

CHALLENGES FOR MOBILITY

RECOMMENDATIONS FROM THE VISUAL ARTS SECTOR

OUTCOMES OF THE EXPERTS' MEETING ON
'MOBILITY IN THE VISUAL ARTS SECTOR IN EUROPE'
DECEMBER 2009 IN LINZ
AND FOLLOW-UP CONSULTATIONS DURING SPRING 2010

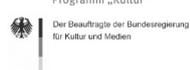
PROVIDED BY THE
INTERNATIONALE GESELLSCHAFT DER BILDENDEN KÜNSTE (IGBK) |  a.IGBK
IN MAY 2010

AS PART OF THE PROJECT 'URBAN INTERVENTIONS: ARTISTIC PERSPECTIVES FOR THE URBAN SPACE' COORDINATED BY LINZ-KULTUR, IN PARTNERSHIP WITH THE LIVERPOOL BIENNIAL OF CONTEMPORARY ART, KÜNSTLERHAUS DORTMUND, PLATFORM GARANTI CONTEMPORARY ART CENTER ISTANBUL, FOUNDATION TALLINN AND IGBK

SUPPORTED BY
THE EUROPEAN COMMISSION, DIRECTORATE-GENERAL EDUCATION AND CULTURE | 



THE FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA | 



IN COOPERATION WITH
CULTURE ACTION EUROPE | 



CHALLENGES FOR MOBILITY

RECOMMENDATIONS FROM THE VISUAL ARTS SECTOR

EXPERTS' MEETING ON

'MOBILITY IN THE VISUAL ARTS SECTOR IN EUROPE'

DECEMBER 10 AND 11, 2009, LINZ

On December 10 and 11, 2009, the Internationale Gesellschaft der Bildenden Künste (IGBK), Berlin, organised an experts' meeting on the topic 'Mobility in the visual arts sector in Europe'. The meeting was part of the EU project 'Urban Interventions: Artistic perspectives for the urban space' which is coordinated by the City Linz.

Invited were delegates of artists' associations and practitioners in the fields of residencies and service/information as well as delegates of European/international organisations like the International Association of Art (IAA) Europe, the European Council of Artists (ECA), ResArtis and Trans Artists. Also experts who referred to existing studies and (pilot) projects and members of the OMC working group 'Mobility of artists and other professionals in the cultural field' took part. Culture Action Europe was partner of the event.

The meeting focused on existing obstacles that visual artists face when mobile and the question how to make things easier. Discussions were related to the four topics 'customs and taxation', 'visa regulations', 'information: access and coordination' and 'supporting schemes'.

The main outcomes of the meeting are outlined in the following.

The arts and culture sector is exceedingly mobile. Travelling and experiencing the unknown have always been important for artists and mobility is not a new phenomenon, but has been a reality for years. Mobility is much important for a professional artistic career. This is in order to establish networks, to reach new audiences and to step into international markets. Also the recognition at home increases by obtaining visibility abroad. Artists profit from infrastructures that may not exist in their home countries or get involved with artists' realities elsewhere. In general mobility is seen as a promoter for the professional development, assuming that it is a matter of own choice, but not a matter of survival – as it is a reality in some countries.

Structural and regulatory mobility obstacles have been identified in studies undertaken in recent years. Talking about obstacles that artists and cultural professionals face when being mobile within Europe and beyond, it is evident that in large part questions do not concern the visual arts sector only, but that a lot of overlap of the different sectors exists,

e.g. in terms of practical questions like visa regulations, access to information and supporting programmes etc.

However, the meeting in Linz showed that some specificities of the visual arts sector need to be identified which might increase the complexity of the subject.

The mobility of visual artists is closely linked to the mobility of artworks. Therefore questions of customs and taxation as well as transportation related to visual artworks need to be tackled, having in mind that individual artists often need to organise the shipping on their own.

The meeting also made clear the important role that residencies and artist run exchange programmes play in the mobility infrastructure, especially for the visual arts sector.

The still increasing number of programmes and small informal structures and networks throughout Europe needs to be considered when setting up supporting programmes and when thinking about access to information on opportunities.

Artists promote their work internationally through exhibitions and art fairs, residencies and exchange programmes. Selling work may - in large part - be a secondary issue. The organisation of temporary exportation of works within the EU and especially from and to third countries is an issue that needs to be facilitated in this respect.

The spectrum of media artists are working with has broadened, but still mobility is often linked to the mobility of physical artworks. For individual artists the shipping of works is not so much of a problem when being invited by organisers of art fairs and bigger events or galleries abroad that are able to arrange and to pay the transportation. But in many cases artists have to organise the shipping themselves. A huge number of artists' associations, residency organisers, small galleries, *Kunstvereine*, and small informal networks and initiatives exist across Europe and beyond. Such artists' organisations are very active in cross-border art exchange and facilitate mobility, but often lack capacity and resources for organisational aspects for the guest and participating artists.

In terms of taxation national rules apply when going abroad, since procedures have not been harmonised within the EU. The import and export of artworks from or to third countries is usually treated like any other good by the customs officers, who are trained to deal with standard situations. And there are great variations in the interpretation and application of customs legislation from one place to another, even within the same country. This could mean that artists are asked to pay VAT and in particular cases even customs duties on own works. Often the authorities in the home country do not believe that the transported works are the artist's own artworks or are more or less well informed when it comes to handling artworks (e. g. customs authorities estimations related to the commercial value of artworks).

Conventions that aim at facilitating the free flow of works by living artists exist, but are mostly seen as irrelevant or disregarded. The *Brussels Customs Convention* (1961) and the *UNESCO Agreement on the Importation of*

Educational, Scientific and Cultural Material 'The Florence Agreement' (1950) are in many cases unknown to customs authorities and customs officers as well as to the artists.

Information is needed on both sides to further the implementation.

For a start the EU needs to examine how existing conventions are applied.

The most secure way to avoid any difficulties at the border is to use a Carnet A.T.A. (Carnet 'Admission Temporaire / Temporary Admission') for temporary export. Often artists as well as organisations feel that the procedures are too bureaucratic, time consuming and full of drawbacks (e.g. a bank guarantee has to be provided), also the Carnet A.T.A. can be expensive.

It was noted that the administrative bodies are aware of the difficulties that artists indicate; nevertheless a basis of cooperation or exchange does not really exist.

Reports from artists show that it is often not clear where to get reliable information on regulations, both within the home country and the different countries the artists are travelling to. This causes a feeling of legal insecurity. Also service bodies within the sector find it difficult to provide reliable information and giving advice is often problematic in this respect.

Useful information is already available at the internet, provided by national or European organisations, but the information is not easy to find and not linked.

Also written information is often not sufficient, but every case entails some research by the artist/the service body including telephone calls and the use of personal contacts.

STEPS

> International conventions to facilitate the free flow of artworks by living artists exist. The visual arts sector needs the support of the EU institutions and the national governments in order to ensure their full implementation. For a start the EU needs to examine how existing conventions are applied.

> To establish a common basis of communication and regular exchange between the arts sector and the customs authorities as well as the institutions that provide the Carnet

A.T.A. is needed in order to facilitate procedures.
Artists' associations should take action to identify and to address the authorities at national level to establish a basis of exchange. Also relevant bodies at European level need to be addressed, as the EU is able to harmonise processes.

> Reliable information is needed for the arts sector as well as for the customs officers on what the rules and procedures are. The EU, the member states and their administrations must provide clear information about applicable rules. It is furthermore

necessary to collect good practice examples on efficient flow of information within the different countries.

> Strategies how to coordinate and broaden the information pool need to be rethought. A common database including updated information for the different countries is needed.

Considering difficulties in interpreting information, a serviced knowledge network and well trained mediators are much appreciated.

GOOD PRACTICE

> The *Visual Artists Ireland* webpage (www.visualartists.ie) offers among many other useful services an 'info~pool' that provides information for artists on different aspects of the professional development. In the 'Legal/technical guide' section one can find information on importing/exporting works, VAT, contracts etc, supplemented with examples of good practice.

> The *Swiss Federal Customs Administration* provides regularly updated online information on the import of artworks. A version for 2010 is at the moment available in 3 languages, German, French, Italian

(http://www.ezv.admin.ch/zollinfo_firmen/steuern_abgaben/00384/02235/index.html?lang=de&download=M3wBPgDB/8ull6Du36WenojQ1NTTjaXZnqWfVpzLhmfhnapmmc7Zi6rZnqCkkIN3gHqBbKbXrZ6lhuDZz8mMps2gpKfo&typ=.pdf).

It refers a.o. to the relevant UNESCO agreements and is put into practice by the customs authorities.

> *Visiting Arts*, based in London (www.visitingarts.org.uk): The webpage offers in the 'info & resources' area guidance and help sheets for artists and producers, who want to show arts and artists from overseas in the UK.

SUPPORTING SCHEMES FOR MOBILITY

The structure of programmes and schemes to support the mobility of artists and cultural professionals in Europe has been carefully examined by *ERICarts* in the 'Mobility Matters' study (2008).

The Linz meeting focused on residencies and exchange programmes, as they are much important for the artists' international careers: They offer access to networks and possibly new markets; they create links between local art scenes/art audiences and international artists and audiences and do have an economic impact on the local art scene.

It is evident that residencies and exchange programmes, often run by artists, play a key role within the mobility infrastructure. They support the mobility of artists as they often not only provide facilities (accommodation, working space, technical equipment, knowledge etc), but also financial means like grants.

The number of such programmes has significantly increased during the last years. Currently a lot of smaller, often artists initiated programmes are emerging in mainly central and eastern European countries. Support is needed - in terms of financial support, knowledge and training - to establish and strengthen programmes that can help to build up a mobility infrastructure, especially in those countries where mobility is mostly supported indirectly and where artist-in-residence programmes are the most common measures to do so. The dissemination of knowledge on how to build an infrastructure of mobility is crucial.

At the moment there is very little support available for long term projects or structural support, for example to assist smaller organisations and networks with their running costs. European grants and support programmes are for the large part bound to time-limited projects and are measured by short-term results. This is a serious problem for the continuity of smaller organisations. Here smaller grant options are needed for the structural costs in order to strengthen long term international engagement.

It is also noted that there is a particular need for more flexible, small grants available on short call, e.g. to cover travel costs. Often artists are invited to exhibit abroad, where the

organisers arrange the presentation, public relations, a catalogue etc, but the travel and the stay has to be organised (or at least to be paid for) by the artists themselves. That is why in many cases several sources are needed to finance travel; in other cases artists are discouraged from taking such opportunities due to financial reasons.

Smaller grants are also needed to participate in seminars and workshops. These are important for the professional career development of the artists as regards networks and markets.

Again the transportation of artworks needs to be taken into consideration. Invitations to exhibitions, festivals or residencies seldom comprise the transportation of the works to and from the (exhibition) place, the insurance etc. And transport costs for artworks are often high.

It is noted that there is a need for a more equitable access to mobility options across Europe. At the moment artists do not have the same access to mobility programmes, this is due to a lack of funding or institutional support or simply a lack of information. The existent imbalances between countries and regions need to be addressed.

Here the mapping of mobility flows is essential. There is no clear picture of artistic mobility in Europe, therefore a better measuring of mobility and the collection of data is crucial to understand patterns of mobility, in order to support infrastructures and to overcome imbalances.

STEPS

> At all levels running costs for smaller organisations and programmes need to be considered in order to build up mobility infrastructures and to strengthen long term international engagement.

> The provision of knowledge and training for artists and other cultural workers how to build up mobility infrastructures is crucial.

> There is a particular need for flexible smaller grants for travel and transportation costs, available at short notice. A systematic collection of good practice, generated by the sector, is necessary.

> Equal opportunities and access to mobility programmes for artists throughout Europe have to be stimulated.

> Mapping mobility flows and trends and getting better statistics is essential (this is for example part of the pilot project *SPACE - Supporting Performing Arts Circulation in Europe* that started analysing persistent imbalances in terms of the circulation of performing arts works in Europe).

Data needs to be collected by the member states, supported by the sector. At EU level a network of institutions and key players of data collection should be implemented.

> Also the mapping of benefits of mobility, such as professional development and lifelong learning, and their proper circularisation is much important.

GOOD PRACTICE

> ‘Nordic-Baltic Mobility Programme for Culture’ of the *Nordic Council of Ministers* (www.kulturkontaktord.org): the programme offers funding for mobility of individuals, for network building for artists and cultural operators as well as for residency centres in the Nordic and Baltic countries. The residencies can apply for annual funding to cover scholarships for artists. Application is possible online; several application rounds a year.

> The *Arts Council of Finland* (www.taiteenkeskustoimikunta.fi) offers smaller grants like travel grants for individuals, artists-in-residence grants for individuals, artists-in-residence grants for communities.

> Visual artists in Germany can apply for support to exhibitions and biennials abroad with the *Institut für Auslandsbeziehungen* (www.ifa.de). It is explicitly stated to apply for travel, transportation, insurance as well as the leasing of equipment. Also travel grants are provided for artists from developing countries exhibiting in Germany.

Visa regulations within the EU countries and the difficulties for artists from third-countries to get a visa or a work permit for a member state is not an issue specific to the visual arts, but affects all sectors. For the visual arts a variety of cases is known where artists were not able to attend the opening of own exhibitions or could not participate in a residency due to visa problems. It is also noted that residencies have had to react to the increasingly problematic visa context: More and more short term residencies of 2 to 3 months maximum are available that would normally have been generated for a longer period.

It is predictable that the situation will intensify in the future since travel and intended stay restrictions are increasing.

Identified obstacles for mobility as regards visa and residence permit applications are the heterogeneous, nontransparent and often time consuming application procedures, the difficulties in interpreting regulations, the need for personal application, the need for confirmation of being an artist, the lack of reliable information.

Long term visa and residence permits are issues that have to be tackled at national level as well as at European level. They are linked to questions of social security, taxes etc and need to be discussed in a broader context and – within the member states - in cooperation with Ministries of the Interior, Ministries of Social Affairs etc.

At European level some provisions have recently been adopted. The European Council adopted the ‘EU Blue Card’ in May 2009, a special residence and work permit, to offer more prospects for the entry of high-skilled foreign workers from third-countries.

The ‘Community Code on Visas’ was adopted by the European Parliament and the Council in July 2009. The regulation seeks to reinforce cooperation in the Schengen area and lays down procedures and conditions for the issuing of short-stay visas and transit visas. It will apply to any third-country national who must be in possession of a visa when crossing the external borders of the member states.

Within particular time periods the member states have to incorporate the new provisions

into their domestic legislation. Opportunities should be taken by the sector to address the national authorities to consider the patterns of the art sectors and their particular demands (such steps were taken in The Netherlands and Austria where working groups have been established).

The harmonisation of procedures to provide visas is very welcome, still obstacles of mobility remain. For example the ‘Visa Code’ lists necessities as well as supporting documents that visa applicants need to submit (or, in terms of supporting documents, *might* be asked by the authorities to submit). This includes biometric data, proof of travel medical insurance, a visa fee, a service fee, proof of intention to leave the territory (return or round air ticket, proof of financial means etc). Those are risk factors that artists and organisers must be able to afford.

There is also an urgent need for information on the impact that the regulations will have as well as for monitoring the proceedings into the arts sector. Correspondingly the sector has the responsibility to report shortcomings in current rules and in their application.

Particularly in terms of short term stays and inter-EU journeys the EU is able to change rules.

Possibilities to establish a common EU-wide fast-track procedure as regards short-term visas for third-country artists need to be examined. Also the proposal for a single application procedure for a single EU work permit for third-country nationals should be adopted by the Council.

Statistics on applications by artists and rejections of visa and residence permits are not available at the moment, but are needed. Here the sector has a responsibility to collect and report cases and examples.

Also good practice from different countries needs to be collected, as well as special agreements at a bilateral level.

In terms of visa and residence permits cooperation of the art sectors is crucial. Also alliances with other mobile fields, like researchers, should be established to see which obstacles these fields face and to create strategic partnerships.

STEPS

- > The EU has the responsibility to harmonise application rules for visas and residence permits within the member states and to establish standard regulations to gain more transparency, not only within the Schengen area. This is particularly the case as regards short term stays and inter-EU journeys.
- > The establishment of a common EU-wide fast-track procedure as regards short-term visas for third-country artists needs to be examined.
- > The proposal for a single application procedure for a single EU work permit for third-country nationals should be adopted by the Council.
- > Information on the impact of new regulations (e.g. Visa Code, EU Blue Card) on the arts sector is needed. Any revision of the

regulations must take into account the needs and specificities of the sector.

- > The sector has the responsibility to address the national governments to gain attention for problems and specific needs of artists. Shortcomings need to be reported. Here inter ministerial approaches are necessary.
- > Cooperation of the art sectors is crucial; also strategic alliances with other sectors (researchers, scientists) need to be established.
- > Statistics are needed as regards successful visa and residence permits applications and rejections.
- > Good practice needs to be collected regarding bilateral agreements to facilitate the free movement of artists.

GOOD PRACTICE

- > *SICA* (www.sica.nl), the *Federatie van Kunstenaarsverenigingen* (www.fvkv.nl) and *Trans Artists* (www.transartists.org) in the Netherlands established a working group on visas involving all the relevant national authorities. A simplification of procedures for obtaining temporary visas for visiting artists and arts professionals was gained in some respects.
- > The *IG Bildende Kunst* (www.igbildendekunst.at) in Austria was invited to participate in a related inter-ministerial working group set up in 2009 and raised awareness on the problematic visa situation for artists with different communication activities targeted to the media in Austria.

Questions of customs and taxes, of visa and supporting schemes come along with the topic access to and coordination of information. Questions of information have become a priority topic for the OMC working group on *Mobility of Artists and Other Cultural Professionals*. Two levels need to be considered: Information on regulations and information on opportunities for artists.

Many good operational websites and platforms are already available at national and European level that offer information on mobility and cross-border cooperation. But the mass of information can be confusing and single sources are often known only at national level, but are not visible enough to assist artists across Europe. There is a need to address this fragmentation and lack of clarity. The need to collect good practice examples within the countries and at European level should lead to the development of strategies to better coordinate the existing structures: Overlap can be avoided and capacities could be better used by shaping profiles of information resources and by the creation of partnerships. Furthermore any streamlining of mobility information services needs to take into account the existing specialists (e.g. *<on-the-move>*, *Trans Artists*) and should not undermine art form specific agencies which exist in many European countries.

It was recommended by the *empirica* 'Study on the mapping and evaluating of existing platforms (websites) within the cultural sector...' (2010) to implement a central online access point to 'European culture' that links existing offers. It must also be taken into consideration that the interpretation of information can be problematic. The provision of information is often not enough that is why the implementation of a serviced knowledge network is much appreciated. Such an approach is currently tested in the *PRACTICS* pilot project, which aims at facilitating the provision of information about EU cross-border mobility in the cultural sector. A quality charter will define guidelines on how mobility information services shall be provided to users. The experiences of the *Cultural Mobility Contact Points* need to be carefully evaluated and considered for further actions.

To offer first-hand information and to avoid misinterpretation of information, exchange with civil servants in the different fields (taxation, visa etc) is necessary. To create this kind of strategic partnership is also one aim of *PRACTICS*.

It has also been stated that, although cultural information has been improved, the finding of information is still a problem in some countries and artists are often not aware of the existence of mobility options. This is especially the case in countries of Eastern and South Eastern Europe where it very much depends on individual initiative and contacts to profit from possibilities.

On the artists side a visible need for knowledge and intelligence training exists as regards information on mobility options and supporting programmes. Such training is for example provided by organisations like *Trans Artists* or *<on-the-move>*; the spectrum of offers needs to be broadened.

Furthermore the need for capacity training of the sector is a strong demand. Cultural organisations play an important role to enhance artists' mobility, therefore training programmes addressed to the different professionals should be supported by all levels of government.

STEPS

> In supporting and providing information two levels need to be considered: information on regulations and information on opportunities.

> Good practice examples within the countries need to be collected. The sector should take opportunities to identify examples that best meet artists' needs.

> Coordination of existing structures/services and support of strategic partnership is crucial.

> The establishment of a serviced knowledge network within Europe is much appreciated. Synergies with appropriate existing information providers should be developed.

> Exchange with civil servants and creation of strategic partnership is crucial in order to avoid misinterpretation of information (as regards taxation, customs etc).

> Training offers for artists regarding information on mobility options need to be provided.

> Capacity building and training programmes for cultural professionals need to be supported in order to better provide information.

GOOD PRACTICE

> *Trans Artists* (www.transartist.nl) together with partner institutions throughout Europe has established the tool 'On-AiR' – mobility workshops and training programmes on artist-in-residence opportunities for young artists. The established network of partners helps to react to specific regional situations.

> *Res Artis* (www.resartisorg) launches the programme 'res support', a support scheme for emerging art residencies. Newly established residencies will get the opportunity to learn from existing programmes as regards all kind of practical issues.

> *Artservis* in Ljubljana (www.artservis.org) offers information for artists and cultural managers on funding sources, opportunities for creative and professional collaboration, a legal advice service as well as educational programmes. The service has grown organically since 2002 and enjoys great support from the artistic community in Slovenia.

> *Kunstenloket* in Belgium (www.kunstenloket.be) has established good relations with strategic partners such as the social security authorities in order to deal with specific problems in a more effective direct way.

SUMMARY OF OUTCOMES AND RECOMMENDATIONS

Outlined are recommendations related to the four topics 'mobility of artworks', 'supporting schemes for mobility', 'visa' and 'information and service' addressed to the EU institutions, to the member state governments as well as to organisations and networks in the field of visual arts in Europe. The good practice examples highlighted in the text compliment the recommendations and should be read as starting points to take further actions.

THE EU INSTITUTIONS

Mobility of artworks

- The EU has to ensure the full application and implementation of existing international conventions that facilitate the free flow of art works, the 'Brussels Customs Conventions' and 'The Florence Agreement'. An examination of how the conventions are applied is necessary.
- As regards the Carnet A.T.A. the EU needs to support the harmonisation of processes.
- The EU has to provide clear information on applicable rules and procedures as regards customs and taxation within the member states and outside the EU. The implementation of a common database is necessary.
- The establishment of a serviced knowledge network including well trained mediators is crucial.

Supporting schemes for mobility

- The EU has to consider running costs for smaller organisations and artists initiated programmes in order to strengthen their long term international engagement.
- The provision of knowledge and training on how to build up mobility infrastructures is crucial. Engagement within the sector in this respect has to be supported.
- Small grants for travel and transportation costs, available at short notice, have to be considered.
- The EU has to consider imbalances in access to mobility options for artists throughout Europe.
- Getting better statistics is essential. At EU level a network of data collectors should be implemented.

Visa

- The EU has the responsibility to harmonise the application rules for visas and residence permits within the member states.
- The establishment of a common fast-track procedure regarding short-term visas for third-country artists is crucial as well as of a single application procedure for a single EU work permit.
- Information on the impact of new regulations on the arts sector has to be provided.
- Any revisions should be made in consultation with the sector.

Information and service

- Coordination of existing structures is crucial.
- The EU should establish a serviced knowledge network within Europe to serve both, artists as well as arts institutions. Developing synergies with appropriate existing information providers might offer cost-effective solutions. Existing networks and specialists that focus on specific art forms or particular issues need to be taken into account.
- Experiences of the *Cultural Mobility Contact Points (PRACTICS)* have to be evaluated and considered for further actions.

Mobility of artworks

- The EU member states have to incorporate existing international conventions that facilitate the free flow of art works into the domestic legislation.
- The member states should support the establishment of a common basis of communication and exchange between the arts sector and the customs authorities as well as the institutions that provide the Carnet A.T.A. to facilitate procedures.
- The member states and their administrations have to provide reliable information for the arts sector as well as for the customs officers on what the rules and procedures are regarding taxation and customs.

Supporting schemes for mobility

- The member states have to enlarge their support of running costs for smaller organisations and artists initiated programmes in order to strengthen long term international engagement of these key players within mobility infrastructures.
- Small grants for travel and transportation costs, available at short notice, must be supported.

Visa

- Consultation with national arts organisations and the establishment of national procedures reflecting the special needs of the (visual) artists is crucial.

Information and service

- In providing information different levels need to be considered: information on regulations, information on opportunities.
- The establishment of a serviced knowledge network within Europe needs to be supported.
- Training offers for artists as regards information on mobility options should be supported as well as capacity building of cultural professionals.

Mobility of artworks

- A common basis of communication and regular exchange between the arts sector and the customs authorities as well as the institutions that provide the Carnet A.T.A. is needed to facilitate procedures. Artists' organisations should take action to identify and to address the authorities at national level as well as relevant European political bodies.
- As regards customs and taxation reliable information is needed for the arts sector as well as for the customs officers on what the rules and procedures are. Good practice examples on efficient flow of information within the different countries need to be collected.
- Artists' organisations have to identify strategies how to coordinate and to improve the information pool according to artists' needs.

Supporting schemes for mobility

- A systematic collection of good practice examples that meet the artists' needs within the different countries is crucial.
- Mapping mobility flows and getting better statistics is essential (as it is part of the SPACE pilot project), also in order to overcome imbalances in access to mobility options throughout Europe. Imbalances need to be addressed.
- Mapping benefits of mobility and making these better known is very important: such as lifelong learning and professional development.

Visa

- Artists organisations need to address the national governments to report the specific needs of artists. Inter ministerial approaches are necessary.
- Statistics are needed as regards successful applications and rejections.
- Good practice needs to be collected regarding bilateral agreements to facilitate the free movement of artists.
- Cooperation of the art sectors is crucial; also strategic alliances with other sectors need to be established.

Information and service

- Good practice examples of providing information within the member states need to be collected by the sector.
- To build up strategic partnership and exchange with civil servants is important to avoid misinterpretation of regulations.

PARTICIPANTS

of the experts' meeting, December 2009 in Linz

- Sylvia Amann - InfoRelais (AT)
Križana Brkic - Cultural Contact Point Croatia (HR)
Geoffrey Brown - EUCLID (GB)
Michael Burke - European Council of Artists (DK) / Visual Artists Ireland (IE)
Natalia Cehlariková - Cultural Contact Point Slovakia (SK)
Clymene Christoforou - Culture Action Europe (BE) / ISIS Arts (GB)
Peter Tomaz Dobrila - Ministry of Culture Slovenia (SI)
Paul Domela - Liverpool Biennial (GB)
Zusana Duchová - Cultural Contact Point Slovakia (SK)
Karol Frühauf - ResArtis (NL) / BridgeGuard Residence Stúrovo (SK)
Christine Heemsoth - Internationale Gesellschaft der Bildenden Künste (DE)
Holger Jagersberger - Atelierhaus Salzamt (AT)
Anja Jelavić - Cultural Contact Point Croatia (HR)
Ines Kežman - Cultural Contact Point Slovenia (SI)
Risto Kivelä - Open Method of Coordination Working Group: Mobility of Artists and Other Professionals in the Cultural Field (BE, FI)
Daniela Koweindl - IG Bildende Kunst (AT)
Meena Lang - ECP Austria, Bundesministerium für Unterricht, Kunst und Kultur (AT)
Mateja Lazar - Cultural Contact Point Slovenia (SI)
Alex Meszmer - International Association of Art (IAA) Europe (GR) / visarte (CH)
Elisabeth Pacher - CCP Austria, Bundesministerium für Unterricht, Kunst und Kultur (AT)
Richard Poláček - Consultant for European Affairs / researcher (CZ, BE)
Rona Rangsach - artist (DE)
Katharina Riediger - The Education, Audiovisual and Culture Executive Agency (EACEA) (BE)
Werner Schaub - Internationale Gesellschaft der Bildenden Künste (DE)
Peter Schmieder - Künstlerhaus Dortmund (DE)
Judith Staines - < on-the-move > (BE)
Gerhard Stöger - Wirtschaftskammer Oberösterreich (AT)
Maria Tuerlings - Trans Artists (NL)
Thomas Weis - Internationale Gesellschaft der Bildenden Künste (DE)
Aleksandra Widhofner - Bundesministerium für Unterricht, Kunst und Kultur (AT)

INTERNATIONALE GESELLSCHAFT DER BILDENDEN KÜNSTE (IGBK)

Wilhelmstr. 50

D – 10117 Berlin

Tel.: +49 (0)30 23457666

Email: art@igbk.de

www.igbk.de

Project initiator: Werner Schaub

Summary: Christine Heemsoth

© Internationale Gesellschaft der Bildenden Künste, 2010

The project has been funded with support from the European Commission and the Federal Government Commissioner for Culture and the Media in Germany.

This publication reflects the views only of the author, the Commission and the Federal Government Commissioner cannot be held responsible for any use which may be made of the information contained therein.