Finnish Dance Information Centre, Kiasma Theatre and the Baltic Circle project, TINFO was responsible for the planning and organisation of the artistic programme during the conference. The actual outcome and the success of this show case will only be able to be measured in the long-run because collaborations and invitations take time to develop. To this date a number of theatres and companies have been able to successfully establish contact with interested festivals or venues.



Conclusion

The Finnish Theatre Information Centre believes in the importance of mobility, both physical and mental, in the contemporary performing art scene. It lies in the true nature of TINFO's aims and objectives to ask how artists, productions, plays and theatrical innovations can move across borders. In addition, TINFO has a long standing background of collaborating with IETM and other international partners, like On-The-Move.org, on performing arts projects and is experienced in the management and execution of international conferences, congresses and other events. Mobile.Home was therefore a project which allowed us to bring our organisational goals and expertise together in an effort to contribute to the European Year of Workers' Mobility.

By initiating Mobile.Home we and our partners set out to enhance mobility within the European live performances sector and as the outcomes documented in this report show we have reached our aspirations. With its cross-sector conference bringing together employers, employees, networks, politicians, policy-

makers, funders and artists; with the provision of a legal and fiscal helpdesk and a comprehensive report on the obstacles to mobility in the European live performance sector; with its use of digital media and the commissioning of real stories about artists; and last but not least with the successful collaboration of networks from all over the world, Mobile.Home was a truly innovative and original venture. The project not only made a valuable contribution to the European Year of Worker's Mobility but we hope that it will also serve as a model for other sectors beyond 2006.

Annex

MOBILE.HOME CONFERENCE PROGRAMME OVERVIEW

Thursday, 9 November 2006

TRAINING FOR CULTURAL MOBILITY

Mobility, Intercultural Competence, Cultural Cooperation in the Age of Digital Spaces
Conceived and animated in collaboration with:
Diana Dodd, On-The-Move.org in the framework of the G2CC project

T. 1 Organising Digital Cultural Content and Virtual Mobility

Trainer: **Sanna Kangasluoma**, Taidehalli / Kunsthalle Helsinki, Finland

T. 2 Mobility in the (Performing) Arts in Europe: Drivers and Barriers

Trainer: **Cristina Farinha**, HKU Utrecht School of the Arts, Netherlands

T. 3 Cultural Networks – Real and Virtual Pathways to Cooperation

Trainer: **Aleksandra Uzelac**, Institute for International Relations Zagreb; Culturelink, Croatia

INFO CELLS

I.C. 1 BaltMet – A Practical Example of Mobility; Will it Work?

Conceived and animated in collaboration with
Marianna Kajantie, Cultural Office of the City of Helsinki, Finland

I.C. 2 Transmission – In From the Margins*

Conceived and animated in collaboration with:
Lotta Vaalo, Theatre Academy of Finland
Niina Nurminen, actress, Finland
Jari Karttunen, dancer, choreographer, Finland

I.C. 3 A New Start for Nordic Cultural Cooperation and Funding

Conceived and animated in collaboration with:
Riitta Heinämaa, Nordic Council of Ministers
Emma Ernsth, Trans Europe Halles, Sweden

Friday, 10 November 2006

PLENARY PANEL DISCUSSION

Debate “Why mobility?”

Moderator: **Richard Pulford**, President, Pearle*; Society of London Theatre / Theatrical Management Association, UK

Speakers:

Fatin Farhat, Sakakini Cultural Centre, Palestine

Erna Hennicot-Schoepges, Member of the European Parliament, Luxembourg

Jimmy Jamar, coordinator of the European Year of Workers’ Mobility, DG Employment and Social Affairs, European Commission

Helena Marceuska, artist, Macedonia

Juha Siltala, Professor of Finnish History, University of Helsinki, Finland

MEETING GROUPS

M.G. 1 Exchanging Network Experiences

Conceived and animated in collaboration with:
Audronis Liuga, Theatre and Cinema Information and Education Centre, Lithuania
Jukka Hytti, Baltic Circle / Q-teatteri, Finland
Steven Richardson, Arts House, Australia

M.G. 2 Mobility for Cultural Operators

Conceived and animated in collaboration with
Birgitta Persson, Trans Europe Halles, Sweden

M.G. 3 Mobility in Dance: Enough or Further?

Conceived and animated in collaboration with:
Ruth Collier, Zoo, Belgium

Bruno Heynderickx, Campai, Belgium
Pirjetta Mulari, Finnish Dance Information
Centre, Finland

M.G. 4 New Plays Travel around Europe... Playwrights Still Don't!

Conceived and animated in collaboration with:
Philippe Le Moine, British Council, France
Jonathan Meth, Writernet, UK

Speaker: **Laura Ruohonen**, playwright, Finland

INFO CELLS

I.C. 4 Presentation Helpdesk and Pearle* Research

Conceived and animated in collaboration with
Richard Poláček, Pearle*

WORKING GROUPS

W.G. 1 Digital Tools for Cultural Mobility: Enhancing the User's Experience

Conceived and animated in collaboration with
Diana Dodd, On-The-Move.org in the frame-
work of the G2CC project

Speakers:

Aleksandra Uzelac, Institute for International
Relations Zagreb; Culturelink, Croatia
Angela Plohman, LabforCulture, Netherlands
Susa Pop, Public Arts Lab, Germany
Daniela Calisi, Fondazione Fitzcarraldo, Italy

W.G. 2 "A harp is a piano after taxes" – Pragmatic Solutions to Double Taxation and Problems with VAT

Conceived and animated in collaboration with
Pearle*

Moderators:

Dr. Dick Molenaar, All Arts Tax Advisers,
Netherlands
Rolf Bolwin, Deutscher Bühnenverein,
Germany

Speakers:

Dr. Harald Grams, Grams und Partner, Germany
Richard Poláček, Pearle*

W.G. 3 Solutions to Difficulties of Mobility Linked to Visa and Work Permit Require- ments for Third-Country Nationals inside the EU

Conceived and animated in collaboration with
Pearle*

Moderator: **Richard Poláček**, Pearle*

Speakers:

Rita Nagy, DG Justice, Freedom and Security,
European Commission
Tomas Bokstad, Intercult, Sweden

Saturday, 11 November 2006

TRAINING

T. 4 How to Moderate a Discussion

Conceived and animated in collaboration with
Stella Hall, Newcastle Gateshead Initiative, UK

INFO CELLS

I.C. 5 LabforCulture

Conceived and animated in collaboration with
Angela Plohman, LabforCulture, Netherlands

I.C. 6 Causes and Consequences of the Mobility of Individuals

Conceived and animated in collaboration with
Ritva Mitchell, ERICarts, European Institute
for Comparative Cultural Research, Germany;
Cupore Foundation for Cultural Policy Re-
search, Finland

MEETING GROUPS

M.G. 5 When it's All Over and Everyone's Back Home: the Aftermath of Cultural Ex- change – Artists' Residencies

Conceived and animated in collaboration with
Julie Upmeyer, ResArtis, Netherlands

Speaker: **Jay Koh**, artist, NICA, Burma;
IFIMA, Germany; Intra Asia Network, South-
East Asia

M.G. 6 Mobility and Diversity

Conceived and animated in collaboration with:
Bertan Selim, European Cultural Foundation,
Netherlands

Laëtitia Manach, Roberto Cimetta Fund,
France

M.G. 7 How to Stay Mobile in the Midst of Changing Cultural Policies?

Conceived and animated in collaboration with:

Tuija Talvitie, British Council Finland

Dr. Dieta Sixt, Goethe-Institut Brussels, Belgium

Juha Huuskonen, artist, event organiser, Finland

Anu Saari, freelance director, Finland

M.G. 8 The Golden Cage: Enter and Access to the EU Fortress

Conceived and animated in collaboration with **Alessandro Stillo**, International Association for the Biennial of Young Artists from Europe and the Mediterranean, Italy

Speaker: **Milena Dragicevic-Šešić**, PhD, former President of the University of Arts Belgrade, Serbia

M.G. 9 Inclusion / Opening Doors

Conceived and animated in collaboration with **Simone Dudd**, European Music Council, Germany

Speaker: **Edward Buffalo Bromberg**, freelance director, Sweden

M.G. 10 When Theatres Die – Mobility and Site Specific Work

Conceived and animated in collaboration with **Nick Walker**, Talking Birds, UK

WORKING GROUPS

W.G. 4 Solutions to Difficulties of Mobility Linked to Social Security

Conceived and animated in collaboration with Pearle*

Moderator: **Jacques Hedouin**, former Director General of the Paris Châtelet Theatre, France

Speakers:

Hélène Michard, DG Employment and Social Affairs, European Commission

Essi Rentola, International Affairs Office of the Social Insurance Institution of Finland

Roger Christmann, Kunsten Festival des Arts, Belgium

Marja-Terttu Mäkiranta, Ministry of Social Affairs and Health, Finland

Richard Poláček, Pearle*

W.G. 5 “Playing a Swedish version of Beckett, in Finland, by a Portuguese company” – Finding Solutions to Difficulties of Mobility Linked to the Use of Intellectual Property Rights

Conceived and animated in collaboration with Pearle*

Moderator: **Hans Onno van den Berg**, Dutch Association of Theatres and Concert Halls, Netherlands

Speakers:

Mikko Huuskonen, Ministry of Education, Finland

Walter Heun, Joint Adventures, Germany

Richard Poláček, Pearle*

W.G. 6 Mobility in Asia – Case Studies in Korea and Japan

Conceived and animated in collaboration with **Rod Fisher**, International Intelligence on Culture, UK

Speakers:

Shimane Tomiyuki, Japan Foundation, France

Lee Gyu Seog, Korea Arts Management Service, Korea



Please, choose all
gloves, knitted by
artists!

Choisissez une paire
moufles, tricotées par
artistes finlandais!

(Sori, vain kansainvälisille väreille)

The European Commission dedicated the year 2006 to mobility. Among the many activities celebrating this European Year of Workers' Mobility, was a year-long project called Mobile.Home. It was initiated by European cultural organisations wanting to contribute to the year by highlighting good practices from the live performance sector but also by looking at obstacles to mobility for performing arts workers.

Together with their associated partners, IETM, the Finnish Theatre Information Centre, the Performing Arts Employers Associations League Europe, Goethe-Institut Brussels, Visiting Arts UK and On-The-Move.org carried out three main strands of activities as part of the Mobile.Home project: extensive research in the field of legal, fiscal and social issues related to mobility in the EU live performance sector, the presentation of 15 mobile artists by means of digital portraits and a cross-sector conference marking the culmination of the project held in Helsinki in November 2006.

For her significant contributions to improving workers' mobility during 2006, Mary Ann DeVlieg, Secretary General of IETM, was awarded the first prize in the "Individual Award" category of the 2006 European Workers' Mobility Awards. Her passionate work as an advocate and activist for mobility in the cultural sector were crucial to the success of the Mobile.Home project.

This report presents a detailed account of the final outcome of Mobile.Home giving a voice to its project partners and serving as a model for other sectors beyond 2006.

MOBILE.HOME PARTNERS

Finnish Theatre Information Centre

IETM aisbl (international network for contemporary performing arts)

Pearle* (Performing Arts Employers Associations League Europe)

Goethe-Institut (Brussels), Visiting Arts (UK), On-The-Move.org aisbl

"MOBILE.HOME" is supported by the European Commission's Directorate General for Employment, Social Affairs and Equal Opportunities in the framework of the European Year of Workers' Mobility 2006.

