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Artists' International Mobility Programs

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'The studio of the post-modern artist is the world. Migrating artists belong with the many transcultural messengers of a world whose keywords are nomadism and globalism.

Michael Haerdter, founder member and first President, Res Artis
Post-modern Nomadism (a talk given at Res Artis AGM), 1996

Every culture must be open to the universal and yet solidly anchored, in other words to have both wings and roots.

Ministère de la Culture et des Communications, Québec,
Culture Québec, a culture that travels the world

Introduction

This report summarises the outcome of IFACCA's seventeenth D'Art question, which was sent by Mary Ann De Vlieg, Network Coordinator of the Informal European Theatre Meeting (IETM). Ms De Vlieg is looking for information on programs that encourage the movement of artists across national borders. She asks:

Question

We would be very grateful for any materials, web links, or other resources that could help us with the following:

- Details of policies and programs about artists' mobility and artists' exchanges
- Evaluations of such policies and programs
- Guidelines and resource materials for artists' exchange programs and residencies
- Research on artists' mobility
- Websites, bibliographies and databases on artists' international mobility

Artists' mobility is an issue of considerable and increasing interest to national and international arts support agencies in our 'globalised' context. With the aid of new communications technology and cheaper travel, artists are collaborating more easily across national borders. Research indicates, however, artists themselves encounter a variety of obstacles when moving between countries. MKW GmbH (2001) suggests that hindrances include:

- Financial barriers
- Administrative and institutional barriers, such as obtaining visas, and navigating legal and institutional rules and regulations in other countries
- Loss of protection of rights, social security and professional support
- Access to relevant information about working in other countries.

There were 25 responses to this request (respondents are listed in Appendix 1). This report is based on these responses and on further investigations undertaken by the researcher to complete some of the geographical gaps in the responses.

The report examines policies and strategies for international artists' mobility and considers the different points of view of key players (eg. government agency, policy maker, arts organization, individual artist) that can affect how a program is perceived. It offers typologies for analyzing international mobility programs. It also provides indicators of best practice for policy makers developing international artists' mobility programs.

The report aims to be a source of references and links to programs and providers of resources for artists' mobility around the world, at supranational, national and regional level. Given the huge scope of the question and the limited research time, the report cannot be regarded as a definitive listing of all such programs and policies. There are many programs and projects at local, regional and national level, intergovernmental bilateral and multilateral agreements, and other initiatives such as international town twinning, which offer resources for artists' exchange.

The report concentrates mainly on programs and policies that are available in English, French and Spanish. As usual, we welcome comments, suggestions and additional references and links.

Definitions

It is important to note first that the expression 'mobility' is not widely used at present outside Europe in the context of the movement of artists across national borders. For example, the extensive array of Canadian programs reviewed for this report do not use the word 'mobility'. Furthermore, artists' mobility may be a feature of a variety of cross-country cultural programs. Researching artists' mobility therefore requires the consulting of a wide range of cultural policies and programs, including:

- cultural cooperation
- cultural exchange
- artists' exchange
- travel grants
- international research grants
- 'go and see' grants
- international co-production schemes
- international studios, artists' residencies and fellowships
- international touring

This report focuses mainly on the mobility of *people* (artists, rather than cultural managers and researchers). Programs supporting the mobility of *cultural products* (e.g. film, performing arts productions, visual art works) are described where appropriate but the main research was not directed to this area.

The report surveys programs and policies for *professional artists*. It excludes programs for students and other academic sector initiatives, unless directed specifically to professional artists. However, this does not exclude artists' mobility programs that have education or training aspects.

Increasing interest in artists' mobility

Over the last ten years, there has been increasing interest in international artists' mobility from policy and program makers around the world. Programs have been launched, refined and revised as national and regional borders have changed and new global concerns have emerged. Debate on artists' mobility has intensified, particularly in Europe in the past few years, as demonstrated by the number of meetings and reports dedicated to the subject.

International mobility is nothing new for artists; the journey has been central to the quest for creative expression for centuries. Artists are among those whose mobility has been imposed by war, economic conditions and oppression. The urgent need for freedom of expression is a strong motivating factor for artists' mobility, past and present. The histories of classical and contemporary dance, for example, are inextricably bound up with the intentional and enforced mobility of dancers, choreographers and companies. It is rare to find a prominent 20th century artist who just stayed at home.

What is more recent is the involvement of cultural policy makers and international relations strategists in the development of mobility funding programs. International artists' mobility can be, and is, viewed as an integral component of international programs for cultural cooperation, cultural diversity, intercultural competence and intercultural dialogue. It is used as a strategic tool in international relations, cultural diplomacy and development programs. Within the cultural sector itself, arts councils, culture agencies, networks, foundations and arts organizations have initiated programs of mobility which are responsive to the needs of artists and place creativity and communication at the centre of the process.

The level of interest in international artists' mobility is indicated by a brief round-up of recent meetings and conferences on the subject. The number of such events has been growing in recent years and it is not possible to cite all the interesting and pertinent events which contribute to the subject.

- November 2003: IFACCA and the Asia-Europe Foundation held the first Asia-Europe Arts Promotion Agencies Network (ASEARTS) conference. The theme for the conference was the international mobility of artists between Asia and Europe. <http://www.asef.org/documents/ASEARTS-final%20report.PDF>
- May 2004: Networking for the Arts in Europe meeting in Cork, Ireland, hosted by the Arts Council of Ireland/An Chomhairle Ealaíon, explored how national level arts development bodies and departments across Europe might work together to improve conditions for artists' mobility, circulation of artistic works and transnational artistic collaboration. http://newsletter.artscouncil.ie/e_article000254636.cfm?x=b370Vkr,b1FFQ7D4
- July 2004: The World Cultural Forum in São Paulo, Brazil, provided a platform for reflecting on and discussing global issues of arts and culture and policy, and to offer new forms of international cooperation. <http://www.forumculturalmundial.org/>
- July 2004: The Sharing Cultures conference organised by the European Cultural Foundation in Rotterdam, Netherlands discussed new initiatives for cultural cooperation in Europe. Conference report, including a chapter on mobility, available at: <http://www.eurocult.org/pdfdb/news/ReportSC.pdf>
- October 2004: SICA (the Dutch Service Centre for International Cultural Activities) organised the international expert meeting and conference, Artists on the Move, in Rotterdam, the Netherlands. <http://www.sicasica.nl>

There have been several recent studies on international mobility, cultural exchange and cultural diplomacy, notably:

- Interarts/EFAH, 2003, *Report on the State of Cultural Cooperation in Europe*, Study for the European Commission, DG Education and Culture.
This study documents institutional cultural cooperation between national authorities and includes all forms of intergovernmental cultural cooperation involving at least two European countries. It contains much valuable and detailed research with an analysis of cultural diplomacy and the role of national cultural institutes.
- Wyszomirski, M., 2003, *International Cultural Relations: A Multi-Country Comparison*, Ohio State University.
This study analyses cultural diplomacy practices in nine countries and presents comparative tables of spending. It finds that France leads the countries surveyed in its budgets and extent of cultural diplomacy. Canada and the UK rank second, according to different measures identified in the report.
- Audéoud, O., 2002, *Study on the mobility and free movement of persons and products in the cultural sector*, Université de Paris X.
This study examines some aspects concerning obstacles to mobility in the European Union. It draws on findings of the following, earlier report.
- MKW Wirtschaftsforschung GmbH, 2001, *Exploitation and Development of the Job Potential in the Cultural Sector in the Age of Digitisation*, European Commission: DG Employment and Social Affairs.
This study makes a thorough examination of the sector and raises many pertinent issues concerning mobility of professionals in the cultural field.

Several new websites dedicated to information on international mobility have been launched. Within the European Union, the Culture 2000 program has been reviewed, and the new proposals for Culture 2007 program have a strong focus on mobility.

Policies and policy objectives

According to Gardner (forthcoming), when governments and their funding agencies support the international mobility of artists and their artworks, they are motivated by one or more of the following four policy objectives (with broader government agendas in brackets):

- Arts development (cultural policy)
- Cultural diplomacy (international relations/foreign policy)
- Export development (international trade)
- Culture and development (international aid)

Arts development covers programs whose primary objective is the artistic development of an artist and their work. This might include grants for travel and residencies, international studio programs and residential art centres, international

exhibitions and tours, grants to meet potential project partners, to develop co-productions, to attend meetings, conferences and professional training.

Cultural diplomacy informs the funding of national cultural institutes which promote a country, its culture and language abroad (such as, l'Association Française d'Action Artistique (AFAA), the British Council, the Goethe-Institut and the Japan Foundation). Cultural diplomacy programs include cultural cooperation activities organized in the framework of bilateral and multilateral agreements between governments. The extensive cultural relations and promotion work by embassies and diplomatic missions is perhaps the most visible face of cultural diplomacy. A program motivated by cultural diplomacy will be targeted at specific countries and higher level political agendas and historic alliances will often prevail¹.

Export development is concerned with the sale of products, in this case, art works such as film, books, theatre and dance productions (through international touring), visual arts and craft. With the growth in awareness of the economic value of the cultural industries, support for international mobility of artists (and their related cultural products) is usually funded by budgets for foreign trade development.

Culture and development is an area of support gaining visibility in several countries. This type of support for international mobility aims to assist sustainable development through creative practices. An artist engaged in such a program may benefit creatively but this is secondary to the community development process. Organizations involved, whether governmental bodies or NGO development agencies, draw on international aid and development funding for their activities.

The objectives of private philanthropy through trusts and foundations, though not bound by government policy agendas, nevertheless tend to fall into one or other of the categories above.

As Gardner notes, the categories should not be considered as exclusive. In many cases, the objectives for funding artists' mobility overlap. Supporting a visual artist to exhibit at the Venice Biennale might be described as both arts development and cultural diplomacy. Supporting a filmmaker to present their work at the Venice Film Festival might meet criteria for arts development, cultural diplomacy and export development.

Different organizations also run different types of programs. For example, independent trusts and foundations are mostly involved in transnational mobility programs dedicated to artistic development. However, some governments have established foundations as a type of agency to spearhead programs of cultural diplomacy. Other foundations are set up by corporations as part of their corporate social responsibility agenda but the high visibility of a company name and branding can indicate commercial objectives.

Attempts to categorise international artists' mobility funding are also frustrated by different programs being perceived differently by the various participants or

¹ An examination of cultural diplomacy, an anthropological perspective on the interchange between hosts and guests and the context for intergovernmental cultural cooperation in Europe is found in *Report on the State of Cultural Cooperation in Europe*, 2003, Interarts/EFAH.

'stakeholders'. For example, a grant to tour internationally might be seen by an artist as support for their artistic development, by the granting cultural institution as an opportunity for cultural diplomacy, and by the domestic tax departments as export trade, or foreign earnings.

A well-managed international artists' mobility program can meet several different objectives simultaneously and this characteristic can be used to advantage by cultural policy makers and program managers. An example is the CINARS² international platform for the performing arts in Montréal; it receives government funding from provincial and national ministries responsible for culture, employment, local government, economic development, heritage, foreign affairs and international trade.

An alternative, and somewhat more sceptical, typology of mobility programs comes from a keynote address by András Török³ at the SICA conference *Artists on the Move* in Rotterdam, 2004. Török categorizes artists' mobility programs as:

- Selfish
- Pseudo-selfish
- Unselfish

At one end are 'selfish' mobility schemes, which are exclusively in the government interest, have a national focus, promote themselves over the host nation and follow the 'parachuting in' model of international cultural promotion. These schemes are expensive and tend to 'oil existing machineries' rather than take a risk in 'green field investments' (exporting projects at whatever cost). Török stated:

'Selfish mobility schemes are a thinly disguised effort to promote one's own country, brush up a country's image and get some new work for its artists.'

'Pseudo-selfish' schemes also prioritize the national interest but aim to give something back, e.g. by funding a two-way mobility process, and are more open to input from the sector, sharing the responsibility of selection with receiving venues and host organizations. Török mentioned the Hungarian mega-project, 'Hongarije aan Zee' in the Netherlands as an example of this. At the other end, 'unselfish' programs are dedicated to the enlargement of minds. Such programs, which Török noted are all too rare, have no national 'centre' and focus on the circulation of artists and cultural operators between countries and regions where there may be little habit or ease of mobility. Support for this type of mobility can seed ideas, encourage cooperation projects, enable research and communication.

Evaluations of international artists' mobility programs and 'good practice'

A list of a range of artists' mobility programs around the world is provided in the next section. A number of these programs have been reviewed and evaluated:

² <http://www.cinars.org>

³ Török is a Hungarian author, lecturer, policymaker and cultural manager. The keynote address is unpublished. Quotes and references are taken from notes made at the address.

- Arts Council England, *freefall: Arts Council England International Artists Fellowships 2001-2003*, http://www.artscouncil.org.uk/information/publication_detail.php?browse=title&id=398&page=8
- Arts Council England, *Evaluation of Arts Council England International Artists Fellowships: Pilot Programme 2001-2003*, unpublished report.
- Asialink Arts, *Asialink Arts Residency Survey 2000*, <http://www.asialink.unimelb.edu.au/arts/projects/survey.htm>, a survey of Australian artists who had taken up residencies across Asia 1991-98. Eighty-one percent of artists assessed the residencies as having high or extreme significance in their career development. Around 40 percent had returned to the host country since the residency, 89 percent maintained contact by post/email and 50 percent had assisted visitors to come to Australia.
- European Cultural Foundation, *Step beyond: overview first year & overview first semester 2004*, <http://www.eurocult.org>
- Du Plessis, N., *Shuttle 99 – Cultural Exchange between the Nordic Countries and South Africa: a post-project review for the Nordic Council of Ministers*, <http://www.norden.org/pub/kultur/kultur/sk/ANP2004750.asp>. This report has a thorough documentation of the process and results of the Shuttle 99 program. The program took place in 1998-99 with over 100 projects and a follow up program in 2001-02, funded by the Danish Centre for Culture and Development (DCCD) with 20 projects. The legacy of Shuttle 99 and issues of sustainability are examined. The report describes the evolution of bilateral programs that were launched after Shuttle 99 (Mmino Norwegian-South African Music Education Program and Sweden / South Africa Culture Partnership Program).
- Pépinières européennes pour jeunes artistes, *Elements of the Evaluation of the emerging artist, mobility and professional career experience*, <http://www.art4eu.net/tele/evaluation.pdf>

This report does not seek to provide a comprehensive, critical commentary on international mobility programs, and recognizes that each program has evolved within the historical and policy contexts of a country, a government or an organization. Nevertheless, several indications of what constitutes 'good practice' in mobility programs can be gleaned from a brief survey of the evaluations listed above.

A mobility program that has the primary objective of the artistic development of an artist and their work, and which aspires to be 'unselfish' in its motivation and execution, might embody all or some of the following qualities:

- **Transparent:** an open, visible, widely advertised program with clearly established deadlines, application guidelines and selection procedures.

- **Professional:** a selection process that is respected by artists, hosts and the cultural sector. Published selection criteria and a professional jury that includes artists are both recommended.
- **Process/Project oriented:** this places the artist-directed creative process at the centre of the program.
- **Open / Responsive / Flexible:** the program offers the artist a degree of autonomy to propose where to go, when to go, who to meet and how to organize their visit. For programs with an open application policy, rather than an annual deadline, it is important to implement a quick guaranteed turnaround time for applicants.
- **Learning experience:** a program should provide this for all partners (artist, host, funding body) and seek to feed this learning back into the program development.

A reading of the materials in this report also suggests that international artists' mobility programs should avoid *exoticism* (presenting the work as something coming from a distant culture without a deeper understanding of the artist's intentions) and *didacticism* (sending artists abroad or inviting others to your country out of an unskilled or uninformed desire to 'help' people who are thought to be less sophisticated or experienced).

Most of the good practices listed above should be applicable to all funding programs for international artists' mobility, whatever the overall objective.

Resources

As already noted, there is an enormous variety of programs relating to international artists' mobility, including:

- Funding programs for artists to travel abroad to work, train, undertake research, make contacts or gain experiences: e.g. mobility funds, travel grants, 'go and see' grants.
- Programs and projects to help artists and arts groups tour to other countries.
- Published guides: to help artists go abroad and to help artists from other countries to work in your own country.
- International artists' residencies, fellowships and studio programs.
- Websites to help artists find mobility information, opportunities and contacts.

These programs are undertaken for a variety of reasons and by a variety of institutions and institutional partnerships, program partners sometimes having different objectives for the same program. This variety makes the task of categorizing artists' mobility extremely difficult. The list of resources uncovered for this report are organised by country under the following headings:

- National Arts Council and Culture Agency mobility programs
- Other government agencies and national cultural institutes
- Supranational institutions and their programs
- Transnational mobility programs

- Bilateral cultural programs, foundations and initiatives
- Artists residencies and studio programs
- Networks: projects and programs
- Culture and development programs
- Resources to support international mobility.

Mobility programs are listed geographically. This section contains information provided by respondents to the question and other independent research. It is not a comprehensive listing of all such programs.

National Arts Council and Culture Agency mobility programs

This section describes the programs implemented by the primary arts funding agency of each country.

Australia

The **Australia Council** (www.ozco.gov.au) has an extensive international program, as respondent Karilyn Brown, Executive Director, Audience and Market Development, Australia Council explains:

'Australia Council supports a broad range of international initiatives and activities in order to foster greater exposure overseas for contemporary Australian art. Council invests considerable resources each year in substantial and diverse programs internationally, with a particular emphasis across Western Europe, Asia and the United States of America.'

Key objectives are to promote and showcase contemporary Australian arts internationally through long-term artistic engagements and to build sustainable market development opportunities in the process.

Grant programs to support international activity offer funding for:

- Residencies in overseas studios
- Artists' exchanges
- Tours of exhibitions and performing arts projects
- Tours by individual artists to key international events
- Conferences, visual art biennials and triennials
- Collaborations between artists and their communities/countries of origin
- Partnerships with industry associations (publishers, performing arts companies, commercial art & craft galleries etc.)

In addition, the Audience and Market Development Division has an active international program supporting Australia's representation at major international arts events and showcases. A number of schemes fall under Performing Arts Export including the 'International Pathways' program (international touring and market development for music and musicians) and 'Playing the World' (international touring and market development for Australian theatre artists).

Canada

The **Canada Council for the Arts** (www.canadacouncil.ca) provides grants for the following activities internationally:

- Travel grants to attend symposiums, conferences, make presentations, attend premieres, screenings of works
- Residencies/artist exchanges
- Project grants to mentor with a international peer or study abroad
- Co-production and co-presentation between Canadians and international hosts
- Touring
- Support for foreign visiting artists to come to Canada (master classes etc.)

Other activities include workshops on touring internationally, support for Canadian delegations at book fairs, festivals and art fairs and special promotional tours.

International mobility is one of the 'key messages' of the Canada Council:

'Arts and cultural activities express Canadian identity at home and abroad, and increasingly, Canada is becoming known as a cosmopolitan, multicultural, creative and dynamic country.'
(Canada Council Website)

Programs include: Theatre International Program, International Residencies Program in Visual Arts (studios in Paris, Trinidad and Tobago, New York, Berlin & London), Outreach Program: New Audience and Market Development Travel Assistance, Assistance to Professional Canadian Contemporary Art Dealers, International Performance Assistance in Music, Travel Grants to Professional Artists (all art forms), International Co-production Program for Dance, Visiting Foreign Artists Program. The travel grants program is not valid for travel to the U.S. or Europe.

In terms of obstacles to mobility, respondent Sandra Bender, Audience and Market Development, Canada Council reports:

'One of the major issues affecting Canadian artists is the difficulty in accessing the US market due to the new regulations around P1 Visas. Beyond this, the one major issue affecting artists across all sectors is around maintaining the rights of their work across borders, particularly around copyright and intellectual property rights.'

England

Arts Council England (www.artscouncil.org.uk) offers funding for individual artists and organizations to undertake international work through its open access funding programs, Grants for the Arts. A separate scheme to support international artist exchange, International Artists Fellowships, was set up in 2001:

'This programme allows artists across the art forms to work on the edge; to cross borders and to challenge their own thinking as they encounter and develop new forms of expression internationally.'
(Arts Council England website)

Around 30 Fellowships are awarded each year. The program covers all art forms and in the pilot phase, 2001-2003, artists worked in over 25 countries through residencies and partnership agreements with key cultural organizations. Most artists are selected through nomination by specialist advisers. A publication documents the experiences of 37 artists awarded Fellowships in the pilot phase.

http://www.artscouncil.org.uk/aboutus/project_detail.php?browse=recent&id=104

France

The **Ministère de la Culture et de la Communication**'s Department of European and International Affairs (DAEI) promotes several training and residency programs to welcome artists and culture professionals from abroad to France. Programs of support for French artists to travel abroad are coordinated by L'Association Française d'Action Artistique (AFAA) (see under 'Government agencies and national cultural institutes'). <http://www.culture.gouv.fr/culture/dai/etrangers/en/welcome.html>

Ireland

The **Arts Council of Ireland/An Chomhairle Ealaíon** (www.artscouncil.ie) offers Travel and Mobility Awards for artists and people working professionally in the arts. These support short periods of travel designed to improve the professional development, formation and networking opportunities of recipients. Several international artists' residency schemes are run in partnership with the Arts Council of Northern Ireland.

Mexico

The **Fondo Nacional para la Cultura y las Artes** (FONCA) has a program of international artists' residencies (Programa de Intercambio de Residencias Artísticas) with opportunities in all art forms for residencies in Canada, Colombia, United States, France and Venezuela.

<http://fonca.arts-history.mx/programas/pro-colo.html>

Northern Ireland

The **Arts Council of Northern Ireland** (www.artscouncil-ni.org) offers Travel Awards for individual artists and grants under Arts and Artists Abroad and Arts and Disability Networking Abroad. The Arts Council offers International Residency Awards at residential art centres in Canada, USA, Rome and Malta as well as grants for self-arranged residencies. Several of the residency schemes are run in partnership with the Arts Council of Ireland/An Chomhairle Ealaíon.

Norway

Jean-Yves Gallardo, Adviser, **Arts Council Norway** (www.kulturrad.no) reports that, since 2003, the Ministry of Foreign Affairs has delegated responsibility for mobility grants for artists to a number of professional cultural institutions (listed under Cultural Cooperation on the Arts Council's website). These institutions currently manage the programs for an experimental period of three years, establishing priorities and doing evaluation in cooperation with the Ministry of Foreign Affairs. Travel grants are offered to professional artists from Norway.

A program run by the Norwegian Ministry of Foreign Affairs (<http://odin.dep.no/ud/>) gives support to mobility projects. The program is open to operators from Norway and 'Countries of the South', including around 100 countries in Africa, Asia, Caribbean, Pacific, Latin America and Eastern Europe.

Arts Council Norway offers support through funding for 'export or import of performing arts in Norway and abroad' and funding tours for popular music.

The Norwegian government also has grants and the so-called 'Guaranteed Income for Artists'. Artists who primarily reside and work in Norway are eligible to apply for

travel and study grants: These are intended to provide funding for travel or studies for artists to benefit their artistic enterprise, and cannot be used to fund basic education. Grants for artists for residencies at the artists' studio premises at Svalbard are in this category. The authority in charge of the Government Grants and Guaranteed Income for Artists also administers the Anton Christian Houens and Conrad Mohrs Fund. This fund is allocated every other year to musicians, actors, authors and journalists (2004, 2007) and every other year to visual artists, architects and artists who work in architecture related projects (2006, 2008). Criteria are the same as for travel or study grants.

See also under 'Bilateral programs' for the Mmino South African-Norwegian Music and Music Education Program in the 'bilateral cultural programs' section of this resource list.

Scotland

The **Scottish Art Council** supports artists to travel and research and has a small fund to support projects for artists to take work abroad and for artists to come to Scotland. It maintains an artist's studio in Amsterdam and an apartment in New York for an artist's residency. An International Officer has been appointed in 2004.

<http://www.scottisharts.org.uk>

Singapore

Melissa Lim, Assistant Director (Theatre & Dance), **National Arts Council** (www.nac.gov.sg) explains that:

'The National Arts Council actively promotes the best of Singapore arts and artists overseas, and assists them in securing performing and exhibiting opportunities in the main cultural cities of the world.

There is a multi-pronged approach with support for development of 'Cultural Agreements', Singapore Showcases, participation in international visual arts events, networking and marketing, grants for international presentations, international touring, international collaboration, international visitors, overseas training and residencies (including programs in Berlin and Iowa) and the SIA-NAC Travel Grant, a co-sponsored scheme which offers Singapore International Airlines travel tickets.

Sweden

The **Arts Grants Committee – Konstnärsnämnden** awards government grants to individual artists in all arts disciplines. These support professional artists' work, development and international contacts. Grants are available for travel and artists' residencies. **IASPIS** (International Artists Studio Program in Stockholm) provides support for international residencies. It also gives grants to Swedish artists to work and exhibit in other countries.

Arts Grants Committee: <http://www.konstnarsnamnden.se>

IASPIS: <http://www.iaspis.com>

See also the Swedish / South African Culture Partnership Program administered in Sweden by the National Council for Cultural Affairs in the 'bilateral cultural programs' section of this resource list.

Switzerland

The Arts Council of Switzerland **Pro Helvetia** has a national and international remit and is responsible for presenting Swiss culture abroad. Thomas Laely, Head, Division International Affairs, Pro Helvetia, notes that there is a joint coordination platform for artist-in-residence programs. This comprises artists' residencies and studios in Switzerland and abroad, including those managed by the Swiss Confederation, cantons, communities and private institutions. There are some 85 entries, including studios abroad co-owned by various partners.

<http://www.artists-in-residence.ch>

<http://www.pro-helvetia.ch>

Other government agencies and national cultural institutes

This group of organizations includes government funded agencies responsible for promoting national artists abroad and agencies responsible for promoting artists from abroad at home.

The Interarts/EFAH study, *Report on the State of Cultural Cooperation in Europe* (Interarts/EFAH, 2003), provides an excellent section on the landscape of national cultural institutes in Europe, locating more than 430 such institutes in the 31 countries examined for the study. Twenty of the nations surveyed have cultural institutes outside their own country (most notably of these France, UK, Germany and Italy), as distinct from cultural attachés or cultural counselors located within embassies. Of these, most have representation in London and Paris, with Berlin, Brussels and Rome also hosting many cultural institutes. As a result, there are areas of concentration of national cultural institutes which can create opportunities for synergy and cooperation.

Canada

In addition to the Canada Council programs described above, the International Cultural Relations Bureau of the **Department of Foreign Affairs and International Trade of Canada** (DFAIT) has a cultural program providing grants to Canadian groups and individuals for the promotion of Canadian culture abroad. The program is strongly oriented towards promotion and selection is made in close consultation with diplomatic missions abroad. For example, program guidelines for the performing arts grants state:

The objective of the Art and Cultural Industries Promotion Division (ACA) programmes of Foreign Affairs Canada (FAC) is the promotion of Canadian interests abroad. Priority consideration will be given to projects taking place in the USA, the United Kingdom, France, Germany, Italy, Russia, Japan, Mexico, Brazil, China and India.

<http://www.dfait-maeci.gc.ca/arts/perf-en.asp>

A program of six to eight week residencies in Mexico for Canadian artists, the Canada-Mexico Creative Artists Program, is currently suspended for re-evaluation.

Québec

The importance of mobility for the cultural sector in Québec is expressed in the **Ministère de la Culture et des Communications'** publication *Culture Québec, A culture that travels the world* (in French, English, Spanish, Italian & German),

http://www.mcc.gouv.qc.ca/publications/culture_quebec.htm:

'Every culture must be open to the universal and yet solidly anchored, in other words to have both wings and roots. ... Every year the Québec government invests over \$20 million in support of Québec artists abroad. Rain or shine, this support enables some 200 cultural organizations ... to put on tours, prepare co-productions, or explore new markets.'

Conseil des arts et des lettres du Québec, (<http://www.calq.gouv.qc.ca>) has a program of financial support which favors the promotion and diffusion of artists and their art works both in Québec and outside its borders. CALQ's grant programs are thematic and all include the international option. They offer grants for:

- Travel
- Studios and studio-apartments (all art forms: studios in Berlin, New York, Paris, Rome, Finland, Switzerland, Montreal, Amsterdam, Argentina, Catalonia, Lyon, Mexico, France and Brussels)
- Professional development
- Artistic research and creation
- Promotion and dissemination
- Touring performing arts outside Québec
- Receiving performing arts from abroad

France

Interarts/EFAH (2003) finds that **l'Alliance Française** and **Institut Français** have more than 150 offices in the countries surveyed.

L'Association Française d'Action Artistique (AFAA) was founded in 1922 and acts for the Ministry of Foreign Affairs (DGCID) and the Ministry of Culture and Communication as the delegate organization for international cultural exchanges and development assistance across all arts disciplines. All projects that apply for funding are examined in close consultation with the network of French embassies and cultural institutions abroad.

AFAA runs the Afrique en Créations program, principally with international development funds from the Ministry for Foreign Affairs. This supports artists in Africa to engage with the international cultural scene through grants for creation, promotion and training. It also funds international cultural seasons in France.

<http://www.afaa.asso.fr>

L'Office National de Diffusion Artistique (ONDA) was established in 1975 to help the touring in France of international performances. It offers grants for foreign productions touring in France and a program for international exchanges.

<http://www.onda-international.com/>

Germany

The **Goethe-Institut** is the Federal Republic of Germany's cultural institution operational worldwide with 144 institutes in 78 countries. It promotes the study of German language and encourages international cultural exchange. It presents German arts abroad through its cultural institutes. It offers scholarships for dance and drama projects, arranges performances by German artists abroad as well as appearances in Germany by outstanding ensembles from developing and transitional countries. It organizes visual arts exhibitions and a range of cultural cooperation activities.

<http://www.goethe.de>

Italy

Interarts/EFAH (2003) finds that the **Instituti Italiani di Cultura** has 42 offices in 25 of the countries surveyed.

http://www.esteri.it/ita/2_11_177.asp

Japan

The **Japan Foundation**, with 19 offices outside Japan, describes itself as 'the first specialist organization for international cultural exchange in Japan'. Established in 1972, it is responsible for developing international cultural exchange programs, including promotion of cultural and arts exchange and the promotion of overseas Japanese studies, language education and intellectual exchange.

The Japan Foundation provides two types of financial aid, one for the presentation of exhibitions and performances abroad and one for cultural presentations inside Japan in order to promote international cultural exchanges. Exchange of information and the building of networks are encouraged through the operation of a website JPAN Performing Arts Net on the performing arts of Japan and the extending of support to international performing arts festivals and fairs.

Japan Foundation: <http://www.jpf.go.jp/>

JPAN Performing Arts Net: <http://www.jpan.org>

Korea

The **Korea Foundation** promotes international understanding through cultural exchange and has a number of grant programmes. It provides support for exchange between Korea and the world (applicants coming to and from Korea) in the visual and performing arts.

<http://www.kf.or.kr/english/index.html>

Switzerland

Pro Helvetia was established in 1939. It has evolved as a foundation responsible for presenting Swiss culture abroad, with the aim of overcoming cultural and intellectual isolation. It places emphasis on promoting contemporary artistic production, facilitating cultural exchange and fostering intercultural dialogue at home and abroad. It works through an international network of offices and partners in 18 countries including the SCP offices (Swiss Cultural Program South-East Europe and Ukraine). A current example of Pro Helvetia's work is the seven-year Switzerland-Bolivia program of cultural exchanges, which, since it was set up in 1997, has invested CHF 1.3m (€850,000) in developing a network of connections between artists and cultural institutions in the two countries.

<http://www.pro-helvetia.ch>

United Kingdom

The task of promoting British artists and culture abroad is undertaken by the **British Council**, which runs programs in all arts disciplines and arts programs in support of development agendas, education and creative industries.

'We support some of the best of UK artists to travel overseas and give performances or collaborate with artists from other countries. Through this we hope to give a

modern, diverse picture of the UK, and promote better understanding between the UK and other countries.'
(British Council website, www.britcoun.org/arts-about-us-what-we-do.htm)

<http://www.britcoun.org/arts.htm>

Visiting Arts (www.visitingarts.org.uk) is the UK's national agency for promoting foreign arts and cultures and facilitating the presentation of international arts in the UK. Melissa Naylor, Information Manager, Visiting Arts notes that there is a wide range of resources aimed at facilitating the presentation of international arts in the UK. Visiting Arts' main target for funding and information is professionals in the UK arts sector who want to program work from overseas. Some information resources are written for artists from abroad who want to come to the UK (*Nail to Nail, guidelines for presenting international visual arts in the UK*, (2002), www.visitingarts.org.uk/Nailtonail.html; *Red Tape: notes for presenting overseas performing artists*, (2002), www.visitingarts.org.uk/redtape.html; *Info sheet for performing artists wanting to come to the UK*, www.visitingarts.org.uk/tips_theatre_dance.html; *Info sheet for visual artists wanting to come to the UK*, www.visitingarts.org.uk/tips_visual_arts.html).

Visiting Arts offers grants to UK organizations that host artists from abroad, a programming tool (Artists Available to Tour) and the Culturebase online artists' database (<http://www.culturebase.net>). In recent years, programs of support for individual artists coming to the UK for residencies have been developed in partnership with UK hosts and funding bodies. These include: International Artist Fellowship Programs, Portuguese Performing Arts Awards and Creative Collaborations in Music Awards.

Visiting Arts has undertaken research into international arts work in England for Arts Council England. The resulting *Mapping Report* that documents the extent and types of international arts work undertaken in England remains unpublished as at November 2004.

United States

Under the **Bureau of Educational and Cultural Affairs**, there is a program of Citizens Exchanges – Cultural Program Division. U.S. participants in these programs are professional American artists, filmmakers, musicians and other specialists. A statement by Patricia Harrison, Assistant Secretary of State, describes the program's purpose:

"Public diplomacy—exchange programs and cultural activities—help create mutual understanding, which leads to mutual respect. Through understanding and respect we are building a firm foundation for peace. Changes can't be made overnight, public diplomacy is a long-term investment in homeland security."

<http://www.exchanges.state.gov/education/citizens/culture/index.htm>
http://www.911exhibit.state.gov/about_eca.cfm

Supranational institutions and their programs

This includes programs for artists' mobility run by supranational bodies, either across their entire membership or within selective groupings.

Agence intergouvernementale de la Francophonie

The intergovernmental agency for 'la Francophonie' comprises 50 states and governments around the world, centred on the French language. Culture is one of the agency's programme areas. It offers a number of grants, training opportunities and a mobility programme for 18-30 year olds. It gives funding to arts organisations, promoters and artists to tour the performing arts of the Francophonie member countries.

<http://www.agence.francophonie.org/>

Commonwealth Foundation

The Commonwealth Foundation, based in London, promotes arts and culture across over 50 countries that are members of the Commonwealth. The Foundation occasionally helps young artists and groups of artists from developing Commonwealth countries to travel to another Commonwealth country to participate in cultural events. Every two years, under the Commonwealth Arts and Crafts Awards, ten artists and craftspeople under 35 are selected for major awards to travel and study in another Commonwealth country.

<http://www.commonwealthfoundation.com/>

Council of Europe

The European Cultural Convention was signed by member of the Council of Europe in 1954 and is now ratified by 48 countries in Europe. The purpose of this Convention is to develop mutual understanding among the peoples of Europe and reciprocal appreciation of their cultural diversity, to safeguard European culture, to promote national contributions to Europe's common cultural heritage respecting the same fundamental values and to encourage in particular the study of the languages, history and civilisation of the Parties to the Convention. The Convention specifically mentions the desirability of establishing of bilateral cultural conventions between countries.

The Council of Europe is active in many fields including cultural cooperation, policy, training and intercultural dialogue. In 1996, it commissioned a European Task Force of experts to contribute to UNESCO's World Commission on Culture and Development. The resulting publication, *In from the Margins*, includes valuable comments on mobility and international cultural cooperation.

At present the Council of Europe offers no specific artists' mobility grant programs.

Council of Europe: <http://www.coe.int>

European Cultural Convention:

<http://conventions.coe.int/Treaty/en/Treaties/Html/018.htm>

European Union

The European Commission's DG Education and Culture runs the Culture 2000 program which funds cultural cooperation projects and a number of other actions. Grants are to organizations rather than individuals and may include funding for

mobility. Culture 2007, the proposed new program for after 2006, has a stated commitment to supporting mobility.

http://europa.eu.int/comm/culture/eac/index_en.html

Nordic Council of Ministers

The Nordic Council of Ministers promotes cooperation between Denmark, Iceland, Norway, Sweden and Finland. SLEIPNIR is the Nordic Council of Ministers' travel grant program for young professional practitioners of the arts in the Nordic countries.

'SLEIPNIR is targeted at increasing the mobility of artists and at encouraging activity across the entire Nordic region and adjacent areas.'

The name derives from old Nordic mythology: Sleipnir was a horse with six legs that traveled very fast. SLEIPNIR is open to artists under the age of 36, covers all art forms and, as well as travel within the Nordic region, it includes travel to and from the Baltic States and North West Russia. Applications are made through the Secretariat based at NIFCA (Nordic Institute for Contemporary Art). NIFCA also offers residencies for visual artists and curators, with no age limits, and grants for artists to participate in residencies in Nordic countries and elsewhere in the world.

<http://www.nifca.org>

Organización de Estados Iberoamericanos (OEI)

The OEI 'para la Educación, la Ciencia y la Cultura' promotes knowledge, culture and education about the Ibero-American states: Spain, Portugal and Latin America. It is an international governmental organization with 23 member countries.

<http://www.oei.es>

UNESCO

The main mobility program for artists run by UNESCO is the UNESCO-Aschberg Bursaries for Artists Programme. This is open to young professional artists in a large variety of arts disciplines. In 2004/2005 the program offers 57 fellowships for artists at 48 partner institutions in 27 countries.

<http://portal.unesco.org/culture/en/ev.php->

[URL_ID=2481&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=2481&URL_DO=DO_TOPIC&URL_SECTION=201.html)

UNESCO also runs a Fellowships Program with travel grants. Some are in the field of Culture but are not specific to artists.

<http://portal.unesco.org/en/ev.php->

[URL_ID=7972&URL_DO=DO_TOPIC&URL_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=7972&URL_DO=DO_TOPIC&URL_SECTION=201.html)

Transnational mobility programs

This category includes programs covering several countries or entire regions of the world, run by a variety of organizations: independent foundations, cultural projects and others.

ArtesAméricas

A program conceived and launched by the University of Texas and presented by a national consortium of arts organizations, ArtesAméricas is part cultural exchange,

part education and part entertainment. It presents Latin American and U.S. Latino performing artists to audiences across North America. Applications are invited from performing arts companies and a limited number of new and established artists and companies are selected to receive financial, technical and educational assistance to tour in the United States.

<http://www.utpac.org/artesamerica/welcome.php>

Arts International

The U.S. based Arts International is an independent, not-for-profit contemporary arts organization dedicated to the development and support of global cultural interchange in the arts. It creates projects and partnerships to identify, develop and circulate new work crossing borders worldwide and provides support to artists and arts organizations engaged in international work.

The Artists Exploration Fund enables individual performing artists to pursue opportunities abroad that further their artistic development. Grants support a variety of activities including the development or expansion of creative relationships with artists and art organizations, the exploration of artistic forms, or the creation of new work, either individually or in collaboration with artists abroad.

FACE Croatia, an Arts International program, increases awareness and appreciation for Croatian arts and culture through exchange opportunities and direct support of cultural projects in Croatia.

In 2004, Arts International ran the Islamic World Arts Initiative awarding commissioning, consortium and residency grants to individuals and organizations from the U.S. and the Islamic World. The program is not currently open for applications.

<http://www.artsinternational.org>

Asialink Arts

The Asialink Centre is a non-academic department of The University of Melbourne supported by the Myer Foundation and the University of Melbourne. Since 1990 it has been working to promote cultural understanding, information exchange and artistic endeavour between Australia and Asian countries. To date, it has worked with 19 countries in Asia. Programs include:

- Arts Residencies: opportunities for Australian artists, performers, writers and arts managers to live and work in the Asian region.
- Exhibitions: touring contemporary Australian and Asian art and craft throughout the region.
- Special Projects: e.g. Australia-Japan Dance Exchange, Australia-Indonesia Arts and Community Program.

The Arts Residencies program 1991-1998 was evaluated in 2000 by a survey of 143 participating artists, the report is available online.

Asia Artslink: <http://www.asialink.unimelb.edu.au/index.html>

Evaluation report: <http://www.asialink.unimelb.edu.au/arts/projects/survey.htm>

Asia-Europe Foundation (ASEF) cultural exchanges

The Cultural Exchange Sector aims to provide a unique Asia-Europe environment where young artists and cultural professionals from Europe and Asia can meet, get inspiration from each other and eventually develop multilateral cultural projects between both regions. Programs include support for networks of artists and cultural professionals and a cultural dialogue initiative. Eligible projects must have a multilateral dimension, involving partners in at least 6-10 member countries of the Asia-Europe Meeting (ASEM), i.e. twenty-six countries of the European Union and Asia. ASEF does not give grants to individual artists, to individual or bilateral projects.

<http://www.asef.org>

Asian Cultural Council

The Asian Cultural Council is a foundation supporting cultural exchange between the United States and the countries of Asia in the visual and performing arts.

Fellowships to individuals are the main part of the ACC's grant program, the emphasis being on awards to artists, scholars and specialists from Asia for research, study and creative work in the United States. Some grants are also made to Americans pursuing similar activities in Asia and to educational and cultural institutions engaged in projects of special significance to Asian-American exchange. In addition, the Asian Cultural Council awards a small number of grants in support of regional exchange activities within Asia.

<http://www.asianculturalcouncil.org/>

CEC ArtsLink

CEC ArtsLink is an international arts exchange organization. Its programs encourage and support exchange of artists and cultural managers between the United States and Central Europe, Russia and Eurasia. Over the past 12 years, the program has made available over USD \$3 million, in funding to U.S. artists and arts organizations working with colleagues in Central Europe, Russia and Eurasia. Funding is provided through ArtsLink Projects, ArtsLink Residencies and Independent Projects.

<http://www.cecartslink.org/>

CITF - Commission Internationale du théâtre francophone

Created in 1987, CITF supports multilateral creative projects and touring of theatre productions within the French-speaking world ('l'espace francophone'). Around 100 projects have been supported to date.

<http://www.calq.gouv.qc.ca/citf/accueil.htm>

European Cultural Foundation: STEP beyond Mobility Scheme & Grants scheme

Launched in 2003, following an earlier program called APEXchanges, STEP beyond encourages cross-border cultural cooperation and exchange between all European countries, through small travel grants to individuals. It is open to arts professionals, cultural operators, cultural journalists, cultural translators and cultural researchers. The ECF conducts thorough documentation and evaluation of the program.

The ECF's Grants scheme is not specifically for mobility but the awards for small and medium-sized organizations in support of independent cultural projects focus on

stimulating cross-border collaboration. Mobility of artists and cultural operators is an integral part of many of the projects funded.

<http://www.eurocult.org> (see Programmes – mobility: for Step Beyond or Grants).

Franklin Furnace

Franklin Furnace awards grants to performance artists, allowing them to produce major works anywhere in the State of New York. Artists from all areas of the world are invited to apply.

<http://www.franklinfurnace.org/>

Fundação Oriente

The aims of the Fundação Oriente are to carry out and support cultural, educational, artistic, philanthropic and social actions, predominantly in Portugal and Macao. It is dedicated to encouraging the maintenance and strengthening of the historical and cultural ties between Portugal and the countries of the Far East. In the cultural field the foundation encourages artistic interchanges between Portugal and the Orient.

<http://www.foriente.pt>

Gulliver's Connect

Mobility and arts work placement program offering grants for working placements for arts practitioners from Central and Eastern Europe, including the former Soviet Union. The program was set up in 1996 and currently operates as a partnership between Felix Meritis Foundation (NL), KulturKontakt (Austria), Theorem (France) and NCDO (NL).

http://www.felix.meritis.nl/over_felix/gulliver/index.php

Kulturkontakt Austria

KulturKontakt has been involved for some years in developing programs with artists in Central and Eastern Europe.

<http://www.kulturkontakt.or.at>

Mondriaan Foundation

The foundation supports the promotion of Dutch art abroad and has various funding programs. One aspect may cover travel and accommodation for people presenting Dutch art abroad.

<http://www.mondriaanfoundation.nl>

Open Society Institute

The Arts and Culture Program of the Open Society Institute promotes cultural and artistic collaboration throughout the Soros Foundations Network. The Program through Partnership provides support to individuals and organizations in order to foster cross-border partnership and cooperation, and to contribute to intercultural dialogue and understanding. In 2004 the Arts and Culture Program's geographical focus lies in the Caucasus (Armenia, Azerbaijan, and Georgia), Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan), Mongolia, Iran, and Afghanistan.

<http://www.soros.org/initiatives/arts>

Roberto Cimetta Fund

Created in 1997, the Roberto Cimetta Fund is an international independent non-profit association that aims to encourage cultural exchanges within the Mediterranean area. It is a mobility fund that supports and facilitates the circulation of contemporary Performing Arts operators and artists working in the Mediterranean, through individual travel grants. The Roberto Cimetta Fund aims to help artists and operators develop and integrate into professional networks, exchange experiences and information, understand each other, develop projects and ideas and work together in a climate of genuine, open and informal cooperation.

The Fund was established with support from IETM and funding from the European Cultural Foundation and now receives funding from a wide variety of sources in France, Italy, Portugal and Spain. An important principle of the Fund is that contributing countries may not set quotas for travel bursaries to their own nationals.

<http://www.cimettafund.org>

The Suitcase Fund

The Suitcase Fund: a Project of Ideas and Means in Cross-Cultural Artist Relations, was established by Dance Theater Workshop (DTW) in 1985 to create international avenues of collaboration among independent artists, progressive producers and community organizers. The Suitcase Fund supports artists and projects that traverse cultural boundaries, thereby removing the economic and geographic barriers that deny artists access to other cultures.

In its 18-year history, The Suitcase Fund has supported more than 250 projects involving over 400 artists and managers in over 50 countries on six continents. It enables American artists to conduct performance and research residencies in East/Central Europe, Africa, Latin America and Southeast Asia, while giving international artists the opportunity to travel to the United States to take part in residencies and internships.

Important note: Sarah Nash of DTW points out that The Suitcase Fund is now primarily an internal mechanism with the program curated by DTW's artistic director. At present it is not accepting unsolicited grant proposals from individual artists and organizations, although there may be scope to intersect with ongoing projects in East/Central Europe or the Mekong River Valley in Southeast Asia.

<http://www.dtw.org>

Bilateral cultural programs, foundations and initiatives

Interarts/EFAH (2003) provides a useful analysis of bilateral cultural agreements:

'Traditionally, the main pillars of cooperation are the bilateral cultural agreements between governments. These are high-level long-term instruments that are fairly uniform and general... They serve as a symbol and pledge of good-will, a diplomatic gesture, and open the way to lower-level bilateral documents of a more practical nature.'

The study includes a table of 560 identified bilateral agreements in force between the 31 European countries surveyed. It notes the substantial increase in agreements in the 1970s and 1990s. It points out that most international cultural cooperation is

'conceived and executed in a bilateral frame' and 'because of the prevalence of bilateralism, international cultural cooperation is often reduced to international cultural exchange' and therefore 'driven by the logic of reciprocity'.

This section gives some examples of the many bilateral trusts, funds, foundations and friendship societies that exist between nations. Some of these are established under bilateral cultural agreements.

Three interesting bilateral initiatives have evolved in Africa out of work linking culture and development, by national development agencies of Sweden and Norway.

American-Scandinavian Foundation

The Foundation has promoted educational and cultural exchange between the U.S. and the Nordic countries since 1910.

<http://www.amscan.org>

Calouste Gulbenkian Foundation

The Calouste Gulbenkian Foundation is a prominent contributor to the cultural scene in Portugal and has a branch in the UK, established in 1956. It funds, among others, an Anglo-Portuguese Cultural Relations Programme, which aims to help projects that promote contemporary Portuguese culture in the UK and the Republic of Ireland.

http://www.gulbenkian.org.uk/main_f.htm

Daiwa Anglo-Japanese Foundation

Daiwa Anglo-Japanese Foundation offers awards to institutions based in the UK or Japan in the fields of arts and culture. It also provides small grants to individuals and institutions. It has a program of Daiwa Scholarships: 20-month residencies in Japan, for outstanding young graduates in all fields.

<http://www.dajf.org.uk/>

Fondation Franco-Japonaise Sasakawa

The France-Japan Sasakawa Foundation was set up to encourage cultural exchange and has a program of grants for applicants in France and Japan.

<http://www.ffjs.org/>

French-German Youth Office

The Office Franco-Allemand pour la Jeunesse / Deutsch Französisches Jugendwerk (FGYO) was set up in 1963 following the signing of the Franco-German Treaty of Cooperation. It provides grants and support for young people, including some specific cultural exchange and vocational training programs.

<http://www.ofaj.org/>

Great Britain Sasakawa Foundation

The Great Britain Sasakawa Foundation's aim is to develop good relations between the UK and Japan by advancing the education of the people of both nations in each other's culture, society and achievements. It has a grants programme in several fields including Arts & Culture.

<http://www.gbsf.org.uk/>

Japan-Canada Fund

Created in 1988 through a gift of almost CAD \$1m (€650,000) from the Government of Japan to the Canada Council for the Arts to reinforce ties between the arts communities of the two countries, the Fund was renewed by a gift of CAD \$1.4m (€900,000) from the Government of Japan in 1996. Funding is available for exchanges, touring and other joint arts projects.

<http://www.canadacouncil.ca> (Endowments and Prizes).

Tanzania Culture Trust Fund – Mfuko wa Utamaduni Tanzania

The creation of the Tanzania Culture Trust Fund in 1998 was a result of a joint effort by the Government of Sweden and the United Republic of Tanzania in collaboration with culture stakeholders. This initiative aims at promoting and strengthening the cultural sector in Tanzania. Cultural exchange is one of the three categories of grants provided (the others are for building capacity and production nationally) and grants are provided for exchange with all countries:

'The main objective of this [cultural exchange grants] category is promoting and supporting regional and international cultural cooperation that is geared towards the integration and expansion of the national cultural wealth.'
(MFUKO website)

This Fund has developed and continues within a bilateral framework but is not in any way restricted to cultural cooperation with the donor country.

<http://www.mfuko.org>

Mmino South African – Norwegian Music and Music Education Program

Mmino is a South African-Norwegian Music and Music Education Program, which is channelled through the National Arts Council (NAC) in South Africa, in partnership with the Norwegian Concert Institute. It seeks to establish mutually beneficial relations between Norway and South Africa in the field of music. The goal of Mmino is to strengthen South African musical culture. Mmino was launched in 2000 and aims to support projects with a national impact in the areas of Music Education, Documentation and Research, Choral Music and Music Festivals. Most of the program is nationally focused but one of the five objectives is 'to build sustainable capacity through co-operation between South Africa and Norwegian institutes'.

The program is funded by Norad, Norwegian Agency for Development Cooperation. After a successful evaluation in 2002, the Norwegian Royal Ministry for Foreign Affairs also now contributes funding to boost the exchange dimension of the program.

<http://www.mmino.org.za/>

Swedish / South African Culture Partnership Program

The Department of Arts and Culture (DAC) in South Africa and the Swedish National Council for Cultural Affairs (NCCA) administer the Swedish / South African Culture Partnership Program, launched in 2004. Applications for joint arts and culture projects between organisations in Sweden and South Africa are received in both countries and funding can be granted for a maximum period of 3 years. The main source of funding for the program is the Swedish International Development Cooperation Agency (SIDA) with funding also from the South African government. The main goal of the Swedish/SA Culture Partnership Programme is to promote

freedom of information, freedom of expression and capacity building by encouraging co-operation between Sweden and South Africa

DAC, South Africa: <http://www.dac.gov.za>

NCCA, Sweden: www.kulturradet.se

Uruguay Cultural Foundation for the Arts

The Uruguay Cultural Foundation for the Arts was established at the initiative of the Uruguay Embassy in Washington D.C. to foster understanding of Uruguayan culture

in the US and facilitate participation of Uruguayan artists in various U.S. programs.

<http://www.uruwashi.org/Cultural.htm>

U.S.-Mexico Foundation for Culture – Cultural Contact

Cultural Contact, the US-Mexico Foundation for Culture, is a bi-national non-profit organization dedicated to promoting greater cultural and artistic awareness, development, interchange and collaboration between the United States of America and Mexico. Grants programs are open to people with U.S. or Mexican nationality and offer funding for projects, touring and residencies in all art forms.

The Bi-national Alliance of Regional Arts Organizations seeks to develop links between organizations and supports networking, cultural cooperation and exchange. The Gateway to the Americas initiative seeks to generate conditions whereby performing arts professionals from across the Americas can establish contacts and build meaningful relationships. A permanent forum for Latin American performing arts has been created within the annual Association of Performing Arts Presenters (APAP) conference in New York and this is seen as key step in nurturing the development of a Pan-American arts community.

<http://www.culturalcontact.org>

<http://www.gatewaytotheamericas.org>

U.S.-Japan Creative Fellowships

Funded by the Japan-U.S. Friendship Commission in cooperation with the U.S. National Endowment for the Arts and the Agency for Cultural Affairs (Bunka-cho), this program each year brings to Japan five leading mid-career U.S. artists of all genres for six months. The International House of Japan has served as program coordinator and fiscal agent in Japan since the inception of the program in 1978.

http://www.i-house.or.jp/ihj_e/index.html

Artists' residencies and studio programs

There are many artist residency and studio programs around the world. Such programs are often a part of other international mobility programs, so a number have already been identified in other sections of this report. International residencies may also be part of nationally based residency programs that are primarily open to local artists. An example of one such program, the Gibraltar Point International Artist Residency Program, was contributed by Susan Serran, Director of Arts Programs and Services, Artscape, Toronto (<http://www.torontoartscape.on.ca>). This scheme, established in 2000, selects up to three international artists per year for a 30-day residency.

This report cannot document all the residency and studio programs around the world that have an international exchange element. The list below contains additional interesting resources on artist residency and studio programs.

Alliance of Artists Communities

The Alliance of Artists Communities is the national service organization in the United States for the field of residential art centres. It has over 200 members and lists on its web site U.S. centres and other member centres around the world. The Alliance publishes a Directory and current research indicates that, in 2002, 12,000 artists were served by residency communities; three times the number a few years earlier. This translates into approximately US \$40 million in direct support to artists each year.

<http://www.artistcommunities.org/>

Artists-in-Residence Worldwide Guide

A useful on-line directory, provided by L'Association Française d'Action Artistique (AFAA) in French and English, which lists structures that offer workspaces to artists from all countries, with details of bursaries and other resources available. French artists and artists living in France are directed to the international residency programs and bursaries scheme run by AFAA, which is presented on another site.

<http://www.artiste-residences.org>

Japan's Artist in Residence Programs

A listing of 22 artists' residency and exchange projects and programs in Japan, with information on their evolution is provided on the Japan Foundation web site.

<http://www.jpf.go.jp/air/summary.html>

Pépinières européennes pour jeunes artistes

The Pépinières européennes pour jeunes artistes has several objectives: to promote mobility and collaborations between young artists throughout the European artistic scene; to reveal the talent of young creators exploring new forms of expression and find new trends for contemporary creation; to give priority to the establishment of European and international professional pathways; to facilitate co-productions between artists. It offers a program of residencies across Europe for emerging artists and an Artist in Context program for artists under 25, placed in the context of the European voluntary service. An evaluation report, *Elements of the Evaluation of the emerging artist, mobility and professional career experience*, documents the experience of residencies 1990 – 2000.

<http://www.art4eu.net>

Res Artis

Res Artis is a worldwide network of residential arts centres and programs that provide artists with facilities and conditions conducive to creative work. It provides a forum to support and represent the interests of residential arts centres and programs internationally. A directory of over 200 centres in 52 countries is on the web site.

<http://www.resartis.org/>

Triangle Arts

Triangle Arts Trust initiates and facilitates an international network of visual artists' workshops, residencies and studio buildings that enable artists to work together in

order to exchange ideas and practice. Over 90 workshops have taken place in 28 countries since 1982.

<http://www.trianglearts.org/>

Networks: projects and programs

International cultural networks can act as engines for mobility, creating opportunities for professionals in different sectors to meet, collaborate and develop joint projects. A network such as IETM – Informal European Theatre Meeting provides small travel bursaries, allocated strategically, to enable people to attend their meetings who might otherwise not be able to travel.

International cultural networks have generated a number of mobility projects and programs, either by directly initiating them or by providing the supportive environment and contacts to help a project to develop. Some of these are listed below and many are now independent structures in their own right.

Balkan Express

Balkan Express aims to develop an informal platform of performing arts professionals from Balkan countries to facilitate the exchange of information, ideas and projects. Initiated by a group of performing arts operators from the Balkans at an IETM meeting in 2002, the mission was defined as the:

'(Re)-establishment of the mobility of art in the Balkans with the aim to improve the exchange with the rest of Europe.'

<http://www.ietm.org/projects/Balkan/>

Dance Bassin Méditerranée (DBM)

DBM is an international association, a network that originated in 1998 during a meeting, organised by IETM, between professionals working in the domain of culture and choreographers from countries around the Mediterranean. Although not a mobility fund or program as such, it has helped develop co-productions, touring, professional development and networking among members from Southern Europe, Balkans, Eastern Mediterranean and North Africa, initiating mobility between places with few visible connections.

<http://www.dbmed.org>

Junge Hunde

The Junge Hunde network was created in Europe in 1995 to enable young experimenting artists to tour outside of their home country, to meet artists from different cultural contexts and to exchange ideas and experiences as well as to create long lasting co-operations. Nine partners in eight European countries coordinate the network's activities.

<http://www.jungehunde.net>

StabilityMobility

The StabilityMobility network is a partnership of artist-led visual arts organizations operating in Europe. It is involved in developing transnational and exchange projects

between artist-led organizations. Several of the partners are developing training internships and placements for artists in artist-led organizations.

<http://www.stabilitymobility.com>

Theorem

The Theorem Association (Théâtres de l'Est et de l'Ouest – Rencontres Européennes du Millénaire) was initiated in 1998 and currently brings together about twenty European theatres and festivals with the common goal of promoting the work of young Eastern European artists. Theorem has organised workshops, training and research meetings, among other activities.

<http://www.asso-theorem.com/>

Thomassen Fund

The Thomassen Fund is a mobility fund set up in 1999 by ENCATC, the European Network of Cultural Administration Training Centres. The fund is solely used for its members and aims to widen and strengthen the participation of Central and Eastern European cultural management training institutions in ENCATC activities. It provides travel grants to attend ENCATC meetings.

<http://www.encatc.org>

Young Arab Theatre Fund (YATF)

YATF is a regional production fund designed to benefit young Arab artists. It aims to encourage the continuation of independent theatre in the Arab World and raise its artistic standard. Founded in 1999 to meet the increasing demands of artists throughout the region who are developing a new artistic sensibility and cultural space conducive to creativity, YATF is an international association based in Brussels. The Fund is working through different programs: production, travel, in addition to the presentation of artists in different venues and festivals within the Arab World and beyond. It has launched a special programme to support Arab African collaborations.

<http://www.yatfund.org/>

Culture and development programs

Creative Exchange

With funding from the Department of International Development, the UK arts agency Creative Exchange published 'Routemapping Culture and Development'⁴, a report into culture and development practice through a sample of international non-government organization (NGO) development agencies. Creative Exchange acts as a resource for information and networking. Although it does not provide funds for mobility, the resources it produces are useful for international mobility.

<http://www.creativexchange.org>

Culture et Développement

The French agency for culture and development promotes training and exchange, encouraging cultural partnerships between organizations in France and Africa.

<http://www.culture-developpement.asso.fr>

⁴ Routemapping Culture and Development, www.creativexchange.org/html/projects/cultdev.html

Danish Center for Culture and Development (DCCD)

DCCD promotes cultural co-operation between Denmark and the developing countries in Africa, Asia, the Caribbean, Latin America, and the Middle East. DCCD answers to the Danish Ministry of Foreign Affairs. It provides project funding for the presentation and promotion of art and culture from the developing countries in Denmark and exchange and cooperation between the cultural sectors of developing countries and Denmark.

<http://www.dccd.dk/dccd/cku.nsf>

Hivos

The overarching goal of Hivos is to contribute to a free, fair and sustainable world. In 1995 Hivos launched the Hivos Culture Fund (HCF) to support cultural and artistic expression in the South (Africa, Asia, Latin America and the Caribbean and (South-) Eastern Europe. Fields of work include production, exchange, promotion, marketing and distribution as well as capacity building.

The object of the Hivos Cultural Fund is to support independent artistic initiatives in developing countries that take a critical view of social developments, contribute to developing and professionalizing the cultural sector, work for the broad dissemination of cultural products, and are proponents of exchange on an equal basis between artists, both nationally and internationally.

<http://www.hivos.nl>

Norwegian Agency for Development Cooperation (NORAD)

A national directorate under the Norwegian Ministry for Foreign Affairs, NORAD undertakes some of its work in the area of culture. The foremost target group for cultural cooperation is people in developing countries. Cultural cooperation is based on the needs of developing countries and the activities that people within these countries themselves feel will contribute towards development. In addition to government-to-government cooperation, NORAD regards it as extremely important that cultural cooperation should also be channelled to free-standing groups, organisations, and institutions. See also under 'Bilateral programs' for Mmino South African-Norwegian Music Program.

<http://www.norad.no>

Prince Claus Fund

The Prince Claus Fund stimulates and supports activities in the field of culture and development by granting awards, funding and producing publications and by financing and promoting networks and innovative cultural activities. Support is given to people and organisations in Africa, Asia, Latin America and the Caribbean. The Fund encourages exchanges on topics related to culture and development. The Fund supports intercultural networks and the organisation of conferences and meetings at various venues, primarily in Africa, Asia and Latin America.

<http://www.princeclausfund.nl>

Swedish International Development Co-operation Agency (SIDA)

SIDA is one of the best-known agencies in this field. The Division for Culture and Media is found within SIDA's Department for Democracy and Social Development. The report for the 2004 Culture in Development conference can be found on the web site, including a list of international development agencies and networks worldwide

which are active in the field of culture and development. SIDA has funded the African Swedish Museum Network (SAMP). See also under 'Bilateral programs' for the Swedish / South African Culture Partnership Program built on work by SIDA and largely funded by the Agency.

SIDA: <http://www.sida.se>

SAMP: <http://www.samp.org>

UNESCO

UNESCO's World Commission on Culture and Development was established in 1992 and reported its findings in 1995 with the publication of *Our Creative Diversity*. The Commission formulated an International Agenda for culture and development.

<http://www.unesco.org/culture/policies/wccd/index.shtml>

Resources and guides to support international mobility

This section contains some notable examples of resources in the following categories:

- Touring guides
- Other research initiatives
- Major websites and portals
- Cultural export and promotion

Publications: touring guides

- Alain Charles Arts Publishing Ltd., *Performing Arts Yearbook Europe (PAYE)*, <http://www.api.co.uk/acapnewpaye.htm>
- Alain Charles Arts Publishing Ltd., *Music, Opera, Dance & Drama in Asia, the Pacific and North America (MOD)*, <http://www.api.co.uk/acapnewmod.htm>
- Arts Victoria and the Australia Council: *Let's Tour! A quick guide to exporting the Australian performing arts*, http://www.ozco.gov.au/arts_resources/publications/let's_tour!_a_quick_guide_to_exporting_the_australian_performing_arts/
- Australia Council: *Let's Show* (touring guides for UK, Germany & Japan), www.ozco.gov.au
- Canada Council for the Arts: *Canadian Directory of Dance on Tour*, <http://www.canadacouncil.ca/development/danceontour/default.htm>
- Creative New Zealand, *The Touring Manual: a guide to touring the performing arts in New Zealand*, <http://www.creativenz.govt.nz/resources/touring.pdf>
- Japan Foundation, *Alternatives 2005: Contemporary Art Spaces in Asia*, http://www.jpf.go.jp/e/cluture/news/0411/11_01.html
- Visiting Arts: *Red Tape: notes for presenting overseas performing artists*, <http://www.visitingarts.org.uk/redtape.html>
- Visiting Arts: *Nail to Nail: guidelines for presenting international visual arts in the UK*, <http://www.visitingarts.org.uk/Nailtonail.html>
- Visiting Arts: *Info sheets for artists wanting to come to the UK* http://www.visitingarts.org.uk/tips_theatre_dance.html
http://www.visitingarts.org.uk/tips_visual_arts.html
- Visiting Arts: *Country and regional arts directories* <http://www.visitingarts.org.uk/publications/directories.html>

Other research initiatives

- In depth articles on *Global Roaming, Tax and Social Security* and *International Co-productions and Touring* are published by On-the-Move. www.on-the-move.org
- Relais Culture Europe, France: *Inventory of French Information Resources on the Mobility of Cultural Professionals in Europe* (unpublished report).

Major websites and portals

- Artfactories: <http://www.artfactories.net>
An international platform of resources dedicated to art and cultural centres. Newsletter shares artist residency opportunities for artists worldwide.
- Artistes Etrangers - Artists from Abroad: <http://www.artistes-etrangers.com>
Site provides practical information (in French) on the legal and fiscal formalities for artists from abroad who work in France.
- Artists from Abroad: <http://www.artistsfromabroad.org>
Complete guide to immigration and tax requirements for foreign guest artists going to work in the United States.
- Artservis: <http://www.artservis.org>
Offers a database and newsletter with international opportunities for artists and cultural operators.
- CINARS – commerce international des arts de la scène / International Exchange for the Performing Arts: <http://www.cinars.org>
A major international meeting point and platform for performing arts professionals, held in Montréal.
- CITF - Commission Internationale du théâtre francophone: <http://www.calq.gouv.qc.ca/citf/accueil.htm>
Created in 1987, CITF supports multilateral creative projects and touring of theatre productions within the French-speaking world.
- Cultural Diplomacy: <http://textus.diplomacy.edu/textusBin/BViewers/oview/culturaldiplomacy/overview.asp>
This website makes a concise review of the basics of cultural diplomacy. It is a project of the DiploFoundation: <http://www.diplomacy.edu/>
- Culturebase: <http://www.culturebase.net>
Online information source on contemporary international artists.
- CultureConnect: <http://cultureconnect.state.gov/>
U.S. Department of State initiative to “build and strengthen relationships among diverse world cultures, especially for youth”.

- Culturelink: <http://www.culturelink.org>
Culturelink, the Network of Networks for Research and Cooperation in Cultural Development, was established by UNESCO and the Council of Europe in 1989. Acting as resource centre for its members, Culturelink has established itself as an efficient and unique mechanism in the field of culture. Its long-term objective is the development of a worldwide system for the study of cultural development and cooperation.
- Deutsche Kultur International: <http://www.deutsche-kultur-international.de>
Information on promotion of German art abroad and art from abroad in Germany, exchange projects, programmes and opportunities for artists.
- IETM – Informal European Theatre Meeting: <http://www.ietm.org>
IETM is a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment, by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer and presentations of examples of good practice.
- Observatory of Cultural Policies in Africa (OCPA): <http://www.ocpanet.org/>
Offers access to a information on African cultural policies and programs.
- On-The-Move: <http://www.on-the-move.org>
The performing arts traveller's toolkit: information, opportunities and resources to support mobility, in Europe and beyond.
- Relais Culture Europe: <http://www.relais-culture-europe.org>
Cultural Contact Point for France (information on European Union funding programs); has initiated research into cultural mobility resources in France.
- SICA: <http://www.sicasica.nl>
The Service Centre for International Cultural Activities in the Netherlands acts as national Cultural Contact Point (information on EU funding programs). It has coordinated work on visas for overseas artists and cultural visitors and published a guide in Dutch on visas and work permits for the cultural sector.
- Transartists: <http://www.transartists.nl>
Site informs artists on cultural exchanges, artist in residence programmes and work opportunities in the Netherlands and abroad.
- UNESCO World Observatory on the Social Status of the Artist:
http://portal.unesco.org/culture/en/ev.php-URL_ID=11780&URL_DO=DO_TOPIC&URL_SECTION=-465.html
UNESCO has published an inventory of international standards concerning the international mobility of artists and art works.
- Universes in Universe: <http://www.universes-in-universe.de>
Presents information and contacts for the visual arts of Africa, Asia, Latin America/Caribbean within the context of international art processes.

Cultural export and promotion

- Australian Music Online: <http://www.amo.org.au>
Promotion of new Australian contemporary music.
- Creative Export: <http://www.creativexport.co.uk>
Support for UK creative industries to develop export strategies.
- OzArts Online: <http://www.ozarts.com.au>
Australia International Cultural Council initiative that aims to promote contemporary Australian arts internationally.
- SODEC: <http://www.sodec.gouv.qc.ca/accueil.htm>
SODEC – Société de développement des entreprises culturelles is the development agency for cultural industries in Québec with programs for international promotion.

Summary

International artists' mobility programs exist around the world in many forms and incorporate many different motivations and policy agendas. Genuinely open, transnational mobility programs that are dedicated to the creative process and unconstrained by bilateral frameworks, cultural diplomacy agendas and national interests are somewhat rare. Nevertheless, there are interesting and valuable examples of mobility programs to be found in all the sectors surveyed. This report describes some examples of these and attempts to categorize programs and providers. It presents publications, evaluations and web resources in the field of international artists' mobility. The report is intended to be a source of ideas, links and references for anyone wishing to investigate further the subject of international artists' mobility.

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Appendix 1

Respondents

Responses to this D'Art question were received from:

- Carlos Aircardi, Department of Plastic Arts, Ministerio de Educación y Cultura, Uruguay.
- Sandra Bender, Audience and Market Development, Canada Council for the Arts.
- Graham Berry, Director, Scottish Arts Council.
- Catherine Boothman, International Arts Executive, Arts Council of Ireland.
- Karilyn Brown, Executive Director, Audience and Market Development, Australia Council.
- Aline Denis, Chargée de mission questions européennes, Ministère de la Culture et de la Communication, France.
- Nicky du Plessis, Consultant, Cultural Radius, South Africa.
- Tim Eastop, Senior Visual Arts Officer, Arts Council England.
- Kim Evans, Executive Director, Arts, Arts Council England.
- Cristina Farinha, PhD student, Utrecht, The Netherlands.
- Jean-Yves Gallardo, Adviser, Arts Council Norway.
- Monique Gross, Chargée de mission, Relais Culture Europe, France.
- Thomas Laely, Head Division International Affairs, Pro-Helvetia, Switzerland.
- Francine Lalonde, Directrice des politiques et de la propriété intellectuelle, Ministère de la Culture et des Communications, Québec, Canada.
- Melissa Lim, Assistant Director (Theatre & Dance), National Arts Council, Singapore.
- Laëtitia Manach, Co-ordinator, Roberto Cimetta Fund, Belgium.
- Anne-Marie Millner, Senior Analyst, Canadian Culture Online.
- Marianne Möller, Adviser, Department for Cultural Policy, Nordic Council of Ministers.
- Sara Nash, Associate Producer, Dance Theatre Workshop, USA.
- Melissa Naylor, Information Manager, Visiting Arts, UK.
- Evangelia Psychogiopoulou, PhD student, European University Institute, Italy.
- Katya Robledo, Information Coordinator, Cultural Contact, US-Mexico Foundation for Culture.
- Lieke Schuitmaker, Programme Officer, European Cultural Foundation.
- Susan Serran, Director of Arts Programs and Services, Artscape, Canada.
- Cas Smithuijsen, Director, Boekman Foundation, Netherlands.

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