

ACCESS TO CULTURE



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WORKING GROUPS DOCUMENTS

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**CREATIVITY & CREATION
WORKING GROUP POSITION PAPER**

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A. Key Principles

The economic and financial crisis confronts politicians and others with the necessity to establish **new priorities**. We believe that in order to maintain the bonds between European citizens and between European governments, **artistic and cultural values need to underpin the Union's strategic thinking and planning** - our common histories and cultures are what unites us.

The aim of the Creativity and Creation Working Group is to advocate for the **best conditions** for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'. The cultural associations/networks endorsing this document base the legitimacy of creation and creativity on the democratic values of diversity and the **freedoms of speech and expression**.

Artistic and cultural innovation, creativity and creation have **intrinsic values**. They also elicit new solutions to social change and develop society. It facilitates understanding from alternative perspectives to understand ourselves and others.

We highlight the **key importance of supporting professional infrastructures** on a (sub)national and European level without which artists and the arts can barely flourish.

Professional creative practice needs **equitable administrative and legal environments** – continuously re-examined in a rapidly changing environment as well as the protection of the social status and legal rights of creators and interpreters.

Innovative access to culture should include creative input to plans and concepts as well as to the cultural /artistic object itself.

B. Key Recommendations

1. Equal Status for Artists

It is crucial to improve the **socio-economic status** and **social protection** of artists through legislation, implementation and coordination between the member states and raise social awareness. Increasing numbers of artists and creative professionals are independent, multi-national and nomadic. Artistic creators and interpreters, as well as cultural operators are brokers across disciplines, are mobile, work flexibly, often outside the art world in the wider economy, transferring their skills and creativity into different work environments. **Important imbalances** in legal and social provisions still exist between the 27 EU countries that need to be strategically addressed in close collaboration with the arts sector.

2. Mutually Supportive and Interacting Value Chain

Creation needs a **chain of processes** in order to enhance its values and strength. This cycle comprises: **education/ training, production, dissemination/ distribution, documentation/ preservation, media/ arts criticism**. It is important to remember that each step has to be supported (by investments from the EU and MS's) and is nourished by the other; between each step there must be **adequate connections**. As in all other sectors of society, the **research and development** aspects of creativity and creation underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented (individual and collective based).

3. Equal Access to Support

More **appropriate access to EU funding is required**, taking into account the realities of innovative and creative processes and the individuals and organisations which facilitate them; there is a great need to operate through **smaller, more flexible funding programmes, jointly funded and managed at local or national levels**, with more frequent, or rolling deadlines. A sharing of best practices system and an adequate and multi-lingual communication should be set up to **compare the structures and opportunities offered by the different EU and Member States programmes**.

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should **continue to meet and work, inviting independent artists and other organisations/experts (even if independent of the EU)**.

SUMMARY OF RECOMMENDATIONS

I. Key Principles

- The EU needs new priorities in view of the financial crisis
- Artistic and cultural innovation, creativity and creation have intrinsic values
- These values need to underpin the Union's strategic thinking and planning
- We aim for the best conditions for artistic creation
- These are based on the freedom of speech and of expression
- Supporting professional infrastructures is of key importance
- This includes equitable administrative and legal environments, and
- Innovative access to culture

II. Recommendations

II.a) General

Constraints to freedom of expression within the public sector and in the wider public space, including media, political and financial suppression need to be resisted.

The situation of artists with the lowest socio-economic status or protection could be improved through investments in the arts and culture sector and creative industries and through legislation and social/political awareness. Factors such as insecure and flexible employment, nomadism and transfer of skills to other sectors should be taken into account.

The arts and culture should be **mainstreamed** into other policy areas, not only recognising their positive contribution to them, but also to support synergetic trans-sectoral collaborations.

Imbalances between sub-sectors, between EU Member States, and between other parts of the world need to be strategically addressed via adequate partnerships, inter-sectoral and interdisciplinary clusters, political and economic engagement, in close collaboration with the arts and culture sector.

Creation needs a chain of processes in order to enhance its value and strengths. This cycle comprises: education/training, production, dissemination/ distribution, documentation/preservation, media/arts criticism. Each step is nourished by the others. Research and development, deepening the knowledge base of the sector, is essential for progress.

There is a need for recognition of and support to informal networks and residencies offering creative workers - especially for those who are under-represented - space and time to research, experiment, exchange and share knowledge.

New technologies (sites, portals, on line resources) can improve and ensure access to artistic knowledge and to practical information. Support should be given for professionals' multi-purpose and transnational training.

In a multi-lingual, culturally diverse Europe, the translation of works (publications, audiovisual, live performances) is crucial to mutual understanding, inspiration and the conditions of creativity.

Artists and creative workers voices need to be heard more centrally in public consultations and enquiries of this nature.

II.b) European Union

We strongly recommend the systematic application of paragraph 4 of Article 151 of the EC Treaty, which calls on the Community to take the cultural aspect into account in its action under the other provisions of the Treaty.

(Sub)national level public discussion is important in order to share exemplary models in the public sector, in culture, social, economic and sustainable development fields.

Mobility of artistic ideas, processes, artists and arts is fundamental to creation and creativity. Recommendations from the representatives of artistic and cultural (sub)sectors must be addressed and acted upon. We urge joint reflection to address obstacles faced by artists and cultural operators from Third Countries when working in the EU. Erasmus Mundus and Youth in Action may provide models.

Access to EU funding must take into account the realities of innovative and creative processes. Small, flexible funding programmes are needed.

Best practices and beneficiaries' feedback from different EU programmes should be shared in order to improve the application and management processes of the Culture Programme.

II.c) Member States

...Should implement the 2005 UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expression, and should support the diversity of their local cultures.

...Have an important role in ensuring the recognition and exercising of intellectual property rights.

...Should support incoming (as well as outgoing) mobility of artists and cultural workers, and encourage the inclusion of people from diverse cultural origins and nationalities.

The EU and its Member States should optimise and implement a social security scheme which ensures that cultural workers can take advantage of social security benefits across Europe, in particular with relation to unemployment and pension rights.

II.d) Foundations

...Should assume their important role in the development of society by helping to improve conditions for artistic creativity and creation as vectors of human development. They should share best practices, be invited to and be involved in discussions at EU and national levels.

II.e) The Working Group Itself

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should continue to meet and work, inviting independent artists and other organisations/experts, (even if independent of the EU).

I. Rationale: Key Principles

The **economic and financial crisis** confronts politicians as well as European civil society with the necessity to establish **new priorities**. In national and European plans the emphasis seems to be on investments in the 'hard' infrastructure such as roads, buildings and industry. If 'soft' infrastructure, such as spatial and architectural design, public art, theatre, dance, music and entertainment, artistic and cultural contributions to social issues and cultural education are considered a luxury rather than an essential part of life, very soon Europe will be an uglier, grimmer place covered only by the ever-emptying shell of materialism. Yet the EU and Member States could attain both economic and humanistic targets with the support they will be making available to confront the financial crisis. We believe that in order to maintain the bonds between European citizens and between European governments, **artistic and cultural values need to underpin the Union's strategic thinking and planning** - our intertwined histories and cultures are what unites us.

The aim of the Creativity and Creation Working Group is to advocate for the best conditions for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'. In this context, the notion of **"artist" is understood as including** artistic creators (creators of original works such as authors, architects, choreographers, composers, visual and graphic artists, film directors, street artists, circus artists, etc.) as well as artistic interpreters (creative interpreters who contribute to the creation and manifestation of a work, such as but not limited to literary translators, editors, actors, dancers, singers, musicians...)

Freedom of expression and cultural diversity. The cultural associations and networks endorsing this document base the legitimacy of creation and creativity on the freedoms of speech and of expression, confirmed by European governments in numerous treaties and declarations, as well as on **Article 151 of the European Treaty**, which supports both the diversity of cultures and the conditions which make those cultures flourish. Support for cultural and artistic creation is at the heart of **democratic principles**. These include the freedom of choice, which requires both an availability of options as well as a public which has access to them and who is sufficiently educated to analyse, and exercise, its choices.

Artistic and cultural innovation and creativity have intrinsic values but they are also a means to find **new solutions**, and ways of engaging with **societal change**. Artistic creation and creativity are fundamental factors in **the development of society**, given that they are part of the process of adapting to and of confronting contemporary circumstances. Without creativity and creation, there is no humanity; they are the basis of the personal development of the human mind, and of a sharing of human inspiration. In this light, they can be seen as essential to sustainable development. Creativity and creation involve both **intangible processes and concrete manifestations**.

Values. Artistic creativity and creation allow for an understanding of personal situations from the others' perspectives; they enable the comprehension of symbols, opening the way to new meanings as well as to understanding ourselves, one another, and the other. In today's world, experience with contemporary art enriches and exercises the mind to be able to understand and live in complexity – a set of skills of crucial importance. Our heritage is both a source of contemporary creation to build into the future, and a manifestation of past creativity.

Professional infrastructure as a pillar. We highlight the key role of **facilitating and mediating structures** which form a supporting professional infrastructure without which artists and the arts can barely flourish. These may include but are not limited to cultural operators and organisations, publishers, the private and public institutional spheres, professional associations and networks, to name just a few examples.

Diversity is present in every aspect: in terms of **access** to different cultural experiences; different ways of **producing** art, cultural products and processes; diversity of **places** in which this happens, and of ways and means to **reach** diverse people or audiences.

II. Preconditions for professional creative practices:¹

> Open mind-sets within the directions of professional (public and private) infrastructures so that the personal development and experimentation of creators and cultural workers is supported,
> Fair and equitable administrative and legal environments which protect the rights of artists and cultural workers whilst encouraging public access.

> Innovative access to culture should address two fields:

- a) Creative access to concepts (work in progress, research by design, valid experiments, etc.);
- b) Creative access to 'applied creativity' (the object or the work, its innovative solutions, its complementary nature to other forms of culture, its interaction with users and different audiences).

Access to culture or art is often an ex post experience (use, visits, exhibitions, publications) that is by nature only partial and insufficient. Innovation should happen through development of ex ante or simultaneous access, which could eventually lead to improving the process.²

III. Recommendations

III.a) General

Awareness-raising about the **existing constraints on freedom of expression** needs to take place not only within the public sector but also in the wider public space, especially in terms of media or political suppression, of conditions prompting self-censorship, or indirect censorship caused by the withdrawal of public subsidies or by making funding unattainable. [See C&C Examples #1 and #2]

It is crucial to improve the **socio-economic status** and **social protection** of artists through legislation and social awareness. Increasing numbers of artists are independent, multi-national and nomadic. They need more stability. Artistic creators and interpreters, as well as cultural operators, are brokers across disciplines, work flexibly, often outside the art world in the wider economy, transferring their skills and creativity into different work environments.³

1 Taking into account that there are specific Working Groups on Education and on Participation in the Platform on Access to Culture, we have omitted references to education and participation, although we recognise their importance.

2 Ex ante: e.g. access to competition rules or programming; Simultaneous: e.g. access to construction or production site, in situ workshops; Ex post: access to the benefits, possibilities of particular existing urban or architectural forms (suburban ensembles, eco-districts...), to the follow up collaborations as well as to critical expertise on the work or the issues

3 See the NESTA enquiry into how fine arts graduates contribute to innovation throughout their working lives, based on a survey of over 500 fine arts graduates since the 1950s.

The arts and culture should be **mainstreamed** into other policy areas. The EU and MS's should be encouraged to invest in cultural sectors and develop cultural policies and strategies. Many studies have underlined the positive impact of the arts and culture in social and economic areas, not to mention territorial development, foreign relations, cooperation and development and others. [See C&C Example #3]

Imbalances between sub-sectors, between West and East, North and South need to be strategically addressed, via **adequate partnerships**, joint reflection, political and economic engagement and, most importantly, in close collaboration with the arts sector.

Creation needs a **chain of processes** in order to enhance its values. This cycle comprises: **education/ training, production, dissemination/ distribution, documentation/ preservation, media/ arts criticism**. It is important to remember that **each step has to be supported** and each step is nourished by the other; between each step there must be **adequate connections**. [See Best Practices C&C # 1 and C&C # 2]

As in all other sectors of society the **research and development** aspect of creativity and creation, underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented (individual **and** collective based). [See Best Practices C&C # 3 and C&C # 4]

New creation/production infrastructures need to be created and supported which **integrate all aspects** of the artistic production chain. This can be facilitated within the framework of EU cohesion, rural development and convergence policies and programmes, the structural and pre-accession funds. [See Best Practice C&C # 5]

The emergence of **new models of governance** of these new infrastructures should also be supported in order to build **hybrid partnership models between traditional cultural institutions and alternative spaces** of creation to support the development of the independent artistic sector. [See Best Practice C&C # 6 and C&C # 7]

There is a need for recognition of and support to « **informal networks** » and **residences** that offer **space and time for research, experiment and exchange**, especially to professionals from less represented (sub)sectors such as street arts, circus, literary translation, interdisciplinary artistic projects and cultural managers. Such initiatives require sustainable support to ensure continuity.⁴ Creative hubs should exist in rural areas, not only in the urban environment.[See C&C Examples #4 and #5; see Best Practices C&C # 8 and C&C # 9]

Support should be given for **professionals' training**, for example, on the use of digitisation tools, and on the basics of cultural management. Training should be **multi-purpose and transnational**. [See C&C Example #6]

Support is needed for the **development and networking of art criticism and the media** that support and diffuse it. This can be **achieved via various levels**, including the EU's Culture Programme, programmes of the MS's and of foundations. [See Best Practice C&C # 10]

New technologies can improve and ensure **access to artistic knowledge resources**, and to **practical information**, e.g. portals, virtual resource centres and on-line public collections, with better shared documentation and more translation. [See Best Practice C&C # 11 and C&C # 12]

In the multi-lingual, culturally diverse EU and its neighbouring States, multilingualism and cultural diversity must be understood as an integral part of European identity. More exposure to works in many languages is needed (publications, audiovisual, live performance), as well as their

4 Science and research sector structures may provide inspirational models.

translation. These conditions are essential to **increase the conditions for creativity** and mutual inspiration. [See Best Practice C&C # 13]

Attention must be paid to **carbon emissions** by addressing the buildings, stages, sets of the performing arts, and by more ecologically-efficient touring of productions. [See C&C Example #7]

III.b) EU

We strongly recommend the systematic application of **paragraph 4 of Article 151** of the EC Treaty, which calls on the Community to take the cultural aspect into account in its action **under the other provisions** of the Treaty, for an effective implementation of this Article.

Creativity and creation know no borders. We urge joint reflection to address **obstacles faced by artists and cultural operators from Third Countries** when working in the EU. Erasmus Mundus and Youth in Action may provide models.

An **OMC group** should be set up to assess and monitor actions on **creativity and creation in all Member States**.

More opportunities, platforms and *fora* should be created at a (sub)national level to share and jointly analyse **exemplary models of support for cultural creativity and creation** in the **public sector**, in culture, social, economic and sustainable development fields

Mobility of artistic ideas, processes, artists and arts is fundamental to creation and creativity. We call on the EU and MS to address and act on the issues and solutions raised by the representatives of artistic and cultural (sub)sectors, and to continue to support the continuation of debate and development of the issues, access to and conditions of mobility in the arts and culture sector.

There should be more **appropriate access to EU funding**, taking into account the realities of innovative and creative processes and the individuals and organisations which facilitate them; there is a great need to operate through **smaller, more flexible funding programmes, jointly funded and managed at local or national levels**, with more frequent, or rolling deadlines.

A system for **sharing best practices** should be set up to **compare the structures and opportunities offered by different EU programmes**. Feedback by beneficiaries will help improve the application and management processes of the Culture programme.⁵

Cultural Contact Points should have extended and harmonised missions to **highlight opportunities in all EU programmes** and provide advice and information to project leaders.

Europe should be a Union of cultural diversities highlighting, promoting and investing in the rich complexity of all of its local cultures. The EU, especially as a signatory to the UNESCO Convention, should clearly encourage Member States to respect and support its local cultures. The EU can diffuse best practice and can also include the respect for diversity in the *acquis communautaires*.

III.c) Member States

MS's should concretely implement the **UNESCO Convention on Cultural Diversity**, in particular, the effective application of **Article 7.2**, which states that 'Parties shall also endeavour to recognise the important contribution of artists, others involved in the creative process, cultural communities,

⁵ Youth programmes have, for example, workable application forms for mobility grants, conferences, etc. even for small organisations with limited human resources. The Research programme, on the other hand, could be a good example for developing models of individual grants for artists around the objectives of 'innovation' and 'experimentation'.

and organisations that support their work, and their central role in nurturing the diversity of cultural expressions’.

MS’s can support **debates and awareness-raising** regarding creativity and creation **on local, regional and sub-national or national levels**.

MS’s should ensure that the environment for artists provides the recognition of their intellectual property rights and the possibility of exercising and enjoying these rights.

MS’s can offer support for **incoming mobility**, not only for outgoing national artists, but whenever possible they should also **encourage the inclusion and collaboration of people from diverse cultural origins and nationalities**.

MS’s can support the development and networking of non-formal, civil artistic groupings that are not formally constituted and thus cannot receive EU funds.

The EU and its Member States should optimise and implement a social security scheme which ensures that cultural workers can take advantage of social security benefits across Europe, in particular with relation to unemployment and pension.

III.d) Foundations

Foundations can play an important role in the development of society by helping to improve the conditions for artistic creativity and creation as vectors of human development. They should **share best practices** illustrating why, how (or if) they support artistic creativity and creation.

They should also be invited to, and become increasingly involved at EU and national levels in consultations and debates.

III.e) The Platform/ the Sector itself

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should **continue to meet and work, inviting other organizations/experts**, even if independent of the EU’s timetable and timing, in order to **create synergies, deepen understanding and provide inspiration for improved working conditions**.

More **artists’ voices** should be involved in the Platform, in particular in the WG on Creativity and Creation.

Focus groups at local or regional levels (possibly in collaboration with CCP’s) could ensure a **more equitable dialogue** between the sector and the EU level.

Larger arts institutions that are not yet collaborating with **younger and more experimental artists and arts organisations are encouraged to work together**: the sector believes that it is beneficial to develop synergies between institutions and independent artists/creators, given that they are mutually dependent for both regeneration/rejuvenation and for sustainability and strength.

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LINKS / ONLINE INFORMATION

www.adcei.org > Association pour le Développement Culturel Européen et International (ADCEI).

www.artfactories.net > Artfactories is an international resource platform dedicated to art and cultural centres born from citizen artistic initiatives and based on involvement within communities.

www.circostrada.org > European platform for information, research and professional exchanges for the street arts and the circus arts.

www.culturalpolicies.net > Compendium of Cultural Policies and Trends in Europe, an expanding Europe-wide information and monitoring system on cultural policy measures, instruments, debates and cultural trends.

www.cultureactioneurope.org > The European Forum for the Arts and Heritage

www.culturelink.org > Network of Networks for Research and Cooperation in Cultural Development

www.elia-artschools.org > European League of Institutes of the Arts

www.efa-aef.eu > European festival association

www.ericarts.org > European institute for comparative cultural research

www.eurocult.org > European cultural foundation, support cultural cooperation

www.fitzcarraldo.it > The Foundation is a centre for research, information and training on cultural policies, cultural management, artistic development and new media.

www.horslesmurs.fr > French national resource centre for street arts and circus.

www.ietm.org > International network for contemporary performing arts.

www.labforculture.org > LabforCulture is an online information and knowledge platform dedicated to European cultural cooperation, complemented by a range of offline services and programmed activities.

www.mobility-matters.eu > site of the ERICarts Institute's study for the European Commission

www.on-the-move.org > web site dedicated to information about professional mobility in the areas of theatre, dance, music and other performing arts disciplines

www.pearle.ws > European League of Employers' Associations in the Performing Arts sector.

www.transartists.nl > independent foundation that informs artists of any discipline about international artist-in-residence opportunities

www.unesco.org > United Nations Educational Scientific and Cultural Organisation.